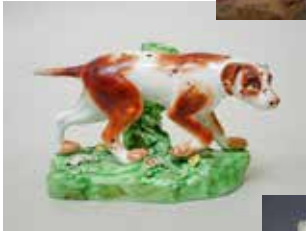


NPA News



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

December / January 2017
£2, free to members



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Front Cover

Colin Jowitt

Back Cover

Ann Bates, funerary urn

Next issue

To contribute to the next issue of NPA News send your articles, events, comments and images by 20 January 2017

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
Email or phone if you have any queries.

From the Chair

It's hard to believe that this is the final newsletter of the year. Unfortunately I can vouch for the fact that as you get older, the weeks do seem to pass faster and faster!

At this time of year there are a great number of art markets and fairs and I know many of you are incredibly busy. At East Yorkshire Open Studios we had a much lower footfall than in previous years but despite that the volume of sales remained about the same. It seems to be a general pattern with fewer people visiting galleries and those who do are often looking for less expensive items. Let's hope we can hold some exciting events next year to encourage a greater interest in ceramics and celebrate NPA's 40th anniversary. The second series of 'The Great Pottery Throwdown' should help!

The NPA exhibition at Gallery Oldham (p4) looked great, so our thanks to David Wright for curating it; also the annual CoCA lecture (p5) was a success with a fairly good attendance.

Thanks to the committee and regional reps for their year's help and hard work. I wish all our members a Happy Christmas and prosperous New Year. I hope I will meet many more of you at our events next year.

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

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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

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Vice Chair	vacant
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Website Coordinator	John Cook mr.jccookie@googlemail.com Burnley, Lancs
Website events/courses updates	Barbara Wood barbara.wood99@btinternet.com
Member	Nina Wright ninaejwright@yahoo.com Otley, West Yorkshire

Diary

- 1 Oct to 3 Dec *Northern Colours* Gallery Oldham NPA exhibition
- 4 Nov to 24 Dec *Shades of Clay* Kunsthuis Gallery, Crayke, York
- 22 Nov to 8 Jan *Cumbrian Ceramics* Upfront Gallery, Unthank, Cumbria
- 17 December *Craft Fair & Carols* Stained Glass Centre, Micklegate, York
- 2 Feb to 4 March NPA selected exhibition Lotte Inch Galery, Bootham, York

Application deadlines

- 24 December *Potfest in the Park*, Hutton-in-the-Forest, 28 to 30 July 2017, as above
- 24 December *Potfest Scotland*, Scone Palace, Perth, 9 to 11 June 2017, as above
- 6 January *Earth and Fire*, Welbeck (10mIs north of Rufford), 23 to 25 June 2017
- 6 January *Art in Clay Hatfield*, 18-20 August 2017
-

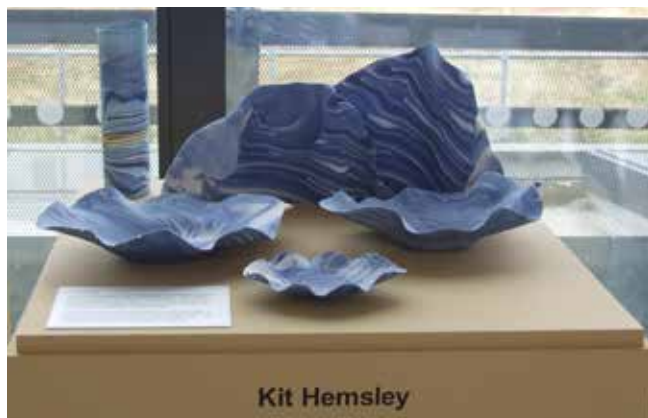
Northern Colours at Gallery Oldham



Photos Dianne Cross

“It has been a pleasure to host this exhibition. The selection process and exhibition set up went really smoothly and the show looks great. The work has appealed to our regular visitors as well as drawing in some enthusiasts who have made a special trip to see it. Gallery Oldham is a big supporter of ceramics and will continue to programme shows that we hope appeal to NPA members.”

Sean Baggaley, Gallery Oldham Curator



Slip in three dimensions Conference

The huge popularity of the BBC Pottery Throwdown series has created a surge of interest in ceramics. Pottery class numbers have never looked so healthy and craft markets cry out for potters to sell their work.

The NPA West group decided to celebrate this revival, and the 40th birthday of the Northern Potters Association in 2017, and hold a ceramics conference at the University of Central Lancashire. We are testing the water with this first event, and hopefully this will lead to more in the future.

Two exciting young potters have already agreed to speak at the event. Matt Wilcock, winner of the first Throwdown, whose accomplished work with traditional slip ware is well known.



Jade Crompton whose use of traditional methods combined with 3D digital modelling have already brought her to the attention of Hollywood and won her a Queen Elizabeth Scholarship.

The Slip in three dimensions Conference is taking place at UCLAN, Preston on Saturday 8 April 2017 and tickets cost £30 person. A limited number of free tickets are available for UCLAN Students.

Please obtain your tickets asap from Geoff Wilcock
The School of Art, Design, Fashion
University of Central Lancashire
Preston, Lancashire, PR1 2HE.

NPA @ 40

In the first event of our 40th year, a selected exhibition will take place at Lotte Inch Gallery in York, from 2 February to 4 March, 2017. NPA member Lotte opened her gallery in a former tailor's shop on Bootham, around the corner from CoCA, about a year ago, and has held a series of excellent exhibitions including some prestigious and exciting ceramics. It's not a huge space, but has 2 floors so is larger than it may first appear!

We can trust that Lotte will show the selected work to its best advantage. (The closing date has not yet passed as I write.) Please visit if you can – an invitation to the preview will be sent to members by email.

Lotte Inch Gallery, 10 Bootham, York, YO30 7BL
www.lotteinch.co.uk
Tel: 01904 848660 Email: info@lotteinch.co.uk

Opening Times: Wednesday-Saturday 10am-6pm.

The Gallery will be closed in January 2017 except by prior arrangement. A two-day 'Introduction to Ceramics Course' with Rebecca Appleby will take place in the Gallery on 19th and 20th January – for more information please email the Gallery.

Barbara Wood



2016 CoCA lecture – Christie Brown

Casting about: researching through practice



Christie Brown: The Uncanny Playroom at Room Artspace

The Yorkshire Museum hosted the 2016 lecture on 12 November, attended by about sixty ceramics enthusiasts. Christie continued the theme of Walter Keeler's 2015 CoCA lecture; 'the importance of old pots and museum collections on the evolution of his work'. She explained and illuminated the development of her ceramic work, part of which included 'exploring the relationship between contemporary ceramic practice and museum culture'.

Her lecture formed a narrative of her development as an artist. She described the influence and importance of her continued practice of observational drawing, leading to greater visual awareness which provides an aid to more intense looking and visual note taking. These ideas gradually wove into her interest in hybrid figures, animal deities and various collections of figurines, both historical and contemporary, including Freud's personal collection.

Her figures, sometimes press moulded, have become a format or 'canvas' on which layers of history and ideas about self and identity, can be alluded to or revealed.

Christie referred to a range of artists and writers who have influenced her development, including Philip Rawson's ideas about 'Seeing Through Drawing' and Charles Avery and Bill Viola, both artists exploring the human experience in a representational way.

She is currently Professor of Ceramics at the University of Westminster within the Ceramics Research Centre and is Principal Investigator of an AHRC-funded project, *Ceramics in the Expanded Field*, along with Julian Stair and Claire Twomey. The key research area of this project is the re-examination of the discipline of ceramics and new approaches to presentation, such as installation and intervention, bringing alive the place of museums in all of our work as ceramicists.

North West pottery classes

Following my appeal for information about pottery classes in the North West of England, thanks to those who have contacted me, I have updated the list. I have also re-checked websites and some courses have disappeared.

Colleges

Preston's College, Fulwood, Preston.
Wednesday and Friday 13.00–16.00

Bolton College, Deane Road Campus,
Bolton. 09/02/17 to 06/04/17 18.00–20.00

Notes

Lancashire Adult Learning, Lancaster and Myerscough College, Lancashire now make no mention of ceramic classes in websites.

Haigh Country Park, Wigan Classes in the Courtyard seem to have closed.

Private Classes

Clayworks, Southport
www.sca-network.co.uk

Old Stables Studio, Hebden Bridge
www.oldstablesstudio.co.uk

Bentham Pottery, Bentham
www.benthampottery.com

Blue Butterfly Crafts, Accrington
www.BlueButterflyCrafts.co.uk

Gosforth Pottery, Seascale
www.gosforth-pottery.co.uk

Pilling Pottery, Pilling, Lancashire offer short taster courses www.pillingpottery.com

If anyone knows more pottery courses, preferably a series of classes rather than one day events, will you please let me know and I will compile another list.

Graham Hough

graham@redspr.com

NPA members running pottery courses

North East	Muddy Fingers Carol Newmarch Maggie Thompson Lorraine Clay	www.muddyfingerspottery.com www.carolnewmarchceramics.co.uk maggiethompson101@icloud.com Lorraine_clay@yahoo.com
North Yorks York	Eric Moss Catherine Boyne-Whitelegg Fangfoss Pottery	ericmoss.raku@gmail.com willardwhitelegg@aol.com lyn@fangfosspottery.co.uk
Scarborough	Katie Braid	katie.braid@gmail.com
East Yorks	Mark Teale	pot@wentworthpottery.co.uk
Harrogate	Anna Whitehouse	anna-whitehouse@hotmail.co.uk
Sheffield	Charlotte Berry Sarah Vanic, The Art House Anna Mercedes Wear Sarah Villaneau	www.charlotteberrypottery.com info@arthousesheffield.co.uk anna-mercedes@virginmedia.com sarah@villaneau.co.uk
Lincoln	Tony Morris	tel. 07967963611
Leicester	Jo Keogh	jo@jokeoghceramics.co.uk
Worksop	Rachel Wood	rachel.wood2@tiscali.co.uk
Chesterfield	Lynn Spode	lynnspode@uwclub.net
Derbyshire	Adrian Holt	ceramics@adrianholt.com
Southport	Clayworks	arthousesca@gmail.com
Lancaster	Liz Collinson	liz.collinson@hotmail.co.uk

Send updates to diannecross.npa@gmail.com

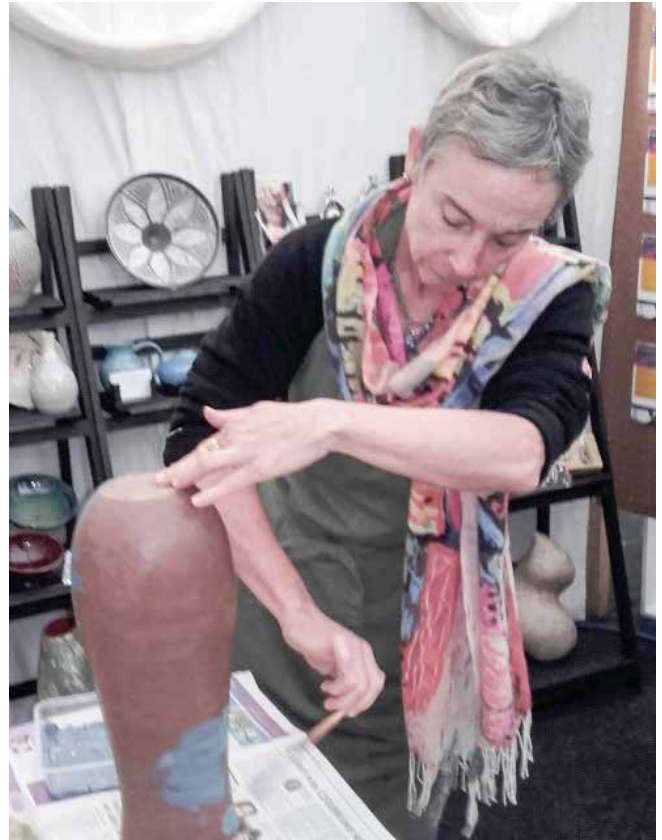
From one steel town to another Bethlehem, Pennsylvania to Sheffield, South Yorkshire

I have always had a dream and in that dream it is warm and the air contains dust; clay dust to be exact. I wear very little: shorts, sandals, dirty apron and my skin is freckly and tanned but I am up to my arms in muck. Red clay, grey clay, rough and smooth. Yes it is more than a dream, it is heaven. The summer of 2016 I live out this dream in the Art House of Sheffield – a community pottery just one year on, which is rapidly becoming the vision I had way back in California in 1990.

I remember chatting to the owner of The Clay House in Santa Monica, California a quarter of a century ago; a lady in dungarees, long straggly plait 'Willy Nelson' style hair hanging over her shoulder and as I approached she kinda stared back at me with a busy but contented look and I thought "I want to be you", "I want to run a pottery", "I want to cycle to work every day and wonder about what people have made, indeed what will I make"

This article is not meant to be egotistical but I am trying to set the scene of a young naive woman, thinking I want some of that and how do you get it? Well fortune and hard work and many years in between have brought me from one industrial steel town; Bethlehem Pennsylvania to another craggy, green, beautiful, hilly city and they have both contained my journey in clay.

No, I don't get to wear sandals and shorts everyday but this summer has been especially kind and our pottery keeps growing. It must be 5 or 6 years now that I first met Andy Cutts and Graham Duncan to have a look around a dilapidated church building which housed three floors and lots of beautiful listed features yet was in such a poor state that most of the building was unusable. I was asked alongside other artists "What do you imagine can happen here?" WOWZA WOWZA WOW! That is music to my ears. Of course I said "A pottery. Simple." Ha!



First thoughts were, yeh, this is possible. I suggested the basement obviously, as clay is so heavy to shift, luckily we moved on rapidly to several other propositions. Each one didn't quite catch the vision that appealed to me most, which was to try and incorporate an Open Studio system within the pottery like in California. Open-minded Graham had the business mind and creative thinking to suggest using the upper first floor. WOWZA WOWZA WOW. I still feel excited thinking back two years when it looked like we were actually going to try and build a big pottery in the city centre. What a lot of hard work it's been since then, but isn't everything worth working hard for if you have a dream?



So here we are now, vision realised and our recycling containers are bulging full, the slops buckets nearly overflowing and I sit here with my mom, on a quiet Sunday afternoon with the front doors closed to the public, feeling it all settle in around me. Mega excited about conversations yet to be had and the buzz of a clay-filled active year behind us.

Logan, my colleague and friend, wants to create a satisfied community pottery so we are constantly adapting to the needs of an emerging creative hub of this social enterprise. How is one successful and what makes a thriving inspired pottery? Drive! (even though Logan has yet to get his British licence) but equally it is a unique set of skills from staff and volunteers synchronistically building together on each other's talents.

It is also a genuine true love of the process of making. All of us want to be the first to open the kiln and see the outcome of completed glazed firings. Sometimes disappointing yet unpredictably beautiful too.

How do we keep it all fresh and alive? I believe it is down to the people who walk through the door and sign up with their dreams and hopes of becoming a potter and sharing that newness again and again.

Well I hope I have set the scene. Please come and visit us and join one of our social nights, or take part in our Northern Potters Workshops and Exhibitions Programme (see page 5), take a class or two and share your talents.

Sarah Vanic

One year on – Hannah Staniforth



Photo: Ben Boswell

Being one of the younger members of the NPA I wanted to share with you my first year fresh out of Uni, taking the first steps into becoming a self-employed ceramicist. I have been a member of the NPA for a couple of years and it has been really encouraging to receive the newsletter and see what everyone has been up to and that being a self-employed potter can be done!

I graduated in July 2015 from DeMontfort University in Leicester where I studied Design Crafts. This was a mixed media course and I specialised in ceramics. All the way through university I knew I wanted to be a maker, so during a course module called professional practice I looked for opportunities and studio spaces around the UK for when I had graduated so I could pursue my dream career. I came across an advertisement for the Yorkshire Artspace Ceramic Starter Studio,

which sounded perfect! A shared studio space with access to two kilns and a potter's wheel also with mentoring and business support and to sweeten the deal it was in Sheffield, my home town. So I applied and my application was successful.

I was really looking forward to getting back into the studio and to get making again and creating a new range of work totally different to what I had previously made at university. However this didn't go as I planned as I didn't realise how little I knew.

At university we are taught basic skills and sort of left to our own devices, I didn't know how to program a kiln properly, why certain ingredients were needed in glaze recipes, and worst of all when I got back onto the wheel I really didn't know enough about throwing to be able to make the work I wanted to.



I was disappointed and mad at myself for not knowing more but we were never taught enough practical skills which is a shame but just how certain university courses work now. I'm not in any way bad-mouthing my university as I wouldn't be where I am today without the course and my tutors. Ceramics is a lifelong lesson but basic knowledge isn't being taught. With a little more basic knowledge I would have been better prepared for the big wide world and the first year of business.

This year I have learnt how to program a kiln, started to throw better and learnt more about clay and its qualities, which I couldn't have done without the support of my mentor, studio peers and other potters. The pottery community is full of lovely people.

I have also begun to develop my new range of work, taken part in Ceramics in Charnwood and shown my work at Earth and Fire with the Yorkshire Artspace Ceramic Starter Studio, which was an amazing weekend. I learnt so much and met some great people and had some really lovely and positive feedback about my work. I was accepted to show with the Bils and Rye Emerging Potters exhibition in September and have just completed my



first professional shows at York Art Market, The Great Northern Contemporary Craft Fair and the Harley Christmas Market.

If anyone had told me that I would have done these shows this time last December I would have laughed but hard work, passion and better knowledge of how to do things seems to be doing the trick. I still have a long way to go to be a great potter but time and practise make perfect!

Looking forwards from the past – Alex McErlain

Animals in Clay



A porcelain figurine of a brown and white dog. Rockingham Works 1826-1840. H.10cm W.15.5
Reference: YORYM 2001.8950 Photograph: 'York Museums Trust (Art Gallery)'

Clay animals feature regularly in many public collections of ceramics, they have probably been strong sellers for factory production and come in many guises. There are those modelled closely on the particular breed of animal; perhaps aimed at owners of the real thing; others feature prizewinning beasts maintaining a record of the achievement. Many examples convey sentimental emotions now widely regarded as kitsch and a few are caricatures of a breed. The two ceramic dogs I have selected from the collections in York Art Galley illustrate very different approaches to the subject.

The 19th century Rockingham pottery dog is a good example of a high quality ornament. The factory, which was located in Yorkshire, is generally known for brown glazed earthenware pottery and notably for making those teapot curiosities called “Cadogan’s”.

The factory also made fine ornamental porcelain which had to display high quality to justify the price tag, hence this dog is skilfully modelled and decorated with on-glaze enamel colour. The brown enamel painting is especially sensitive using the brushstrokes to make a good suggestion of the animal’s coat.

The modeller has set the pose carefully to imply movement whilst maintaining stability for the ceramic by connecting the legs firmly with the base. The stump in the background would also have provided a route for the passage of slip within the mould.

It is surprising that so few studio potters have employed enamel painting in their work as it has much potential for expression.



'Itchlings', tin glazed earthenware. Maker :Kerry Jameson 2011. H.4.5cms W.15 cm.
Reference: YORAG SHAW 754 Photograph: Philip Sayer

Kerry Jameson's dog could not be more different from the Rockingham piece despite similarities of pose. Her beast is a gestural piece of modelling, swift and direct making no concessions to fussy detail and yet it is a very expressive image of a dog, perhaps intended to raise a smile.

Modelled in coarse red clay, the dog has been held by its tail to dip into white tin glaze, raising the item from the glaze slowly so as to create a difference in thickness from nose to hind legs. This simple trick has resulted in a richness of glaze surfaces and allowed the artist to add some iron brushwork to the dog's neck suggesting a dog collar and markings. The thickened legs and elongated neck are deliberately done for expression and seem to suggest the influence of folk art which is common to much of Jameson's work.

There is a strong holding of Jameson's work in York Art Gallery as it is in the Anthony Shaw collection and there is considerable advantage in being able to study the artist's work in the context of her wider production just as there is the same advantage in the substantial collections of Rockingham work.

The potential for research and development of new ideas from studying the ceramic collections in York is thrilling. This library of objects is quite accessible, much on permanent display, a lot illustrated on-line and the reserve collections available to view on appointment so I urge readers to make good use of it and never to be stuck for creative ideas.

Members' Gallery

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





Transforming a livestock pen into a ceramics gallery is a challenging task.

These photos from Potfest in the Pens 2016 show different ways some NPA members tackled it.

Left:

Lesley Anne Greene
Steve Tootell
Dorit Deutsch
Graham Hough

Above:

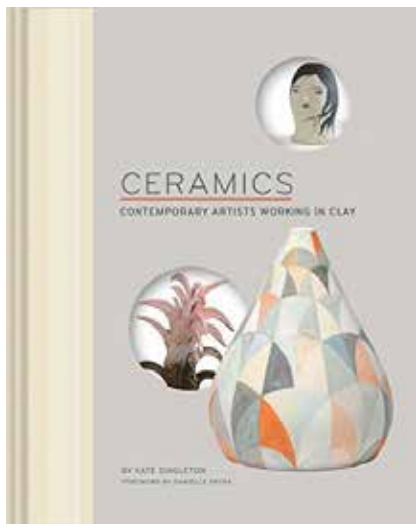
Mary Chappelhow
Vicky Yates

Right:

Andrea Cundell
Amanda Mercer
Photos: Wendy Turner

Books Review

CERAMICS Contemporary Artists Working In Clay by Kate Singleton



Like me you probably will not know many, if any, of the people involved with this book. It is refreshing that new approaches are still being made. The author, Kate Singleton, started her art criticism as a blogger. She has selected makers who are not famous, resulting in an independent approach. Kate and the publisher, Chronicle Books, are from the USA but the selection is truly international with 10 from USA, 6 from UK, 4 French, 3 S. Korea, the remainder from 9 other countries.

The approach taken is neither academic nor populist. Though some work could be used – candelabra, bowl, plate – all the makers are making work intended for display rather than everyday use. After a Foreword and Introduction the ceramicists concerned have been split into 4 categories according to the way they approach their work. Some could clearly fit into more than one category but this is the case however one tries to group people. Each artist is given a page of biographical information plus 3 to 6 illustrations of work.

'Narrative' is the first grouping referencing storytelling and illustration. The best to my mind are the Norwegian Kjersti Johanne Barli and the UK's Stephen Bird. Both use difficult to achieve deliberately childlike designs, the former in finish also, while Stephen's work is 'professionally' completed.

'Graphic' talks of lines, marks and surface patterns. The broken geometric shapes of Brett Freund (USA) come off particularly well.

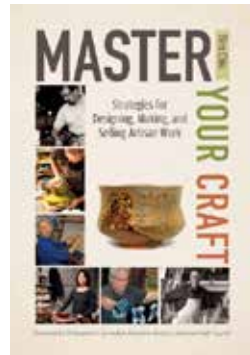
'Curious' covers magic, humour, beauty and the strange and is my favourite selection. There are many faces, some figures and animals, and inanimate objects often incorporating other media. My favourites are the heads of Laurent Dufour from France and the UK's Claire Loder.

Finally 'Organic' includes studies in form, material and texture with 'a strong connection to the earth communicated through rough finishes and cultivated imperfections.

Will you enjoy this book? Not if your interests are in traditional ceramic forms, be they domestic or sculptural. But the experimental and wayward are well represented and can trigger interesting ideas. Price is a manageable £16.99 and, unusually, it has a good, solid hardback cover.

Roger Bell

New Books



4 Croatian Artists	AIR Vallauris	Eur10.00
Master Your Craft	Tien Chiu	£25.99
Small Art Objects: In Movement	AIR Vallauris	Eur25.00
Small Art Objects: Relating To Blue	AIR Vallauris	Eur25.00
Studio Craft As Career	Paul Stankard	£21.99



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www.sedgefieldpottery.co.uk

Committee News

Highlights of the October Committee Meeting

We welcomed Nina Wright to the committee and Sally Streuli into the post of secretary. We opened with a review of the number of members on the committee and, as ever, discussed how to encourage others to join us. It is good that each regional group has a representative on the committee, but the post of vice-chair remains empty.

We looked back on the summer of events where the NPA was represented, including our stands at Rufford and Potfest in the Pens. We were pleased that these events correlated with rises in membership, as well as giving a face to the committee members and helpers.

Several agenda items centered on 'virtual' publicity through the website, facebook and twitter, and we are now looking to a more holistic twitter approach across the NPA.

John Cook reported that, despite his appeals, no new members had come forward to be involved in a working group to reassess the website. Therefore, although a self-managed site (such as Wordpress) might seem attractive, the NPA would not be able to consistently manage the site.

After some discussion, the consensus was that the existing site adequately covers many areas, including the gallery, and could be improved by splitting the events and exhibitions from the courses and

demonstrations. 'Nice to have' options included blog/news items and a possible method to join the NPA via Paypal. There was some discussion as to whether the site required a visual update. Since the meeting John has been able to negotiate a good value refresh/update of the site graphics with our current web management company.

As agreed at the AGM, the committee discussed amendments to the 'Events Costs' form, to be used to agree underwriting of approved regional events. This has now been sent out to Regional Organisers.

We also began a discussion on the possibility of higher membership fees, as raised at the AGM. The concerns with raising fees included problems of changing standing orders and potential loss of members, however the former is not a reason to leave the fee as it is. In favour of raising fees was the ability for the NPA to do more to encourage and help the regions. It was a little unclear what form this help might take, so any feed back from Regional groups would be most welcome. However currently the financial position remains stable.

The desire to celebrate the NPA's fortieth anniversary in 2017 through a number of regional events was discussed (see opposite). We also hope to mark the occasion in the newsletter and will be looking into the archives and picking the brains of long-standing members.





NPA - 40th Anniversary



The NPA will reach its 40th anniversary next year, an age that is well worth celebrating.

Given the large geographic size of the area we think it would be best to concentrate on a series of regional events rather than one large central exhibition or celebration. We would like to encourage all members to consider how you might like to celebrate the event more locally, by holding an exhibition, getting together for a weekend of ceramic jollity or whatever activity that encourages the making of ceramics. Six regional 'anniversary' events would, we hope, be an opportunity to give our members work a much wider public audience and give members themselves an opportunity for socialising together.

Of course all the regions regularly carry out many events and arrange exhibitions throughout the year. Some have already thought about what to do to celebrate the fortieth. We would like to help publicise anything you plan, through the website and with a flyer listing all the events together. We will help you to avoid clashing dates and we hope each event will be open for all members to participate in.

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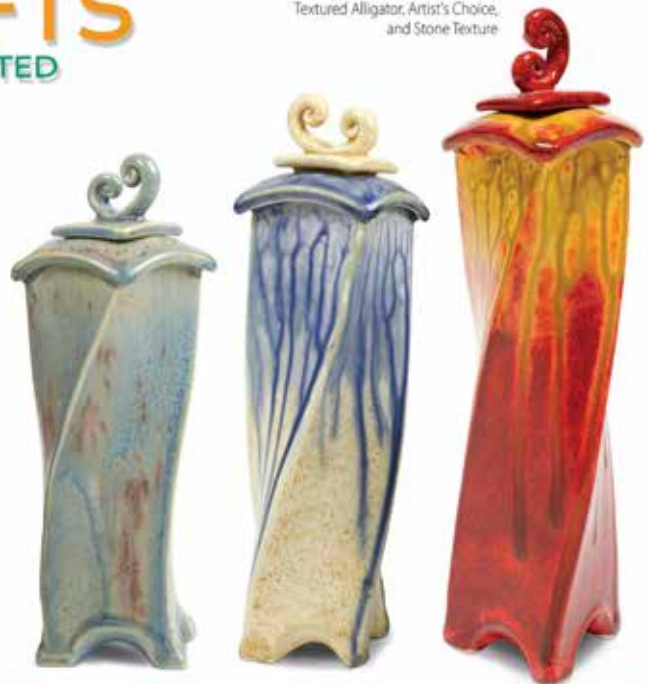
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Shimpo RK3T £865 ♦
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HMAT500 + Seat £990 ♦
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Welcome to new members



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

Brian & Hazel Clark	York	North Yorks
Sarah Evans	Alsager	Staffs
Gordon Kitchen	Braithwell	South Yorks
Frances Lee	Brighouse	West Yorks
Jackie Maidment	Upper Poppleton	North Yorks
Harriet McKenzie	York	North Yorks
Lillian Read	Chester-Le-Street	Durham
Peter Sales	Frosterly	Durham
Rob Taylor	Huddersfield	West Yorks
Hugh & Judy Thomas	Preston	Lancs
Chris Whiting	Rosendale	Lancs
Angela Wysocki	Preston	Lancs

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

Find us on

The Northern Potters Association and all our regional groups are active on Facebook, so if you want to keep up to date on ceramics in the north of England, this is how.

You will find news, potters seeking advice, equipment for sale (or sometimes free), information about shows and events, and above all, lots of interesting photos of pots.

If you are not already a Facebook user you need to register but then your level of participation is entirely up to you. Search in Facebook for Northern Potters Association to find the groups, and ask to join.

Free to NPA members

Place a small ad

Publish an image of your work

Publicise an event in the diary

Write an article about pottery

Reach 550 pottery enthusiasts in the north

Contact npanews@btinternet.com



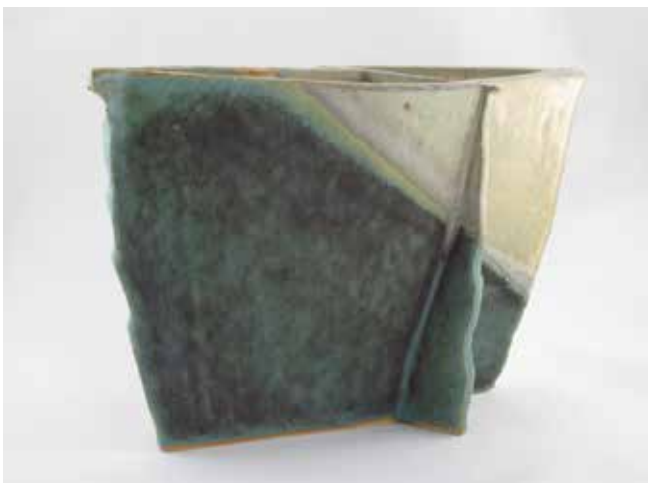
northern-potters.co.uk

Profile – John Robinson, NPA Treasurer



I am a retired software engineer living in York. About 20 years ago I went to pottery evening classes at the local secondary school, and have been making pots (mostly geometric slab pots) as a hobby ever since. I love the options ceramics offers between the artistic and technical, decorative and functional, traditional and innovative.

Soon after I started pottery, I saw the NPA members' exhibition at Dunham Massey, and bought six pieces; our collection now has more than 500 items from markets in the UK and Europe. The NPA is important in allowing potters of all abilities and interests to keep in touch and show their work to the wider public.





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Regional News



North West

There was a good turn out for our November social at Bob and Denise Park's house, with great food and plenty of chat. At one point, we discussed how everyone's involvement with pottery began, which was very interesting. The next social will be in the New Year when we will be thinking about what we can do to mark the 40th anniversary celebrations.

The opening night of the 'Cumbrian Ceramics' exhibition at Upfront Gallery, Unthank was a great success. Congratulations to Bob Park and Upfront owner John Parkinson for putting together an excellent exhibition, highlighting the diverse range of talent in our county.

Coordinator: Ruth Charlton

Email: ruthcharlton5@gmail.com

Tel: 016973 71690



North East

November has been a busy month in our region. There are three events before the end of the month. On 22nd November we have the annual Henry Rothschild memorial lecture at the Shipley Gallery in Gateshead. This year it is being given by Lisa Hammond. On Saturday 26th November we have our first "Potters Corner" at Tynemouth Station Christmas market, which we hope will be a success for those taking part as well as promoting interest in NPA. On Tuesday 29th November we are having a pre-Christmas lunch in Durham.

At the end of the year June and I will be stepping down as Regional co-ordinators (after 8-years!). Stephan Aal, a member of our working party, has kindly agreed to take over from 1st January 2017. His contact address is studio@stephanaalceramics.co.uk

We would like to thank all members of our working party, past and present, for their support and enthusiasm over the years. Best wishes to everyone for Christmas and the New Year.
Geoff and June Proudlock

Facebook: [@NorthEastNPA](https://www.facebook.com/NorthEastNPA)
Coordinator: Geoff Proudlock

Instagram: [Northeastnorthernpotters](https://www.instagram.com/northeastnorthernpotters)
Email: geoff@gproudlock.plus.com

Twitter: [@ne_npa](https://twitter.com/ne_npa)
Tel: 01325 353445



East

The meeting at the Sculpture Lounge Studios, Holmfirth, in October proved to be a very good day out. 24 members were treated to a full day's entertainment from James Oughtibridge and Brendan Hesmondhalgh, whose enthusiasm and energy were inspirational to all who attended.

Our next social outing is a seasonal get-together at Lotte Inch Gallery, York, on 7 December. Lotte has generously invited us to her beautiful gallery, which will be of particular interest to those taking part in the NPA exhibition there from 1 Feb to 4 March.

7 NPA-E members are taking part in a Craft Fair at the Stained Glass Centre, Micklegate, York, on 17 December. This is a venue which we may be able to use for various events in future, so it will be interesting to see how it goes.

I'm sure there are lots of events taking place towards Christmas, so good luck to all of you participating – may your customers be plentiful and generous.

Our twitter account is [@NPA_E](https://twitter.com/NPA_E). Please follow us
Coordinator: Barbara Wood

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

Tel: 01759 31814



South West

Our meeting at Middleport Pottery was a resounding success with 13 people attending. The tour of the factory was very interesting and informative, and the afternoon tea that Middleport put on was superb!

Marvin Kitshaw kindly came from Muddy Fingers Pottery in Jarrow to talk to us about pit firing and how he makes his beautiful pots. The talk was very informative and we were all keen to have a go after handling the pots he brought for us to see. Then Hazel Higham, from Newcastle under Lyme, gave us the most impressive throwing demonstration on how to make and assemble a teapot. Thanks to both members.

At our meeting we discussed the forthcoming NPA SW May/April exhibition at Middleport Pottery, and had a look at the Gallery to see what was available for us to use. We may also be organising an exhibition in Congleton, Cheshire in 2017

Next meeting will be in February at a date and time to be arranged, we will be in touch.

Coordinator: Barbara Chadwick

Email: email@sw-npa.co.uk

Tel: 0161 980 2111



West

The annual NPA West exhibition at UCLAN has been confirmed, from 6 February 2017 for 3 weeks. The opening night for 'Pot West' is Friday 10th February 2017; the exhibition will then be open daily, excluding Saturday and Sunday.

The proposed event to be held on Saturday 8th April 2017 from 10.00 am until 4.00 pm will be titled 'Slip in Three Dimensions'. Matthew Wilcock and Jade Crompton exploring both traditional and contemporary practices of slip will give a practical demonstration and talk. Thanks to Helen Birnbaum for organizing this (see p5).

The exhibition at Lytham Heritage Centre has been confirmed and will run from 13th June until 2nd July 2017. The title of the exhibition will be 'A Taste of Clay'.

Next meeting: Tuesday 13th December from 7.15 pm at 'Ale Emporium'. This will be our popular annual 'Jacobs Join'; the theme for a ceramic piece is 'Saturnalia'.

Coordinator: Dave Harper & Geoff Wilcock

Email: ghwilcock@uclan.ac.uk

Tel: 01772 862852



South East

In our large area there are lots of seasonal events. Steve Booton had a wonderful retrospective at THE ART HOUSE; Yorkshire Art Space had their Open Studio weekend with about 10 of our members taking part. On the weekend of 26 November it's The Harley Art Market, with several NPA members involved, as well as Winterfest, craft event at Thoresby Park, also in the Sherwood Forest area. There are Victorian Christmas markets in Lincoln, Sheffield, Elsecar, and many more so a busy time for all. So good luck everybody.

We are busy planning events for the new year and our 40th anniversary celebrations but have yet to pin down dates. Matte Maia Greggerson has confirmed a demonstration at THE ART HOUSE, dates tba. We want to contact other groups to organise a major event, possibly at Repton, and we are meeting to set up alternative firing events in Derbyshire, details tbc. We need to discuss funding needs with the committee. So a busy year ahead.

We wish everyone a well earned happy Christmas and may Santa bring down the chimney what you have always wanted! Our next meeting will be on 29 January, venue tba.

Coordinator: Brian Holland

Email: brianhollandceramics@yahoo.com

Tel: 01909 724781/078129 28174

James' pots go to auction

It isn't long since art auctions started including contemporary ceramics but I thought that the potter had to be dead to qualify. It seems not!

James Hake is a Cumbrian potter and NPA member, 10 years into his career. He has a young family to support and a strong commitment to making his career in ceramics. When I saw that his work was for sale at an Adam Partridge auction, I contacted him to find out more.

How did you get into an auction?

Jason Wood, who is a Specialist Consultant in Studio Ceramics at Adam Partridge Auctioneers and Valuers, knew my work and asked me if I would be interested in auctioning some of my pieces. After some thought, I decided to give it a try as it's another way of making sales to add to galleries and shows.

What do you have to do?

I choose the pieces to auction, either a collection of smaller pieces that might be bought all together, or a few large ones. I am responsible for delivery to the auction, which is held in Macclesfield. The auctions are held twice a year.

The auction company produces and distributes a catalogue and holds viewing days before the sale. Many bids are on-line, as well as from people attending in person. I haven't been to an auction yet.

How does it work financially?

There is little risk as you put a reserve price on the pieces, so this is the least they will sell for. By setting the reserve price at the trade price, it's like selling through a gallery, though they might sell for more.

I've put up to six pieces in 2 auctions last year and have just done another. Over half of them have sold. The auction house handles the auction fees and tax.



Who buys ceramics at an auction?

I guess that there are private collectors, museums and galleries. There is definitely an overlap with people who go to the shows I do as I know people who've bought my work at both. There are also collectors who don't go to shows, so it brings my work to their attention too.

Would you recommend it to others?

Yes, it's good publicity, raises your profile and there's little risk. As I said, it's one more route to market and anyone who is trying to make a career of ceramics needs to take all the opportunities that arise. If you get the chance, I'd go for it.

It's much like dealing with a gallery. They take a judgement on what will sell to their customers and if your work fits they might take you on.

Joan Hardie

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