

NPA News



Northern Potters Association
www.northern-potters.co.uk

April / May 2016
£2, free to members

Editor's Comment

There is much about forthcoming events in this edition of NPA News. If you want to learn, take part or visit, pay close attention to the Exhibition News, Diary and Regional News pages where you will find a wide range of opportunities.

If you want to go one further and set up your own event, read Gerry Grant's account of organising an open studios event with very little money but a lot of enthusiastic support.

I am grateful to Ken Shelton of Potterycrafts for an insight into the pottery supplies industry and solving the mystery of what happened to Podmores and Wengers while my attention was elsewhere.

Many thanks to all our other regular and occasional contributors. You were all vying for space, so please accept my apologies if my editing was a little severe in places.

Don't forget to send images, event reports and articles for future issues.

Joan Hardie

The opinions expressed in this newsletter are those of the contributors and do not necessarily represent those of the editor or the Northern Potters Association.

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Front Cover

Dianne Cross, photo Eric Moss

Back Cover

James Hake, thrown and squared vase, 25cm, Nuka glaze with Tenmoku circle

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Next issue

To contribute to the next issue of NPA News send your articles, events, comments and images by **27 May 2016**

Articles should be between 300 and 1000 words saved as .doc or .txt files.

Images need to be high quality for printing, saved as .jpg files.

Please send text and images as email attachments in separate files (don't embed images in the text) to npanews@btinternet.com

Email or phone if you have any queries.

From the Chair

Spring is in the air at last and there are many shows, exhibitions and events over the coming months. These are good opportunities to meet up with potter friends and acquaintances, buy pots, sell your work and see how new work is viewed by the public. Many people have volunteered for the 'Potters' Playtime' teams at Potfest which should be fun. We are also hoping that there will be a large number of applications for the NPA exhibition at Gallery Oldham in October.

Regretfully Sylvia Holmes has resigned from the committee. Over the years she has been regional coordinator, exhibitions organiser and secretary and we thank her for her many years of hard work. Now Sarah Villeneau has joined us and will take over as secretary.

I would like to ask some more of you to join us as 'general' committee members. At the moment we all come from only four of the six regions with no-one from the West or South-west, so it would be especially good if we could have volunteers from there. Do join us and help keep this ever growing association thriving.

The committee has been discussing the idea of setting up a mentoring scheme. If anyone has any views or ideas about this I would be pleased to hear from you.

Margaret Lawrenson

Advertising in NPA News

Per issue prices

Small ads (30 words max.) free to members

Boxed adverts

colour 1/2 pp	£30	1/4 pp	£18	1/8 pp	£10
B&W 1/2 pp	£20	1/4 pp	£15	1/8 pp	£8
Size	176Wx106H	86Wx106H		86Wx53H	

Repeat adverts

Six consecutive inclusions for the price of five

Send a cheque (NPA) and your artwork to the editor; jpeg or high quality pdf preferred

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Exhibition News

Northern Colours

1st October to 3rd December 2016
Gallery Oldham

NPA members are invited to apply for the selling exhibition "Northern Colours" to be held at Gallery Oldham.

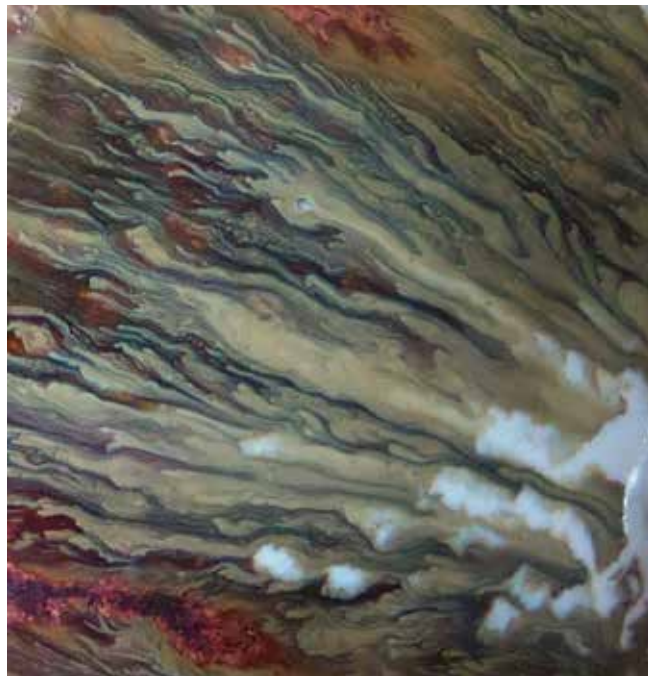
This selected exhibition will feature a wide range of ceramics and makers, exploring colour in a variety of finishes and textures.

For application details and an application form, please email Lesley Nason

lesley.nason@btopenworld.com

The closing date for applications is 27th May 2016. Selection will take place in June.

David Wright



Glaze detail Steve Booton

Ceramics at Charnwood

15th May 2016, 10am to 4pm
Loughborough Market Place

The NPA stall at Charnwood now has sufficient pieces of work both promised and received from members to be viable. There are still a few places left, so if you have received an invitation and not yet replied, please do so with an offer of a piece. There is no selection being made, we do not even ask for a photograph of the pot initially (in one case it hasn't been made yet!). However we will ask subsequently for a profile and photos of the range of your work, if available, in order to showcase your creativity to prospective purchasers.

We have now invited over a third of the membership to submit a piece of work for auction, commencing with the most recent members.

The initial inspiration was that the stall should offer a show-place to members beginning to establish themselves and their enterprises and subsequently to those established members who are interested in the market for a particular piece of work. We are now working backwards through the membership list.

If you have not received an invitation we hope to offer you a place in the next stall, together with the most recently joined members, if the Charnwood stall is a success.

The stall will also be providing information for potters and the general public who might be interested in membership of the NPA.

Barbara Robinson

Natural Inspirations at Joe Cornish Gallery

2nd July to 13th August 2016
Joe Cornish Gallery, Northallerton

Applications are invited from NPA members for the latest Northern Potters at Joe Cornish Gallery exhibition. The exhibition is titled Natural Inspirations and we welcome work that reflects the gallery and Joe Cornish's commitment to nature, wild places and the environment.

The NPA are regular visitors to the Joe Cornish Gallery, which occupies the town's former 'Register House' located in the centre of Northallerton. Dating from 1736, the building is full of character with the gallery set over two floors offering a warm and welcoming ambiance.

In addition to a permanent exhibition of Joe's work, the gallery also exhibits work by other photographers, artists and craftspeople as well as hosting regular craft and photographic workshops and cultural events.

Please email Barbara Wood barbara.wood99@btinternet.com for an application form. The closing date for completed applications is Sunday 1 May.

Selection will be made by the gallery during early May and applicants will be notified of the outcome by 15 May. Selected work must be delivered to the gallery between 23 and 29 June, with a launch party taking place on Saturday 2 July.

Barbara Wood

Clay Collective at the Platform Gallery

23rd July to 8th October 2016
The Platform Gallery, Clitheroe, Lancashire

This selected exhibition at the Platform Gallery is being organised by West Region, and is open to all NPA members.

We hope to build on the success of The Great British Throw Down by inviting our member Matt Wilcock to put in work. Graham Hough will be coordinating the exhibition with help from Geoff Wilcock.

As well as exhibiting work, potters will have the opportunity to work in part of the gallery to interact with the public and promote their own work and courses they run

Email Graham at graham@redspr.com to express an interest.



Geoff Wilcock

Diary

- 12 Mar to 7 May ***Spring*** Blue Tree Gallery, York (behind York Art Gallery) [John Cook](#)
- 18 Mar to 25 Apr ***From The Earth*** Kendal Museum [Roger Bell](#)
- 26 Mar to 25 May ***A Taste of Potfest*** The Scott Gallery, Hawick Museum, Wilton Lodge Park, Hawick TD9 7JL
- 8 to 10 April ***Ceramic Art London*** Central Saint Martins [James Hake](#)
- 9 Apr to 31 May ***Printmakers & Potters*** Sunny Bank Mills, Farsley, Leeds [NPA members](#)
- 15 to 17 Apr &
23 to 24 Apr ***York Open Studios*** York [NPA East members](#)
- 16 Apr ***Paperclay Demo, Astrid Sanger & Otakei Sliva*** Solway Ceramics Centre
- 28 Apr to 2 May ***Ceramic Rose Installation*** at Ripon Cathedral [Six NPA members](#)
- 30 Apr to 2 May The Old Parsonage, Didsbury, Manchester [NPA South West](#)
- 7 May ***Hungry Bowl Lunch*** Bettles Gallery www.bettles.net [donations wanted](#)
- 8 to 9 May ***Pocklington Area Open Studios*** York [NPA East members](#)
- 14 May ***Day of Clay*** Centre of Ceramic Art, York Art Gallery [NPA presence](#)
- 15 May ***Ceramics at Charnwood*** Loughborough Market Place. [NPA auction stall](#)
- 22 May ***Jitka Palmer Talk & Demo*** The Art House, 8 Backfields, Sheffield
- May to Sept Maiden Bridge Gallery, Tatham, Lancaster [Roger Bell](#)
- 3 to 9 June ***Holmfirth Artweek*** Holmfirth Civic Hall, Holmfirth, Huddersfield
- 10 to 12 June ***Potfest Scotland*** Scone Palace, Perth
- 12, 19, 26 June ***Holmfirth Art Market*** Holmfirth, Huddersfield.
- 24 to 26 June ***Earth and Fire*** Rufford Craft Centre, Near Ollerton, Newark [NPA stall](#)
- 2 Jul to 13 Aug ***Natural Inspirations*** Joe Cornish Gallery Northallerton, N Yorks [NPA East](#)
- 23 Jul to 8 Oct ***Clay Collective*** The Platform Gallery, Clitheroe, Lancs [NPA West](#)
- 29 to 31 July ***Potfest in the Park*** Hutton in the Forest, Penrith.
- 5 to 7 August ***Potfest in the Pens*** Penrith
- 19 to 21 August ***Art in Clay*** Hatfield, Hertfordshire
- 10 to 11 Sept ***Wardlow Mires Pottery & Food Festival*** Derbyshire
- 1 Oct to 3 Dec ***Northern Colours*** Gallery Oldham [NPA exhibition](#)

Send the editor details of any events you are in or think members would like to hear about.

Jitka Palmer Talk & Demo

22 May, 11am to 3.30 pm



Jitka will take us through her making process from ideas generation through design, brushwork and slip recipes, with a talk, images, sketchbooks and demo followed by a short hands-on activity.

To register please contact Sarah on sarah@villeneuve.co.uk / 07734958310

NPA members: £15 (non-waged £10)
non-members £20

The Art House, 8 Backfields, Sheffield S14HJ

Ripon Cathedral Revealed

28 April to 2 May

A living tree will be the centrepiece of an installation of scores of white ceramic roses featuring the work of NPA members Helen Graham, Lucy Oldroyd, Anne Haworth, Victoria Leeks, Andrea Leigh and Gwen Humble. The roses are of different shapes and sizes and are available to buy.

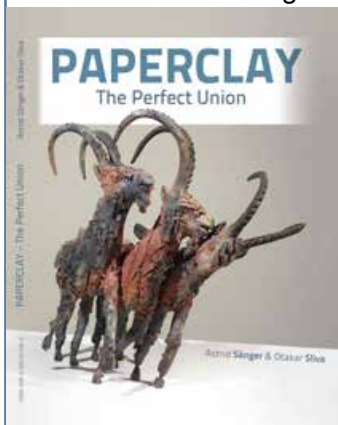


Tickets cost £8 for each day of the festival (children free) and £15 for the jazz preview evening. They are on sale at www.riponcathedral.info/revealed/

Paperclay Demo

16 April, 1pm to 4pm

NPA NW are hosting a demonstration of paperclay techniques with the authors and paperclay ceramic artists Astrid Sanger & Otakar Sliva.



Solway Ceramics Centre, East Farm, Newton Arlosh CA7 5ET

The cost is £3, including

refreshments

To book a place contact Coralin or Ray at info@solwayceramicscentre.org.uk or phone 016973 51352



Day of Clay

On Saturday 14th May the Centre of Ceramic Art at York Art Gallery are opening their doors for a day dedicated to clay and to encourage more people to get involved with pottery and ceramics.

There will be talks throughout the day from curators, Anthony Shaw volunteers and artists including Matthew Wilcock who will be talking about his own ceramic practise. There will be slab and coil demonstrations from local artists Emily Stubbs and Rebecca Appleby as well as a 3D printing demonstration from Jack and Joan Hardie.

The ceramic students from York College will be encouraging the younger generation to take up this amazing art form and the NPA will have a stand. Contact Barbara Wood at barbara.wood99@btinternet.com

Organising an Open Studios event

Gerry Grant tells us how – on a tight budget (or none at all)

For the last 5 years a group of potters around the Pocklington Area in East Yorkshire have joined forces to put on an Open Studios event. Inspired to do something in Craft and Design Month, an initiative started by Craft and Design magazine in 2011, Jill Ford, Penny de Corte, Barbara Wood, Tony Wells and myself, got together in someone's house to discuss "what to do".

The first thing we decided was to invite a few people to share our studios – other artist's in and around our area. We soon amassed a few interested parties – jewellers, painters, glassworkers, enamellers, woodworkers, and textile workers.

We wanted to concentrate the number of artists into a small geographical area. We have learnt from the past that the visitors prefer to see a lot of exhibitors in one place rather than spend all day travelling around the countryside to see one artist. We planned a circular route, so that all the venues could be visited in turn and in a day.

We wanted to publicise our event so we needed some leaflets printed. Everyone taking part was asked to submit details of their work, a photo and contact details. A map was devised showing the suggested circular route and with the venues clearly marked. But how many to get? The decision was made for us because the price difference between 5,000 and 10,000 was quite small – so we went for 10,000. It worked out £35 each for the leaflets and some posters we had done. And that's all the money we spent!

We had meetings to discuss where to put the leaflets and divided the places out between us: tourist information centres, art centres, cafés and pubs, museums, musical venues, and even caravan sites! Most places were OK about having them, provided they were asked first.



Of course we needed other publicity and our group contacted magazines, newspapers, parish newsletters and radio stations to run articles. We got together to have group photos taken which we included with the press releases. And of course all this is free publicity!! We started a Facebook page and twitter account. We have a logo which goes onto all our literature. We put a strap-line (signature) at the bottom of all e-mails, so that goes out to lots of people.

At one of the meetings, we discussed how to make the weekend more interesting and to keep people at the various venues. One suggestion was that we should provide tea, coffees and hand-made cakes. This has worked, with visitors savouring the refreshments while chatting to you. Another more recent idea was to provide timed talks and demonstrations over the weekend. Although everyone taking part was working, it was thought that a more in-depth talk or demonstration might attract more visitors. This too proved successful, so we are doing that this year too.

We put up road signs nearer the weekend. Some of these are for information, others directional. Our council are generally quite good, provided they are removed quickly after the event. One or two of us have had problems but nothing awful has happened to any of us! But you take a risk!



Ceramics by Barbara Wood (top row), Penny De Corte (middle left), Jill Ford and Gerry Grant (bottom L to R)

This year our event is on Saturday 7th and Sunday 8th May. We have 21 artists taking part in 11 venues, all within a 15 mile radius.

Timed talks

11am	Jan Jones	Market Weighton	portraiture
11am	Jill Ford	Ellerton	making a textured porcelain wall piece
12am	Avril Cheetham	Ellerton	enamelling
2pm	Sue Giles	Market Weighton	textiles
2pm	Gerry Grant	Fangfoss	making a teapot from start to finish.
3pm	Mo Burrows		Metal, Clays, Wires and Beads

Facebook – Pocklington Area Open Studios 2016

Twitter @PAOS2016

'Looking forwards from the past' – Alex McErlain

Salt glazed pottery

For many years salt glaze was associated with the production of cheap utilitarian wares such as drainpipes, chimney pots and ink bottles. The process of throwing salt into a hot kiln in order to glaze the wares within, was indeed an efficient means of production but from the outset potters seem to have appreciated the decorative potential of the process and have made beautiful objects exploiting the idiosyncrasies of this challenging technique. These mugs which I have chosen to write about epitomise the approach artists have taken to make a version of an everyday object which is exquisite and somewhat precious and in stark contrast to simply utilitarian wares.

The historical mug is indeed a delicate item. It has a twin walled interior allowing the potter to pierce decorative holes within an engraved floral motif. The series of tightly placed ribbed lines on the neck make a contrasting texture to the smooth glazed surface of the belly. The handle with impressed marks has been made separately and attached to the pot carefully so as not to spoil the ribbing. This is a pot that has had care and attention lavished on it. It was never meant as a cheap everyday item, it must have been prized by whoever owned it and passed it on which is probably why it has survived.

Walter Keeler is renowned for making pots with care and precision. He too employs his skills to a high degree on this straight sided mug with shaped foot. Keeler uses cut plastic formers to shape and detail his thrown pots. This results in a precision surface for the salt to animate in the kiln. His handles are frequently extruded, again making use of the decorative potential of precision ribbing. Whilst Keeler may use some of the same language of making that his 19th century predecessors used he brings his own modernist take to it ensuring the history of salt glazed pottery is taken forward, continuing the historical story rather than just plundering it.



Salt glazed mug with piercing. c.1881
H.9.5cm made in Derbyshire.
Reference: 2001-8238.
Photograph: 'York Museums Trust (Art Gallery)



Blue salt glazed mug
Maker: Walter Keeler, c.1994. H.8.5cm
Reference: 2004.1.126.
Photograph: Philip Sayer

In the collections at York Art Gallery there is a very wide range of salt glaze wares available for all to study, ranging from elaborate German bellarmine to simple utilitarian wares. There are Staffordshire factory pieces, press moulded in white clay, slightly whacky pots made by the Martin Brothers and a full representation of the explosion in interest in salt glazing by studio potters in the 20th century.

My introduction to salt glazing came about in the 60's at Stoke on Trent College of art. My tutor Derek Emms told me about salt glaze and I asked if I could try it and he said 'of course let's build a kiln'. I went on

to build many more kilns, at Winchcombe and then in Manchester at the Polytechnic. In turn I introduced more students to the process and some, like Rosemary Cochrane, went on to become an expert and to write one of the finest books on the subject. It is hard to imagine this happening today in our University ceramic departments that are being suffocated under financial pressure and staffing cuts. Whilst it was positively encouraged to experiment with kilns and fire during the golden age of ceramic education I now believe this possibility has evaporated and the future of learning lies with potters and potters' organisations – individuals helping to pass specialist knowledge on.



Lesley Nason Ceramics

Supplier's Viewpoint

Ken Shelton gives us a brief history of Potterycrafts

Potterycrafts has its origins in companies going back over two hundred years making it the oldest established supplier to craft potters in the country.

In 1983 a merger of the craft divisions of Podmore, Harrison Mayer and Wengers, three long established manufacturers and suppliers of pottery materials in Stoke, came together as Potterycrafts under the banner of Cooksons plc. Each company had their own particular specialism and expertise. This knowledge and experience was the cornerstone of the new company and is still relevant over thirty years later.

Podmore & Sons was a pioneering manufacturer of materials especially frits. In the 1970's they launched "famous name" clays and glazes which included recipes from David Leach, Mick Casson, Frank Hamer and Kenneth Clark.

Harrison Mayer was perhaps the largest manufacturer of glazes and clays for the local industry and was one of the first companies to import lightweight top loading kilns from the USA for the craft and hobby market.

Wengers was the smallest of the three but they concentrated more on the craft market so had a good understanding of the needs of the studio potter.



Prior to the merger Wengers' kiln manufacturing division expanded with their purchase of Stoke kiln maker **Webcot**, becoming one of the leading suppliers of kilns to craft and education markets. Wenger kilns formed a solid foundation for the development of the Potterycrafts kiln range and although materials and techniques have evolved over the years, the design history and accumulated skills are still to be found in our factory today.

Having started as a division of the major industrial company, a management buyout of Potterycrafts and its sister company in France Ceradel in the 2000s saw the creation of an independent business solely involved with craft and education. Potterycrafts has some interests in non-ceramic crafts but the main focus of the business is pottery.

In 2012 we purchased the name and designs of **Laser kilns**, the best known UK gas kiln maker, and introduced our range of propane fired reduction kilns. A year later **Roderveld** the famous Dutch wheel and equipment manufacturer joined the group. The well respected Max Red and Max White wheels are now made in our factory in Stoke-on-Trent alongside the Pyramid raku kilns recently seen on TV. Our kiln department continues to flourish with a rolling program of improvements to design and our increasing involvement with larger bespoke kilns for small industry.

After years of closure of ceramic courses in colleges throughout Britain the future is starting to look good as we see a real resurgence of interest in pottery. People are tiring of mass produced goods for the home and programs such as BBC's The Great Pottery Throwdown show what creative fun there is to be had with clay.



Inside the Potterycrafts factory



Testing a Pyramid raku kiln



Electrical work on a big kiln

Members' Gallery

Send images of your work to the editor for inclusion in the gallery.



Shirley Peacock



Geoff Wilcock



Barbara Chadwick



Ruth Charlton



John Anderson



Stephen Aai



Steve Booton



Margaret Lawrenson



Kirsti Fattorini



Roger Bell - raku coasters

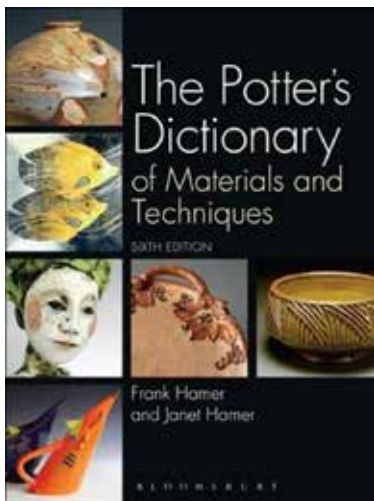
Books

New Books

British Ceramics 1675 - 1825	Gallagher etc.	£49.95
New Directions In Ceramics	Jo Dahn	£35.00
Nouveau Knowledge	Paul Arthur	£85.00
The Potters Dictionary	Frank/Janet Hamer	£39.00

Reviews

The Potter's Dictionary of Material and Techniques



Those of us who remember when films were black and white and any colour film was exciting, will probably experience something of the same excitement when opening the sixth edition of The Potter's Dictionary.

Many of us who have the 1975 edition, now much thumbed and clay coloured finger marked, will hardly recognise the all-colour version apart from the same solid information we have all come to value and respect. Of the four hundred and fifty four pages very few are without a colour image of pots or potters showing working methods. All the photographs are relevant and good quality.

Much new information and alterations to the text make this edition even more valuable while retaining the old solid information of

the original, such as 8 pages devoted to cracks. A crack in work is always upsetting but learning why it has happened and how to avoid it means that a valuable lesson has been learned. Many of the entries finish with the words "see also", which of course leads to much additional reading and learning.

This is not a tome to be scanned lightly but, like all good teaching, the reader comes away knowing more than when they began. All of this presented in words which do not need to be interpreted to newcomers to ceramics, but also bringing a depth of knowledge to the seeker of more advanced information, and often bringing in interesting snippets. "A common household acid is vinegar. The sting in its taste is the attack by the positive electrical charges of the hydrogen ions seeking neutralisation." Something that I had never given any thought to before. Will any of us consume pickles in future without bringing this to mind?

A lovely touch is the inclusion on page 218 of a loving cup made by Walter Keeler and presented to the authors to commemorate their Diamond Wedding.

This book is inspirational and informative. Like all the previous editions it will become an essential reference book. Sell the dog if you have to, but if you are a potter you need a copy.

Sheila Spencer

New Directions in Ceramics, Jo Dahn

This is a book to provoke arguments. What is art and if it is art, is it any good? Dahn writes about international ceramic art development of the last 25 years but the text could equally be applied to most visual art forms.

The introduction 'Ceramics In Critical Context' relies on quoted definitions and interpretations that can easily be dismissed (excuse the language) as 'art bollocks', but is well thought through. I was particularly impressed at how she related the decline of ceramics at the undergraduate level (or it being subsumed into 3D design, applied arts or contemporary crafts), to the flourishing of clay as a medium at postgraduate level or as doctoral research.

The four content chapters are Performance, Installation, Raw Clay and Figurative. These take the work of individual artists to illustrate the themes, but not in the lazy way of many current books to save on the effort

of analysis. Performance includes the firing of Nina Hole's buildings and Wali Hawes car kiln which may leave an end product. It also includes John Park's spinning plates, the only record of which is on film. Installation references work by Clare Twomey, Edmund de Waal, Neil Brownsword and others. To be contentious – which, if any, of these can compete with Anthony Gormley's 'Field For The British Isles'?

Undoubtedly each of you will appreciate, dismiss or even hate different artists work. If it does nothing else, this book shows that clay is as useful a material as any to extend the boundaries of visual art. Do not expect it to give you any great insights into the production of domestic or decorative ceramics! One new direction not included is the ceramic printer.

Bloomsbury production values are first class.

Roger Bell

Small Ads



Wirksworth, Derbyshire-based pottery collective Claywirks is seeking new members to join its shared studio.

Contact claywirks@hotmail.com for more information or visit www.claywirks.co.uk

Free kiln furniture

Large quantity props 5.5"; 15 x 10"

14 castellated props

40 prop holders

Also some EW bats, assorted sizes

To be collected (Congleton CW12 2JJ)

email: patamies@googlemail.com

Profile - Margaret Lawrenson, NPA Chair



It was many years later when we were settled in Hull that I was able to put up a shed / workshop / studio, buy a wheel and kiln and really spend some time messing about with clay. In 2001 I took early retirement from my job as a chemistry teacher and had time to start properly experimenting with the designs of pots and with different clays and glazes.

I joined the NPA in 2006 so I could meet other potters and widen my experience, joined the committee in 2007 and became membership secretary in 2008 - a role that I have recently handed over to Wendy Turner. The NPA enabled me to show my work in exhibitions, which gave me the confidence to sell it in other galleries.

I became a potter purely by chance! I graduated in the sixties with a degree in chemistry and then spent many years researching the role of light absorbing dyes in photographic film emulsions for Kodak. This was followed by a few years teaching chemistry. Pottery didn't feature in my life.

When the family came along we were living in New Zealand. When my eldest son was old enough to go to the local crèche I had the luxury of a free afternoon. What to do? I found a pottery class over the road and – as happens – have been hooked on ceramics ever since. We moved house frequently and each time I managed to find a suitable evening class. The best by far was at the Edinburgh School of Art under the brilliant guidance of David Cohen who later became head of ceramics at Glasgow. I still have some lovely mugs and bowls that I made there - he gave me a lot of help!



My scientific background seems to influence my work in that I like it to be precise and finely controlled – probably far too much so. I am sometimes quite envious of potters with a more relaxed, looser style (as long as they still produce a well made pot). I love the feeling of clay in my hands and especially enjoy making functional pots that can be used in our daily lives.

My work is mostly hand thrown in white stoneware and fired in an electric kiln. Sometimes I combine wheel thrown and hand building techniques and larger pieces are made in sections and joined whilst still wet. I have never got to grips with coiling.

My chemistry background has proved helpful in understanding the technicalities of glazing and I mix my own glazes from basic ingredients, doing an awful lot of tests while searching for the perfect mix. Glazing is as much an art as a science and I am frequently surprised when I empty the kiln. Fortunately there are a few good surprises but a lot of my glaze tests produce horrendous sludgy messes. All part of the fun, I suppose!

Like every potter I know, we have an ever expanding ceramics collection and have now run out of shelves and window ledges on which to display it. The first pot I bought back in 1976 was a large rectangular platter. I walked past the shop window many times but something drew me to it and I knew I had to have it – and the rest, as they say, is history.

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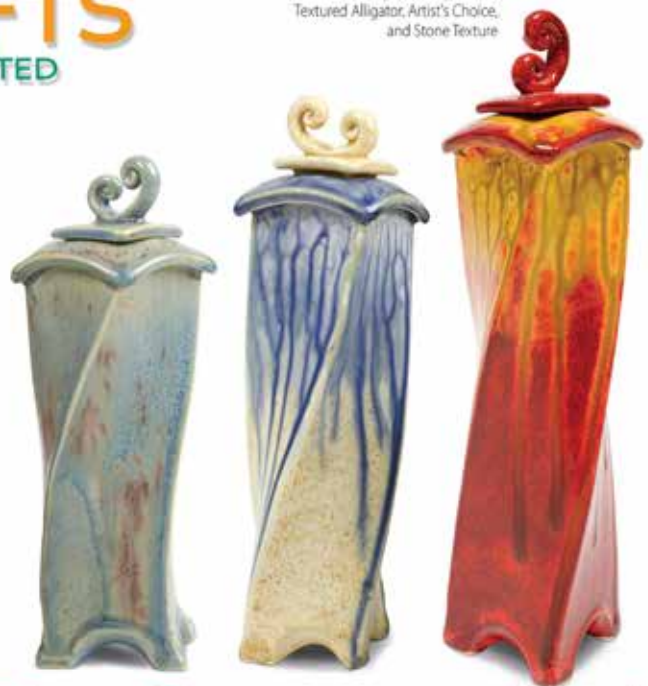
Tel: 01782 745000

Fax: 01782 746000



www.potterycrafts.co.uk
sales@potterycrafts.co.uk

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and Stone Texture



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Welcome to new members



Dorit Deutsch	Kendal	Cumbria
Mia Frampton	Sheffield	South Yorks
Andrea Cundell	York	North Yorks
Steve Ellis	Barnsley	South Yorks
Tracey Mawson	Barnsley	South Yorks
Stephen Rogers	Sheffield	South Yorks
Simone Abram	Sheffield	South Yorks
Lisa Louise Riley	Scarborough	North Yorks
Richard Smith & Eleni Tsakalou	ShIPLEY	West Yorks
Anne Macdonald	Newcastle upon Tyne	Tyne & Wear
Carolyn Marr	Brampton	Cumbria
Dan Ash	Leeds	West Yorks
Brett Obrien	Sheffield	South Yorks
Natalia Zofia Jedlinski	ShIPLEY	West Yorks
Helen Jane Pollitt	Chesterfield	Derbyshire
Karen Lewton	Benton, Newcastle	Tyne & Wear
Amanda Chatt	Keswick	Cumbria
Mel Pretious	Dore, Sheffield	South Yorks

A warm welcome is extended to our new members. We look forward to seeing you at future events and images of your work in our Members' Gallery and website.

Visit northern-potters.co.uk for membership forms and subscription rates.

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Summary of NPA Committee Meeting on 20 March

Committee

Sylvia Holmes and Suzan Kemp have resigned from the committee. We thank them for their past work on behalf of the NPA.

As there are now 11 committee members out of a possible 18, we decided to invite more members on to the committee. To ensure that every region is represented, we agreed to seek members first from the SW and West.

Exhibitions and events

The Gallery Oldham exhibition 'Northern Colours' is progressing. Publicity is needed to ensure good attendance. Over £4500 in sales is needed for the NPA to break even.

Positive discussions are in progress on the NPA's representation at Potfest.

We discussed the viability of continuing to hold exhibitions covering all the regions. The large geographical area works against members applying and it is difficult to find and finance venues large enough to accommodate a significant number of exhibitors. The regional groups are arranging a variety of visits, demonstrations and exhibitions that contribute greatly to the vitality of the NPA.

We can help to publicise events through NPA News, the website and Facebook page. We want all regions to use these to publicise events, courses and exhibitions so that all members can participate if interested.

Finance

The changeover of signatories is completed.

We discussed finance for the regional groups; the NPA has funds available to underwrite events and regions are encouraged to ask about these. To apply for funds, email the treasurer, John Robinson, with ideas. The NPA will absorb any small profits/losses from events. We will also support demonstrations and exhibitions with advice on viability.

Publicity

An NPA flyer is being prepared for printing and a laminated logo is being prepared for members to put on their stalls.

We discussed how to improve information and support for members to market their pots more widely and this is being pursued.

We are also investigating the viability of mentoring for new members, or members wishing to learn about different techniques from fellow members.

Newsletter

The committee thanked Joan Hardie for her design and updating of the Newsletter. We need more members to write about their making techniques and also experience of new studios, selling methods etc. Other subjects could include Potters' Tips, giving courses, demonstrations and workshops.

Website

We agreed to fund some changes to the website. Members' exhibitions and courses will be given separate highlighted areas on the home page and a section devoted to an article selected from NPA News, to be changed regularly. An area will also be devoted to links to NPA members' blogs.

We are investigating links to specific techniques and those potters who offer courses in these techniques.

Membership

Current membership stands at 475 with 18 new members in the last two months, six lapses and one renewal. With joint memberships, this totals 491 actual members.

Future meetings

The next committee meetings will be on 24 May and 24 July. The AGM will be held at Potfest on Saturday August 5th.

Regional News



South West

We had our last meeting at The Old Parsonage, minutes have been sent out. We will try to vary the days of meetings to allow more to attend future gatherings. The meeting went well with 13 people attending. There was an interesting discussion about which activities we would like to do for the following year. This included a raku day, a 'Show and Tell' pottery discussion and also a possible visit to see the old and new technology at both Middleport and Steelite Potteries.

Our next exhibition is at The Old Parsonage, Didsbury, Manchester, M20 2RQ on 30th April, 1st & 2nd May. Welcome to our new SW member Tony Pant.

Coordinator: Barbara Chadwick

Email: email@sw-npa.co.uk

Tel: 0161 980 2111



West

Graham Hough is coordinating the 'Clay Collective' exhibition at the Platform Gallery, Clitheroe from 23 July until 8 October. A selection process by Platform Gallery officials and NPA members will be made from submitted images of work.

Ruth Livesey has volunteered to coordinate our Potfest in the Pens 'Potters Games' team. After much discussion, members voted to enter one group that would consist of around ten NPA members and ex-students from UCLAN.

A Raku course/event was suggested. If there is enough interest, UCLAN may be a venue.

Eleven members are joining a UCLAN trip to the International Ceramic Studios in Kecskemet, Hungary from 20 March to 1 April. They will experience salt glazing, raku firings, have open access to their own studio space, sightseeing, visits and a night in Budapest.

Since winning the BBC2 series 'The Great Pottery Throwdown', our member Matthew, has been involved in some exciting opportunities and ventures. He will be sharing these soon.

Our next meeting will be held on Tuesday 8th June at 'Ale Emporium', Preston at 7.15pm. The ceramic themed piece is 'In or Out'.

Coordinator: Dave Harper & Geoff Wilcock

Email: ghwilcock@uclan.ac.uk

Tel: 01772 862852



North West

Our next event is the Paperclay Demo by Otakar Sliva and Astrid Sanger at Solway Ceramics Centre on 16th April. If you are planning to go, but haven't been in touch with myself or Coralin yet, please can you confirm so that we have a good idea of numbers.

The NW Facebook group is now up and running. Feel free to join the group and post any pottery related material that would be of interest to other members.

Thanks to Thora Talling and Bob and Denise Park for hosting the Feb/March socials. I will email members when we have a date and venue for the next get-together.

Coordinator: Ruth Charlton

Email: ruthcharlton5@gmail.com

Tel: 016973 71690



North East

We had our Open Meeting at the Oriental Museum in Durham on Saturday 12th March. 16 members attended and we had a friendly and useful discussion. We reviewed the activities of our group over the last few years and thanked our present committee (working party) for their work in arranging events. Four more people volunteered to join the group so we now have ten members from different parts of the region. It was agreed that June and I continue as joint co-ordinators for the time being (we have been doing it for over 7 years and hope, eventually, that someone else will take over !). We discussed future ideas for exhibitions, visits, and workshops, and had some helpful offers from people at the meeting. We would like to thank all those who attended.

Afterwards we all went into Durham and had an enjoyable and sociable lunch together.

Coordinator: Geoff Proudlock

Email: geoff@gproudlock.plus.com

Tel: 01325 353445



East

The meeting at CoCA (Centre of Ceramic Art) on Saturday, 12 March, was a great success, with 26 members attending. After a tour of the gallery guided by Helen Walsh, we had time for a quick look around independently, and then had lunch and the group meeting.

Many points were discussed, and we finished with more information from Helen on how members can get involved with events at CoCA. Details will be sent out later.

Several members are taking part in York Open Studios in April and Pocklington Area Open Studios in May. See yorkopenstudios.co.uk and <https://www.facebook.com/POCKAREAOPENSTUDIOS>

The next meeting will be at Sophie Hamilton's studio in North Yorkshire on Sunday 5 June.

Coordinator: Barbara Wood

Email: npae.barbarawood@btinternet.com

Tel: 01759 318146



South East

Spring is in the air and the long season of ceramic shows is about to start. Good luck to all those exhibiting and I hope those visiting will have a great time.

So many visitors came to the private view of our show at the Art House that they had to be shoehorned into the gallery. Thanks to everyone who helped.

On 9/10 July there will be an Art and Music Festival, HillsFest, in Hillsborough Park, Sheffield. NPA members are invited to apply for a stand in the makers' dome (£180) or a stall space (£100, provide your own gazebo). The event is attracting sponsors and the Cupola Gallery has an extensive invite list. Visit hillsfest.org.

Thanks to Josie Walters for arranging the Jitka Palmer demo and talk.

In our bid to not be South Yorkshire-centric I have been contacting members around the region and have had offers of help from the Derby and Leicester areas. I am due to meet with people in the Nottingham area and talk to Wakefield area members soon.

The next meeting will be on 17 April at 12.30 at David Wright's, 26 The Green, Thrussington, Leicester LE7 4UH

Coordinator: Brian Holland

Email: brianhollandceramics@yahoo.com

Tel: 01909 724781/078129 28174

On the shelf – Carolyn Corfield

An upper shelf in my dining room is decorated with a quotation in hieroglyphs from the 'Instruction of Ptahhotep' which translates:
'No limit may be set to Art, neither is there any craftsman that is fully master of his craft.'
This maxim encourages me when daunted by the impressive work of others.



One such piece is the roundel on the wall, a gift, the potter of which I have no knowledge. I love its amazing matt green glaze with gold lustre detail that catches the sunlight from the window above.

On the left of the shelf is a tureen by Andrew Holden, bought in 1972 when visiting his studio in North Tawton, Devon.

Next is a Sven Bayer ash glazed lidded pot, purchased from the man himself when he demonstrated throwing enormous pots at 'Art in Action', Waterperry in 1995.

David Lloyd Jones made the green speckle glazed bread crock bought from his exhibition in York in 1989. I could not decide between this and a gorgeous Tenmoku glazed bowl so my generous husband purchased both.

A particular favourite of my husband's is this figurative piece by Geoff Cox acquired in the mid 90's, behind which is an ash glazed vase from Alistair Hardie's Northumberland studio.

My most treasured possession, is this crackle glazed pot by David Roberts. I purchased it from the CPA shop in 1982 and arranged to collect later. The box they gave me seemed the wrong size and shape so I insisted they open it up to discover they had mistakenly given me David's exhibition piece destined for the V&A. When I related this tale to David some years later he was horrified!

His naked raku piece (1993) with its fabulous spout was a birthday present as were the two much-loved Wally Keeler pieces alongside.

I was drawn to the tripod dish because of its differing wood turned shaped legs and as for the jug, I have not seen better for evenness in 'orange peel' glazing. This and its depth of colour makes it a feast for the eyes.

My shelf continues further around the room, holding more pots with stories to tell. Perhaps I'll write a sequel!

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