

# NPA News



Northern Potters Association  
[www.northern-potters.co.uk](http://www.northern-potters.co.uk)

August / September 2016  
£2, free to members

## Editor's Comment

Making pots may not be a seasonal activity but selling them certainly is. If, like me, you're juggling many urgent tasks, I hope that you still find a little time to enjoy this newsletter.

Figurative pottery emerged as a theme in this edition, with Alex McErlain's article on this subject, and great figurative pots on the front cover and in the members' gallery.

If you don't recognise the subject of Karin Hessenburg's sculpture, I'm told that Brian Holland likes to wear a crystal tarantula in his hat. Look on the NPA facebook page to see them side by side.

Please keep the contributions coming, including your favourite pieces for "On the ...". It doesn't have to be on a shelf.

Joan Hardie

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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

Ruth Charlton, Knitting punk

### Back Cover

Tony Morris, Container with lid

## Next issue

To contribute to the next issue of NPA News send your articles, events, comments and images by **30 September 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)

Send them to [npanews@btinternet.com](mailto:npanews@btinternet.com)  
Email or phone if you have any queries.

## From the Chair

It was good to see such a positive reaction to the NPA table from visitors to Earth & Fire at Rufford last month. Nearly all our members who were exhibiting there loaned us a pot for the table and the huge variety of making methods, styles and decorative techniques sparked much interest and a lot of questions.

As I write this, I am greatly looking forward to being at Potfest in the Pens where 68 NPA members are exhibiting and I hope to meet as many of you as I can. Our membership continues to grow, having risen from 380 in 2010 to just over 500 members now, which is very encouraging. **Don't forget our AGM at the same venue at 5.30pm on Saturday 6 August.** The Financial Statement is on page 18 of this newsletter and the agenda was in the last one.

Do please keep an eye on the dates in the Diary and support the exhibitions if you can. 'Northern Colours' at Gallery Oldham will run throughout October and November and there are several other exhibitions in our area.

Let's hope the better weather will now last for a while and that you all have a successful summer of pottery, be it making, selling, collecting or all three.

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

## Your Committee

Chair	Margaret Lawrenson <a href="mailto:margaret@sevenfirs.karoo.co.uk">margaret@sevenfirs.karoo.co.uk</a> 01482 634784 Seven Firs, Kemp Rd, Swanland E Yorks HU14 3LZ
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Secretary	vacant
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Member	John Cook <a href="mailto:mr.jccookie@googlemail.com">mr.jccookie@googlemail.com</a>
Member	Sally Streuli <a href="mailto:sallystreuli@icloud.com">sallystreuli@icloud.com</a>

## Diary

May to Sept	Maiden Bridge Gallery, Tatham, Lancaster <b>Roger Bell</b>
18 Jun to 9 Oct	<b>Shaped from the Earth: Sheffield Ceramics</b> , Millenium Gallery, Sheffield
2 Jul to 13 Aug	<b>Natural Inspirations</b> Joe Cornish Gallery Northallerton, N Yorks <b>NPA East</b>
8 Jul to 25 Sept	<b>Landmarks 2016</b> Water Street Gallery, Todmorden <b>Sarah Villeneau</b>
23 Jul to 8 Oct	<b>Clay Collective</b> The Platform Gallery, Clitheroe, Lancs <b>NPA West</b>
29 to 31 July	<b>Potfest in the Park</b> Hutton-in-the-Forest, Penrith, Cumbria
5 to 7 August	<b>Potfest in the Pens</b> Skirsgill Auction Mart, Penrith, Cumbria
13 to 14 August	<b>Art in the Pen</b> Skipton <b>Sarah Villeneau</b>
19 to 21 August	<b>Art in Clay</b> Hatfield, Hertfordshire
28 August	<b>Ceramics In Southwell</b> Market Square, Southwell, Nottinghamshire
9 to 11 Sept	<b>Ceramic Art York</b> Museum Gardens, Museum Street, York
10 to 11 Sept	<b>Wardlow Mires Pottery &amp; Food Festival</b> Derbyshire
18 Sept	<b>Ceramics Fair</b> , Two Doors Studio, Alsager, Cheshire ST7 2JA <b>NPA SW</b>
24 to 25 Sept	<b>Sheffield Ceramics Festival</b> , Meersbrook Park, Brook Road, Sheffield
30 Sep to 2 Oct	<b>Art Market York</b> Sarah Villeneau
1 Oct to 3 Dec	<b>Northern Colours</b> Gallery Oldham <b>NPA exhibition</b>

Send details of your events to the editor.



The NPA stall at Earth and Fire, Rufford, 24 to 26 June 2016

Photo: John Robinson

Steve Aal  
Simone Abram  
Krishna Alageswaran  
Ieva Alksne  
Charlotte Berry  
Alan Birchall  
Janet Burton  
Julie Cole  
Steve Ellis  
Bob Emmett  
Olinda Everitt  
Mia Frampton  
Carl Gray  
Lesley Anne Greene  
Kate Gummer  
Anne Haworth  
Karin Hesselberg  
Brian Holland  
Moz Khokar  
Tracey Mawson  
Darrell Milnes  
Sue Mulroy  
Mary Pearce  
Richard Pearson  
Helen Pollitt  
Bev Seth  
Linda Southwell  
Ruby Sharpe  
Alex Shimwell  
Kate Stride  
Ken Taylor  
Penny Withers  
Gerald Unwin  
Sarah Vanic  
Kathryn Watson  
Steve Booton

# Sheffield Ceramics Festival

Sheffield Ceramics Festival returns to the delightful walled garden in Meersbrook Park Sheffield S89FL

Entrance at the top of Brook Rd

Two miles from the centre of the vibrant city of Sheffield 40 ceramic artists will be presenting and offering for sale, their work in this idyllic setting

Entry £2  
September 24 and 25  
11.00am - 5.00pm

sheffieldceramicsfestival.com

**ceramic art York 2016**

Discover a fabulous selection of the UK's leading makers of studio pottery at this three-day showcase of contemporary ceramics.

Explore a wide range of studio ceramics, ranging from beautifully made home ware to large sculptural pieces. Meet some of today's most talented makers, whose styles range from traditional to cutting-edge contemporary practice. This is an event not to miss.

Names to watch out for include:

**Antonia Salmon**, whose ceramic sculptures capture a sense of an inner stillness and structure; qualities that are inherent in the natural world from which she draws inspiration.

**Jin Eui Kim** who explores the perception of three-dimensional ceramic through the applications of tonal bands on their surfaces.

**Ashraf Hanna** creates both individual and related groups of vessels, within which each object informs the next, with the sculptural aspect much in evidence.

**Peter Beard** a maker of vessels and sculptural pieces. Richly glazed, his forms can have an almost sentinel and totemic presence, the shapes elemental, the glazing iridescent and luminous.

**Ruth King**, one of Britain's pre-eminent salt glaze potters whose sculptural and elemental vessels bear stunning tones from rich rusts to luminous greens and silvery greys.

For those wanting to learn more there is also an exciting programme of talks, discussions, and demonstrations being planned.

[www.ceramicartyork.org](http://www.ceramicartyork.org)

## Ceramics in Southwell

Thirty one makers of national repute, including many NPA members, will exhibit and sell their work at Southwell Market Square on Sunday 28 August 2016 at the same time as Southwell Music Festival and Southwell Artists Open Studios.

In the belief that the beautiful minster town of Southwell is an ideal location for what will, hopefully, become an annual ceramics event, potential exhibitors were sounded a year ago. Now everything is coming together. The organisers have secured Arts Council funding and Newark & Sherwood Council, Voluntary Arts England and Potclays are also supporting the event.

The work on display will be very diverse, ranging from functional to art, earthenware to porcelain. Potclays will have a stall for those who wish to purchase ceramics equipment and materials. David Binch of Oakwood Gallery will have a display of previously owned contemporary ceramics in the Anglo oriental style, and has also kindly agreed to identify and value any contemporary ceramics brought to the event by the public.

Workshops and demonstrations will be held in the nearby Southwell Library.

The charity "Adopt a Potter" will have a presence, and fees from the workshops will be donated to this charity along with voluntary donations from the public and takings from sales from its stall.

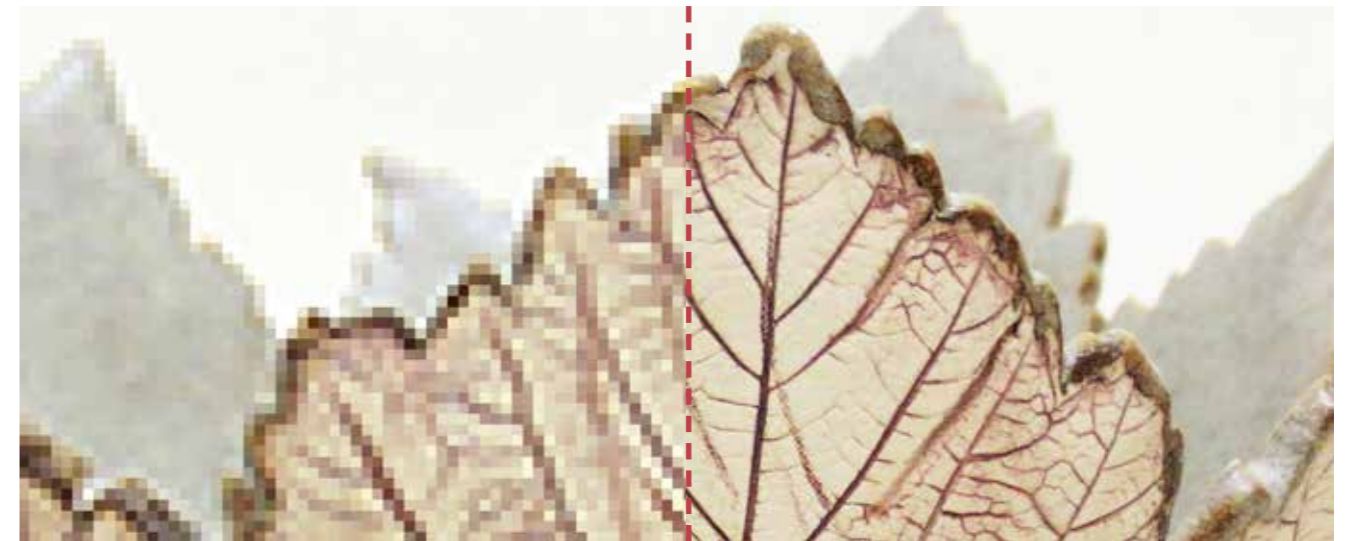
[www.ceramicsinsouthwell.org.uk](http://www.ceramicsinsouthwell.org.uk)

Ceramics in Southwell exhibitors  
Josie Walter  
Katie Braida  
Carl Gray



## It's all about pixels

Puzzled about the size of digital photos for exhibition submissions, fliers, articles etc? Then read on...



not enough pixels

lots of pixels

Digital photographs are made up of lots of dots of colour arranged in a grid pattern. These are called picture elements or pixels.

If any digital photo is magnified enough, you will be able to see the individual pixels, but in a good quality photograph there are so many pixels, so close together that they can't be distinguished. Pixel density is measured in dots per inch or dpi.

How many dots per inch you need depends on how your image is going to be shown. On a computer screen 72dpi is enough; a high quality print needs 300dpi.

However this only tells part of the story because the size of the image matters just as much. A large image needs more pixels than a small one. For the 8" by 10" back cover of NPA News, you need 300 dpi in each direction. This means 2400 pixels by 3000 pixels = 7,200,000 pixels. For a full colour image this equates to 21MB.

This sounds like a lot but most digital cameras and even phones will easily produce images of this size. Fortunately, when you save your photo as a jpg the information is

compressed. The image for the back cover of this issue compresses into a 4MB jpg file.

Of course, you often don't know how big the final image will be, so always err on the side of a large image size and file, so that you send as many pixels as you can.

Putting it simply, if your jpg files are kilobytes rather than megabytes, then your images are probably too small.

If your file is too big for an email attachment, use a free web service like Wetransfer or Dropbox, or copy it onto a disk and post it.

A kindly editor will try to make the most of what you've sent but the best they can do is either shrink the image or invent pixels to fill the gaps. Exhibition organisers or unkind editors may simply reject it.

If in doubt, do this:

Set your camera to biggest image size and best quality  
Take a good photo  
Save it as a high quality jpg  
Expect a file of several MB

## Moving to Mull – Julie Ward



An enquiry to NPA from a TV company asking for people (including potters) who were moving and setting up a new studio was too late for me as I was already in the process of doing just that on the Isle of Mull.

I've thought about it for a long time as a distant dream but we decided to move to our house that we had been renting out as a holiday let – with a big garage just right for my new studio. We moved in November although my husband worked out his notice in York until Christmas. I had the fun job of sorting stuff out and moving it around the house and garage. I had an electrician booked to put sockets and lights in the garage and a builder to put in a ceiling and make the work benches – so stuff was constantly moved around and in and out of the garage.

I enjoyed my first cup of tea sitting in my studio with the door open where I can just about get a view of the sea. It doesn't have a sea view with the door closed, which is probably just as well or I wouldn't get much work done. I've been practising on the

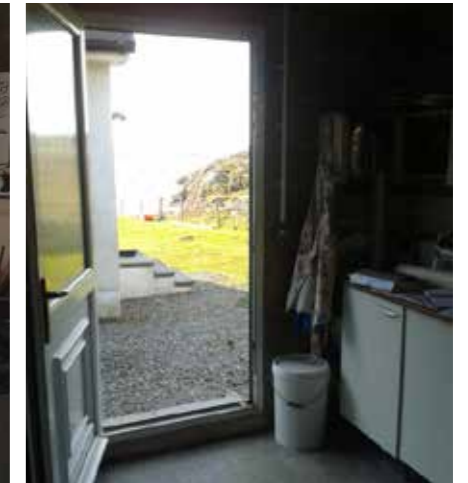
kickwheel, which I exchanged for my BIG, old electric wheel, and over the winter enjoyed looking out over the hillside and listening to the buzzards.

I had a kiln packed ready to bisque fire (partly to keep the greenware out of harms way) but I had problems firing the kiln as I waited for the electrician. I tried our existing extension cable but the kiln only fired to about 600 C then switched off. I was getting a bit worried about getting all the work I made over the winter fired in time for Easter delivery to the shops so I bought a heavy duty extension cable which worked for the bisque firing at least. Then the electrician did give me a date for the work and turned up. Phew.

I only have a small electric kiln so although I can pack in lots of greenware it takes 2-3 glaze firings for each bisque firing. I was concerned about the first glaze firing because I only remembered after I packed it that I had mixed up a new batch of my main glaze and had forgotten to do a test first – fingers crossed – it was all fine.



The lovely long work surface before I filled it up.



A glimpse of the sea from the studio

My hope is to continue to sell work at the two outlets I have already and a couple of others have asked about stocking my work. There are some opportunities for exhibition work which I will explore. I don't expect to make my fortune but if it keeps me busy I'm happy. There are quite a few artists on the island and plans to organise open studio events.

I managed to get the studio open as part of the Art and Gardens event (which was also part of Chelsea Fringe) and I plan to be able to open my studio to visitors when I'm working but I'll see how that goes.

Now I'm just about to deliver my second order this year to the two shops and I've managed to develop some new work and make up some glaze recipes to test. There's always lots to do and more shelves to put up in the studio and cupboards to sort out again. We've got quite a large garden that I have some plans for (salt laden breezes/gales allowing) with places to sit in the sun. I'm also experimenting with enamelling and hope to find some time to do some painting – whilst getting distracted by the view, the weather, walks on the beach and the wildlife.

No regrets



Display for the open studio



## From chocolate to clay

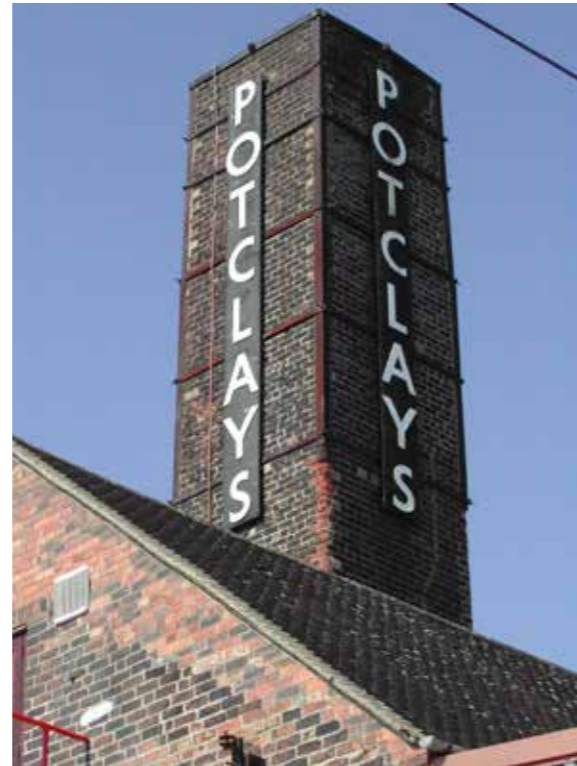
### Becky Otter tells the story of the Potclays panmills

What do Cadbury's chocolate and clay have in common?  
More than you might think.



Earlier this year, the maintenance team at Potclays were stripping down one of the panmills and upon removal of a heavy layer of paint, a Cadbury Bros plate was revealed. It hadn't seen the light of day for quite some time!

The Potclays panmills were Cadbury's chocolate mixers in a former life. In the 1960's, Clifford Warbreck Noake – father of Jonathan and grandfather of Becky, both company directors today – came upon these machines for sale and realised the unique action of granite rollers upon a granite base could be made to simulate the correct "clay wedging" action and might produce excellent clay bodies.



This insight paid off and today most of Potclays' sanded and grogged bodies are blended using this method. These panmills allow Potclays to produce bodies with superior plasticity and provide complete control over grog and water additions.

Highly acclaimed clay bodies such as St Thomas, Craft Crank and Lavafleck are manufactured using panmills.

Production Operative Graham Marsden has been working these machines for over 39 years, ever since he joined Potclays in 1977. It's a tough job: each batch of blended clay has to be scooped and lifted out of the pan, circa 25 kilos at a time, using a specially designed 'shovel'.



The mix is then emptied into a chute alongside which leads to the pugmill, whilst some of the more heavily grogged bodies are simply 'knocked up' (formed into blocks) and bagged straight from the pan.

The downside? These panmills are in use 8 hours a day, 5 days a week, 48 weeks a year. They need a lot of love and attention, and the maintenance team has their work cut out keeping them all in optimum working order. But they, and we, would all agree, it's a small price to pay.

**Graham Marsden has been working Potclays' panmills for over 39 years**

## 'Looking forwards from the past' – Alex McErlain

### Figurative pottery



Small 'cream ware' figurine of Venus, Staffordshire, 1780 – 1830. H13.5cm

Standing semi-nude with a dolphin on her left. The figurine is coloured with daubs of green and brown glaze, and stands on an oblong moulded base.

Reference: YORYM 2001. 8404

Photograph: 'York Museums Trust (Art Gallery)'

I have selected this 19th century cream ware piece from the numerous figurative works in York Art Gallery's collections. It is a simple object, probably press moulded and made in quantity. The modelling is direct and slightly crude, a result of simplification for the moulding process.

It depicts Venus the Roman Goddess of love and beauty, a popular subject of the period. She is posed traditionally, leaning on a rather odd looking dolphin alluding to her birth from the sea but of course the fish is also there to physically support the modelled figure and make it somewhat easier to manufacture. Keeping hands and legs closely integrated with the garment also makes cost effective production more possible. The plinth acts as a visual support for the display as well as a means of accessing the interior of the mould. These compromises for production result in a rather charming figurine, less inhibited by accuracy than some finer works. I rather like the dabs of green and brown colour which help accentuate the modelling as well as making the whole piece more interesting.

There are numerous examples of figurative ceramics in the York Art Gallery collections, however the majority of them come under historical classification rather than modern. In the studio pottery movement there was much less emphasis on making figurative work than on making pots. A few notable practitioners did however produce some of the most interesting work in this vein.



Earthenware female figure.

Maker: Sally MacDonell. c.1995 H. 47cm.

Decorated in brown and cream patterns, stood on an oblong dark coloured wooden base. Wearing a head dress and a metal band around her upper right arm.

Reference: YORYM 2004.1.296

Photograph: Philip Sayer

Sally MacDonell's standing nude is not classically posed as is common with the genre, the model appears to have been caught unawares, perhaps startled but confident. Unsurprisingly Sally has an interest in people watching, catching sight of a subject in everyday life and developing a material response.

She cites early Greek terracottas as an influence with their worn surfaces and it is the surface that dominates this piece. The surface treatment is brought about through smoke firing with resisted areas. MacDonell is a master of this elusive technique and uses it with both drama and subtlety. Here it is used to develop the figure and contributes to the strongly expressive nature of the nude. The wooden plinth places the object firmly in the context of sculptural tradition, presenting an object for thought provoking contemplation.

Figurative works are becoming more common now within studio pottery, frequently exploring an expressive ideal and making use of mixed media. I believe there is much to be gained from study of historical works that have interrogated the subject to a far greater degree and hope that what was once avoided as deeply unfashionable to the studio potter will become the subject of scrutiny and interpretation.

## Members' Gallery

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

Gormire Lake, Charlotte Morrison



Jim Slicer



Seascape, Karen Lewton



Rosthchild giraffes, 14", Anne Macdonald



The White Spider, Karin Hesseberg



Barbara Chadwick



Lace, Tony Morris



## Books

### New Books

Emma Bridgewater: Pattern & the Secrets	Emma Bridgewater	£40.00
Mastering the Potter's Wheel	Ben Carter	£19.99
The New Age of Ceramics	Hannah Stouffer	\$35.00
Jurgen Partenheimer: Calliope	Various	

## Review

### Hans Coper by Tony Birks

It was good to discover recently that the ceramics monographs published by Marston have now been taken on board by Stenlake Publishing, based in Scotland! They include the works of Sandy Brown, Nicholas Homoky, Gabriele Koch and Takeshi Yasuda, as well as the definitive biographies of Lucie Rie and Hans Coper by Tony Birks.

Originally published in 1983 'Hans Coper' has been reprinted 5 times and revised editions appeared in 1991 followed by this edition in 2013. Unfortunately I have been unable to access a copy of the original edition but it retains the original format, has updated text, 15 extra pages and the print quality, particularly photos of his work is significantly improved.

The text by Birks, while scholarly, flows well and is very readable. It is illustrated by copious photos of work spaces, with friends, his drawings, at exhibitions, etc. It is followed by 130 pages of his sculptures in clay. They show a remarkable variety of work in spite of the limits he set.



He fired to 1250 in an electric kiln. 'T' material was his clay, sometimes with added red clay and manganese dioxide. Work was thrown, sometimes modified and sometimes slipped. Often scraped with a metal scourer before firing and sometimes burnished with the same after firing. Glaze was rarely applied and colour was usually manganese and iron. Yet his pots do not look repetitive, perhaps because they are so perfectly proportioned.

Coper was, undoubtedly, one of the greats of ceramic sculpture. This volume shows you why. It is a must for a contemporary ceramic library.

Roger Bell



Inaugural ceramics fair with leading regional and national ceramicists. Workshops and demonstrations.

Sunday 28 August 2016  
10am to 4.30pm  
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[www.ceramicsinsouthwell.org.uk](http://www.ceramicsinsouthwell.org.uk)

Supporting the Charity, Adopt a Potter



Image: Ben Boswell

Committed to supporting makers at every stage of their ceramic practice

James & Tilla Waters

Patricia Shane

OUR FUTURE IS IN THE MAKING


David Wright

5% member discount proof required

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Call us on 01782 219816

## NPA Financial Statement 2015/16

Statement as at year to:	30 Mar 2016		30 Mar 2015
<b>RECEIPTS</b>			
Membership Fees	10851.22		10506.00
Events Income	140.45		5922.73
Events Expenditure	130.76	9.69	5462.4
UCLAN Talks			460.25
Regional			400.42
Interest	9.86		2.86
POS Admin Charges	0.00		11.20
POS Trans Charges	0.00		0.00
Sundry Income			-124.10
			861.49
	<b>11274.05</b>		<b>11714.84</b>
<b>EXPENDITURE</b>			
Committee Travel	2034.70		1259.65
Exhibition Travel Expenses	0.00		480.66
Postage & Stationery	169.35		330.92
Insurance	381.60		390.93
Publicity	0.00		0.00
Website Expenditure	570.00		1182.00
Newsletter	6520.50		8941.07
Less Adverts	730.00	5790.50	1550.00
Sundries	6.00		7391.07
Auditor	300.00		1221.83
	<b>9252.15</b>		<b>12557.06</b>
Current Surplus/Deficit	<b>2021.90</b>		<b>-842.22</b>
<b>BALANCE SHEET</b>			
<b>Assets</b>			
Yorkshire Bank Current Account	1344.05		1026.05
Co-op Bank Current Account	9819.22		8115.32
CIE Balance in Bank	0.00		0.00
Special Deposit in Bank			
	<b>11163.27</b>		<b>9141.37</b>
<b>Liabilities</b>			
Opening Accumulated Funds	9141.37		9983.59
Current Surplus/Deficit	2021.90		-842.22
Timing Differences	0.00		0.00
	<b>11163.27</b>		<b>9141.37</b>



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robust, portable wheel  
**incl VAT = £522**



**PW-DC-AM £640** ♦  
0.75 HP, 13.5" wheel  
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batt lugs, quiet, strong  
**incl VAT = £768**



**Shimpo RK3T £745** ♦  
0.4 HP Whisper Quiet  
perfect for teaching  
12" wheel head  
**incl VAT = £894**



**Rohde HMT500 £900** ♦  
0.5 HP, 13.4" wheel,  
batt lugs, 2 wooden batts,  
drain. **Ex Store Price  
Wheel & Seat & VAT £1080**

These are collected prices - delivery extra. The Rohde is at a very special price RRP is £1303.92 incl VAT plus delivery.

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To place an order please call or visit either: Doncaster, DN12 1EQ 01709 770 801 or Exeter, EX5 1EL 01395 233077

## Welcome to new members

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

Krishnakumar Alageswaran	Sheffield	South Yorks
Alison Bradley	York	North Yorks
Gordon Broadhurst	Ripon	North Yorks
Charles Brown	Ingleton	North Yorks
Deborah Buckley	Kingston-upon-Hull	East Yorks
Meg Burkill	Hornsey	East Yorks
Kay Butterworth	York	North Yorks
Angela Cassinelli	Sheffield	South Yorks
Heather Duncan	Kirkcubrecht	Derbyshire
Benn Gary	Leeds	North Yorks
Matthew Helbert	Hebden Bridge	West Yorks
Daniel Hogan	Skipton	North Yorks
Lotte Inch	York	North Yorks
Julie Morris	Hull	East Yorks
Susan Morton	Newark	Notts
Graham Northing	Sheffield	South Yorks
Logan Robert Obermeyer	Sheffield	South Yorks
Ken & Valerie Sheldon	Alsager	Cheshire
Harminder Singh	Nottingham	Notts
Lauraine Sweeney	Huddersfield	West Yorks
Sue Turner	Hebden Bridge	West Yorks
Peter Watson	Thirsk	North Yorks
Alison Wren	Sheffield	South Yorks
Suzie Wright	Leyburn	North Yorks
Ann Young	Wilmslow	Cheshire

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## Profile – Lesley Nason, NPA exhibitions administrator



Birch tree vessel; photo Daniel Hughes

Over the next 2 or 3 years I began to slowly develop my own style and techniques and after some encouraging sales through a couple of galleries I decided to buy a kiln and spend more time creating my ceramics, although still very part-time at this stage and for the most part just jewellery pieces.

It was the then owner of the Focus gallery in Nottingham, Lorraine Murphy who encouraged me to consider developing my work into decorative interior pieces and I have not looked back since.

I work primarily with porcelain creating hand built vessels, wall art and jewellery inspired by the beauty of the British countryside. Trees, fields and hills feature frequently in my work along with British wildlife and the livestock seen in our fields and farmyards.

I have been working as a full time ceramic artist and jewellery maker for almost 5 years now. My background was in the Textile and Fashion industry, where I was employed as a textile designer and fashion trend forecaster, working with such varied clients as Marks and Spencer, Next, Nike, Adidas, Jaguar and BMW on product development.

Although I studied Art and Design to degree level at university I had never had the chance to work with clay until I enrolled on a pottery beginners course at Rufford with Simon Hall around 10 years ago. Like many people I was hooked almost immediately on this glorious if challenging medium, with its limitless possibilities for creativity.

The course gave me the opportunity to try the many techniques that can be used to create, glaze and fire a ceramic object. After the initial course I was still hungry to learn and experiment more with clay, so Simon agreed to run a weekly workshop where myself and the other beginners could further develop our skills and use the facilities and kiln available at Rufford.



Hill top farm & Dale Cottage; photo Daniel Hughes

I inscribe and impress my images into the soft porcelain by hand, and then after bisque firing use a combination of resist, oxide and crackle glaze to give depth and definition to the image. I fire in an electric kiln and finish many of my pieces with wooden mounts and display blocks. My jewellery pieces are completed with silver or copper findings.

I look forward to every day I spend in my pottery creating with clay, elbow deep in cold sticky porcelain and spattered with glaze.



Long three tree vessel; photo Daniel Hughes



Inner landscape, Sarah Villeneau

## Regional News



North East

Our working party met in June and discussed future plans including possible workshops and museum visits in the Autumn. We have set up a Dropbox account for images of members work which can be used for promotional purposes for group exhibitions. This was set up and will be managed by two members of our working party. We are also researching new venues for exhibitions.

Coordinator: Geoff Proudlock

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Tel: 01325 353445



East

16 members got together on a glorious June day and had a fascinating and informative talk and tour from Sophie Hamilton before a picnic lunch, followed by a demonstration of jigger/jolleying. Many thanks to Sophie (and Edward) for inviting us, and giving so much of their time and hospitality.

The Day of Clay at CoCA on 14 May was a great success, well attended by members and non-members alike. There was a demonstration of ceramic sculpture from Ken Jaquiere, wheel throwing by Gerry Grant, 3D printing by Joan & Jack Hardie, raku firing by York College, coiling and slab building workshops by Emily Stubbs and Rebecca Appleby, and our stand explaining various making and firing techniques. Thanks to Katie Braida, Dianne Cross, Lisa Riley, Sylvia Holmes and Kath Himsworth for helping.

6 members are taking part in Ilkley Art Trail on 6–9 October at a new venue near the town centre. Other members are also taking part in their own venues, or other shared locations.

Members were invited to apply for the Makers Fair at Saltaire Festival. No more details are available yet! The next meeting will be on 20 October at the Sculpture Lounge, Holmfirth. Brendan Hesmondhalgh and James Oughtibridge will each be demonstrating how they work.

Our twitter account is [@NPA\\_E](https://twitter.com/NPA_E). Please follow us!

Coordinator: Barbara Wood

Email: [npae.barbarawood@btinternet.com](mailto:npae.barbarawood@btinternet.com)

Tel: 01759 318146



South East

Our summer meeting was at Olinda Everitt's in the delightful Amber Valley. Before the general meeting the working group met to discuss several ideas and exhibition possibilities. This enabled us to present a clearer agenda. The meeting was well attended and very positive. I will be sending out a copy of the minutes to all SE members. Items on the agenda included exhibition possibilities, a mentoring service and further demonstrations. The Danish Ceramic sculptor, Maya Mette has agreed to give us a demonstration which The Art House has offered to host.

There is an exhibition of ceramics at the Millenium Galleries, Sheffield which features Sheffield based ceramicists and runs until early October. Also the Sheffield Ceramics Festival will be held in Meersbrook Park on September 24–25th.

The next meeting will be in Wakefield, first at The Hepworth to view the current exhibitions including Stanley Spencer, Kettles Yard, and work from a private collection with many ceramics, and then on to Linda Bulleyment's studio (date tbc). Have a great Summer.

Coordinator: Brian Holland

Email: [brianhollandceramics@yahoo.com](mailto:brianhollandceramics@yahoo.com)

Tel: 01909 724781/078129 28174



South West

We are organising an event on Sunday 18 September at Two Doors Studio, Alsager, an Art Gallery and Studio organised by an Artist Cooperative where they sell gifts and works of art. We are looking forward to holding an event here if anyone is interested in joining us please get in touch for details.

Also we are organising a social event, a tour of Middleport Pottery, afternoon tea and a demonstration at the pottery of our members Details will be sent out when dates are confirmed. Apologies to Tony Plant who joined us a few months ago and I miss-spelt his name. Welcome Tony.

Coordinator: Barbara Chadwick

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Tel: 0161 980 2111



West

Our meeting on 21st June was held at Ale Emporium, Preston and our themed ceramic piece was 'In or Out', reflecting our individual views on the EU.

We discussed the possibility of hosting a Ceramics event at UCLAN, a small version of the fair held at Aberystwyth. Starting with 1 or 2 small events as market research into the amount of public interest in a larger event. Helen Birnbaum has agreed to draft a programme and co-ordinate the project.

Platform Gallery exhibition will be opened by Matthew Wilcock (Great Pottery Throwdown winner) on 23rd July from 12 to 3pm and the winning trophy will be on display during the whole exhibition. As well as exhibiting work by members, the gallery space will be converted to a much more interactive space, including displays of pottery tools, sketches and pottery books. Some commercial companies have been approached to display products. An area of the gallery has been allocated for members to work. Thank You to Graham Hough for heading this event.

A practice session (organiser Ruth Livesey) at UCLAN was arranged for the competitors in Potfest in the Pens games. An autumn evening raku event was suggested. Details will be sent out nearer the time.

Our next meeting will be held on the 25th October at the Ale Emporium, Preston from 7.15 pm, the title of our themed ceramic piece is 'The 25th October'.

Coordinator: Dave Harper & Geoff Wilcock

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North West

We are very fortunate to have Potfest in the Park and then Potfest in the Pens, organised by Geoff and Chris Cox, in our home area, so many NW potters are busy making, firing and packing pots, when not practising for the team challenge.

Unfortunately this meant that we couldn't raise a quorum for the June social, so we have taken a summer pause, and will socialise at Potfest instead.

Planning continues for the exhibition of Cumbrian potters at UpFront Gallery, Unthank, which will run from 22 November 2016 to 8 January 2017. Thanks to Bob Park for organising this. Selection is imminent.

Coordinator: Ruth Charlton

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## On the sideboard – Joan Hardie



These two pieces are by the wonderful Spanish potter Claudi Casanovas.

In 2001 I saw a huge hanging work by Casanovas in the Ceramics Museum in Barcelona and it had such a massive effect on me that I decided on the spot to become a full time potter. I bought these pieces to have a continual reminder of the power of art and what, for me, it's all about.

The dark form is 68cm wide yet it floats. The texture is rather cinder-like, with different clays producing contrasting colour and texture. It has been fired very high and then sandblasted.



The white bowl has a smooth marble-like interior, is a couple of inches thick in parts. The bubbly surface beneath is in striking contrast, showing a different aspect of the clays that make it up.



I would like to keep this page about the pots we own and love. Not having any new "on the shelf" contributions, I have changed the brief slightly.

So please send your contribution for on the shelf / dresser / table / sideboard / wall / floor / lawn / window sill / wherever you keep your favourite pots.

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