

NPA News

1977

2017



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

April / May 2017
£2, free to members



In this issue

- 3 From the Chair
- 4 Diary
- 5 Gerry and The Queen
- 5 NPA@40 competition
- 6 Now we are forty
- 7 Pot West
- 8 Gone but not forgotten – Gillian Holt
- 10 My life as a potter – Catherine Boyne-Whitelegg
- 11 Committee News
- 12 How the NPA started
- 14 Members' Gallery
- 16 Showing your work 2 – Applying for shows
- 18 Books – Roger Bell
- 21 Welcome to new members
- 22 Profile – Nina Wright
- 24 Regional News
- 26 NPA@40 – forty years a potter

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.

No part may be reproduced without permission of the editor.

Front Cover

Kathryn Watson, Ringill

Back Cover

James Faulkner, wallpiece

Next issue

The copy date for the next issue of NPA News is **26 May 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

Send them to npanews@btinternet.com
Email or phone the editor if you have any queries.

From the Chair

Spring is here at last – the clocks have changed and the daffodils are out in abundance. As I write this I am torn between spending the afternoon gardening in the sun or making soup bowls for an order. I think the garden will win!

This summer the NPA will again have a table at Earth and Fire (23-25 June). The aim is to promote ceramics to the public and we will display a selection of exhibiting members' work to show the range of making methods and decorative techniques. Last year small teams of volunteers helped out each day, talking with visitors and all enjoyed it immensely. So, please come and help us this year – if you can spare just 2 or 3 hours on one of the three days please email me and I will sort out a rota.

It's very pleasing to see just how many events and exhibitions are being planned in our regions and I hope many members will get involved in these activities. Don't forget to advertise everything you do on the NPA website whether it's as a group or as an individual.

We are planning an on-line competition to celebrate our 40th anniversary – see p5.

I wish you all a very Happy Easter – and here's hoping I get lots of chocolate!

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
margaret@sevenfirs.karoo.co.uk
01482 634784
Swanland, East Yorks

Vice Chair vacant

Secretary Sally Streuli
sallystreuli@icloud.com
01619 287184
Altrincham, Cheshire

Treasurer John Robinson
treasurer@northern-potters.co.uk
01904 613195
Fulford, York

Membership Elizabeth Smith
membership@northern-potters
01274 593596
5 Bankside Terrace, Baildon Green
Shipley, W. Yorks BD17 7NF

Newsletter Joan Hardie
npanews@btinternet.com
01900 821001
Cockermouth, Cumbria

Exhibitions Administrator Lesley Nason
lesley.nason@btopenworld.com
Eggington, Derbyshire

Publicity Dianne Cross
dianneecross.npa@gmail.com
Keighly, West Yorks

Website Coordinator John Cook
mr.jccookie@googlemail.com
Burnley, Lancs

Committee Member Nina Wright
ninaejwright@yahoo.com
Otley, West Yorkshire

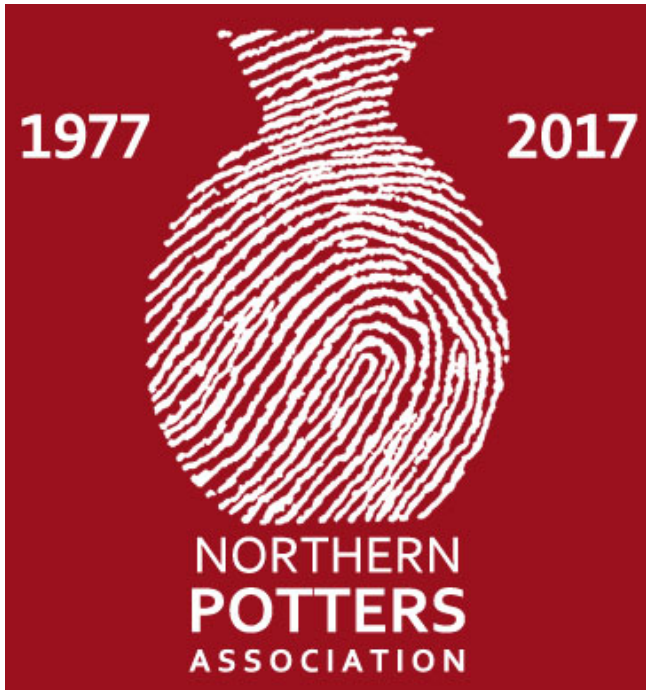
Committee Member Wendy Turner
turner-wendy@virginmedia.com
Billingham, Cleveland

+
Website events/courses updates
Barbara Wood
barbara.wood99@btinternet.com

Diary

Send details of your events to the npanews@btinternet.com

4 Mar to 23 April	Spring Exhibition Middleport Pottery, Burleigh NPA South West
15 Mar to 6 May	Ceramics Exhibition Blue Tree Gallery, Bootham, York Brenda Wright
24 Mar to 22 Apr	Future Forward Bluecoat Display Centre, Liverpool Joan & Jack Hardie
8 April	Slip in Three Dimensions Conference UCLAN, Preston NPA West
8 April	Get Creative Weekend Laing Art Gallery, Newcastle NPA North East
8 April	Masterclass: Peter Meanley & Lars Tharp CoCA, York Art Gallery
8 & 9 April	Green Door Art Trail South Lakes greendoor.org.uk Roger Bell
8 & 9 April	Hey Clay! weekend at Middleport Pottery, Burleigh NPA South West
14 to 23 April	Cumbria Local Arts Grasmere Village Hall Roger Bell
21-23 & 29-30 April	York Open Studios yorkopenstudios.co.uk
23 April	St George's Day raku firing Lotherton Hall, Leeds NPA East
29 & 30 April	Fired Up Hearth Arts Centre, Newcastle on Tyne includes Sue Dunne, George Ormerod, Mary Chappelhow, Michelle Freemantle
29 Apr to 27 May	Solo Exhibition The Art House Sheffield Roger Bell
1 May to 31 July	2D exhibition The Brewhouse, Burgundies, Kendal Roger Bell
6 to 7 May	Pocklington Area Open Studios 10 to 5pm daily includes Jill Ford, Lyn and Gerry Grant, Tony Wells and Barbara Wood
8 May	Lecture by Edmund de Waal Yorkshire Museum, York
27 to 29 May	Bank Holiday Exhibition The Parsonage, Didsbury NPA South West
27 to 29 May	Saltaire Arts Trail Shipley, West Yorkshire
28 to 30 May	Stone Zoo The Parsonage, Didsbury, Manchester Judy Taylor
9 to 11 June	Potfest Scotland Scone Palace, Perth
10 June	Ceramics Fair St Mary Church, Bramhall Lane, Sheffield Steve Booton
10 June to 9 Sep	Edgelands Gallery Oldham Emilie Taylor
13 June to 2 July	A Taste of Clay Lytham Heritage Centre, Lancs. NPA West
24 to 26 June	Earth and Fire Welbeck, near Rufford
30 June to 2 July	International Ceramics Festival 2017 Aberystwyth
2 to 8 July	Holmfirth Artweek Holmfirth Civic Hall and Fringe
8 & 9 July	Beverley Ceramics Fair Flemingate, Beverley, East Yorks NPA East
8 & 9 July	Potters' Corner at Tynemouth Market NPA North East
28 to 30 July	Potfest in the Park Hutton-in-the-Forest, near Penrith
4 to 6 August	Potfest in the Pens Skirsgill Market, Penrith
18 to 20 August	Art in Clay Hatfield Hertfordshire.



NPA@40 competition

The online event of 2017!

We are planning to hold an NPA-wide online competition for NPA members to display a photo of their best work made in this our 40th anniversary year.

Entry and voting will take place in the autumn. The winners will be announced in December. There will be prizes!

Within the competition there will be categories for potters with different levels of experience and different types of work. Further details will be announced in the next issue of NPA News.

Now is the time to select or make a piece that shows your best current work.

Gerry and The Queen



Lyn Grant tells the story behind the photo

The photo was taken in 2002, the Queen's golden jubilee. Gerry was asked to introduce her to the other craftsmen in Fangfoss: Tony Dew at the Rocking Horse Shop and Harry Postill the furniture maker. We'd been asked by our parish council to represent Fangfoss, as we organise the annual village festival.

Previous to meeting the Queen it had been a very bad year for us – we had been hit very hard with the foot and mouth epidemic – all the shops we supplied in the countryside were doing badly. Then we met the Queen and our sales went through the roof because we had received national news status! Harry had a queue outside his workshop wanting to buy the bed the Queen had touched!

STONE ZOO

An exhibition of animal sculpture

Judy Taylor



NEW WORKS
28th-30th April 2017
Opening times 10:30 - 4:30

The Old Parsonage
Stenner Lane
Didsbury
Manchester
M20 2RQ
Contact - 0161 445 7661

**DIDSBURY
PARSONAGE
TRUST**



Now we are forty

South West region's group show at Middleport Pottery

The South West region have enjoyed the first half of their open exhibition at Middleport pottery. With old wareboard shelves and white plinths and backdrops contrasting with the architecture of the old pottery building, the varied work of the 17 exhibitors sits happily in the gallery. The work covers a broad range of functional, sculptural and decorative work, and with something to appeal to every visitor.

The show has been manned by all members taking part, indeed Hazel Higham has largely moved her studio in for the duration of the event, demonstrating her throwing skills with other exhibitors joining her to show their working methods. Whilst many visitors have been attracted by the Throw Down, others have a lifetime of working in the potteries, so conversations have been valuable and interesting.

The show is open until the 23 April, daily from 10 until 4 so please come and visit. We have an eventful weekend on the 8/9th April including a raku firing by Muddy Fingers on the 9th April, with celebration cake cut by Kevin Millward. We hope you will have time to join us.

Sally Streuli



Pot West

West region celebrated 40 years of the NPA at PR1 Gallery, UCLAN, Preston in February



Gone but not forgotten – Gillian Holt

Closure of Brier Hey Pottery, Mytholmroyd



We are sorry to report that we must leave our pottery at Brier Hey Business Park, Mytholmroyd and as yet haven't found suitable alternative premises.

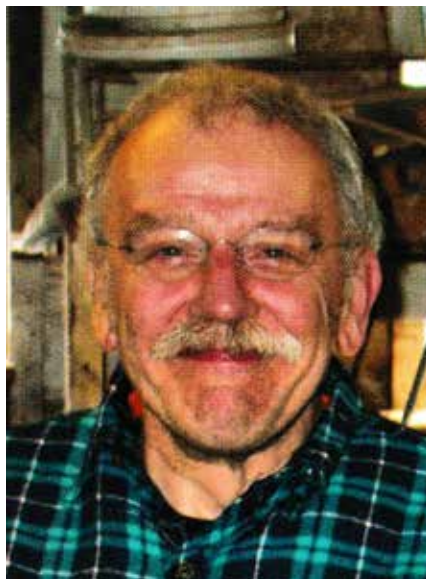
David Constantine White started Brier Hey Pottery thirty five years ago and ran the pottery for thirty years until his untimely death in October 2011. David was a member of the Northern Potters Association and will be remembered by his many friends and acquaintances in the NPA.

The present members of Brier Hey Pottery, brought together soon after David's death, in accordance with his wishes, by Sue Turner, ceramist and teacher, friend of David White, have kept the pottery running on a community basis, funded by their own subscriptions until the beginning of this year.

The roof has developed irreparable leaks and the building itself is not suitable for re-roofing, so we have to move out.

Our smaller kilns are being temporarily housed at Northlight Art Studios in Hebden Bridge, where Sue has her own studio and has set up regular ceramics courses and workshops. We are fortunate in the close ties that have developed between Brier Hey Pottery and Northlight Art Studios, allowing us to keep together as a community of potters and ceramic artists. Some of our members are, for the time being, going to use the "hot desking" facilities available at Northlight Art Studios, where we will continue to have access to our kilns and electric wheel, as well as making them available for others to use there.

We are hoping to find more suitable, long term accommodation soon. Meanwhile, in the process of moving out of Brier Hey, we are finding homes for our library of art, craft and ceramics books, inherited from David, which are now being integrated with the Northlight Art Studios library. Some of David's dry glaze



ingredients and original plaster moulds are being taken by some of his old friends and fellow potters, who we hope will put them to good use and remember David in doing so.

At the time of writing, the large electric kiln, which David had built in situ by Kinetica of Pontefract many years ago, is still at Brier Hey and our hope is that it might be rescued, or at least some of its parts, by an inventive potter, who might be able to convert it to gas or raku use. It is still in full working order but unlikely to transport as a working kiln. Top loading, with a strong hydraulic hinge on a strong outer casing, its outside dimensions are 900 x 900 x 900mm and inside it measures 660 x 660 x 660mm. If it can be relocated/reconstructed as an electric kiln, it comes with a fully functional SPS5 temperature controller.

We are donating a Leach kick wheel inscribed in Memory of David Constantine White to the Clay College which is due to open in Middleport Pottery, Stoke on Trent later this year. They have gratefully accepted the donation and now it's just a matter of transporting it to Stoke! We thank Barbara

Wood of the NPA and Helen Walsh of CoCA in York for suggesting Clay College as a suitable recipient for the Leach wheel and Lisa Hammond, Founder and Chair of "Adopt a Potter" and trustee of the Clay College, as well as Kate Malone for her enthusiastic encouragement of our donation. Last but not least, NPA and Brier Hey Pottery member, Matthew Helbert, who is the wheel's real owner. Clay college is still seeking funding to get established. www.claycollegestoke.co.uk

See www.brierheypottery.co.uk for more details and a short video, on the *Our Story* page, of David at work in 2006, giving a demonstration of throwing a pot on the wheel for Sue Turner's ceramics class at Calderdale College, Halifax. There is also a tribute website for David Constantine White at <http://davidconstantinewhite.com/> for those old friends and acquaintances who would like to refresh their memories of him.

We are looking for new premises and will let you know when the new Brier Hey Pottery is re-established.

My life as a potter – Catherine Boyne-Whitelegg

I don't think I can say there is a typical potters day for me. I am so lucky to have my studio in my own house – it's warm and has running water for a start. It's large enough to have a small gallery space and when I'm teaching I can fit in either 10 adults or 14 children.

I graduated from Sunderland University in 2004 with a BA (Hons) in Ceramics and took a teaching qualification at the same time, so I can divide my time between making and teaching. At the moment I am tutoring in Selby 2 days a week and will also restart teaching an adult evening class at Joseph Rowntree School in York very shortly. I also have a number of private students who come to my studio, especially since the 'Pottery Throwdown' on BBC2 has reawakened interest for a lot of learners who just want to 'have a go', or enjoyed it at school and haven't been on the wheel since.

One lady who has recently opened a restaurant in York where her partner is the chef, is currently throwing lots of plates and bowls with me, rather than importing press moulded ware from South Africa.

What with emails, facebook messages, applying to exhibit, typing invoices or reminders, packing and unpacking the kiln, getting a full day in my workshop can be a luxury. It's fabulous to be totally lost in the potting world! I make playful yet practical slipware as well as raku or smoke fired animals.

I've just had a commission from a Gallery in Richmond to make some foxes and other work and, joy of joys, they are buying outright rather than sale or return. So that means I can deliver, be paid and not have the worry of things being broken, having to pick them up and can actually be paid on time!

It's a busy time at the moment with commissions and fulfilling orders for galleries, as Easter luckily brings out the buyers, after a slight lull after Christmas.

I feel very fortunate to have work that is so fulfilling.



Committee News

We have had two well attended committee meetings since the last newsletter. We welcomed **Elizabeth Smith, as membership secretary**, and we are pleased to report that **Wendy Turner** is able to stay on as a committee member. As always we would be very pleased to see a few new recruits.

The committee has given a lot of thought to expenses incurred by regional groups and, following on from the project costs form which may be used to cover losses at regional events, an expenses form has been circulated to all regions for the use of regional coordinators when organising events. We hope this form will ensure that regional organisers, who put in a lot of voluntary time, will not be faced with uncovered costs. The use of these forms will be monitored so we can assess how these costs may affect NPA funds and so inform discussions on membership rates.

We are also trying to increase the transparency of the committee and are writing job descriptions both to help understand the various responsibilities, especially when handing over to a new member, and to allow all members to understand the roles of the committee members. With transparency in mind we will also be breaking down the reporting of expenses incurred by committee members to show travel and other expenses separately in the coming financial year.

As we approach the summer season of fairs and events we hope all regions now have NPA table banners which, together with the leaflets and holders, will give each region their own publicity material for regional events. The NPA will again be hosting a stall at Earth and Fire, any volunteers welcomed.

The 40th anniversary has been discussed, and we are encouraged and delighted to see the first regional events coming to fruition. Long standing members are helping to put together a variety of memories for articles on the last forty years, and these will be appearing in the newsletter during the year.

However we have also decided that the event should be marked NPA wide and are putting together **plans for an online competition**, with different categories for functional, decorative and sculptural works, and prizes awarded by donations from various companies. A members' vote will decide the winning ceramics.

Finally we can confirm **the 2017 CoCA lecture** will be given by Felicity Aylief and Takeshi Yasuda on Saturday 28 October at York Art Museum. The AGM will also be held on this day.

Sally Streuli



@NorthernPotters

Include @NotherPotters in your tweets and I will endeavour to re-tweet any events or exhibitions you are engaged in. Tweeting is a great way to publicise our projects make ourselves more visible to those who are interested and may increase your following from enthusiasts.
Nina Wright

Find us on 



northern-potters.co.uk

How the NPA started

A body of clay by Peter Davies (copied from the 1992 NPA directory)



The Bowes Museum in Barnard Castle where the inaugural meeting took place

Northern Potters came to me in an acute bout of flu. The concept was so strong that I couldn't get to sleep. I lay awake in a feverish whirl of images. Pots were flying everywhere. When I eventually woke up from a troubled sleep, the idea of such an organisation still seemed true and the fever was gone. That was over fifteen years ago and Northern Potters is still going strong.

It is interesting to look back at 1977 and remind ourselves of the context of arts funding then. I was Visual Arts Officer of Northern Arts responsible for Cumbria in all the artforms and lived in a small village, close to Wetheriggs Pottery, in the Eden Valley.

Living in a rural county one was very aware of the traditional crafts and the contribution made by the individual maker. It seemed that in every valley there was a resident craftsperson, none more so than potters. John Drinkwater, living and modelling clay animals at the head of the Swindale Valley was the romantic image. But the questions had to be faced. "How could scattered and independently minded individual makers be supported?" "How could the crafts be made more accessible and how could the market place be improved?"

Northern Arts had already decided that crafts was an integral part of its responsibilities.

The Crafts Advisory Committee or as it became known The Crafts Council, was perceived by the northern constituency as being remote and primarily focused on a narrow band of activity. Northern Arts was concerned with establishing a regional platform for new initiatives and inevitably took a more robust stance.

A separate Crafts Budget and a Crafts Advisory Panel was established by Northern Arts. The Northern Region was soon to have its own specialist Crafts Officer. In those days the emphasis was to give crafts independent status so that it wouldn't be swamped by visual arts demands. This was successfully achieved and crafts was allowed to develop on the back of a visual arts infrastructure. This is most noticeable in the exhibition form and it is pleasing to see new specialist crafts venues such as Cleveland Crafts Centre and the Shipley Art Gallery. Nowadays in the new Regional Arts Boards the pendulum has swung back to integrating crafts and visual arts. Let us hope the crafts are prepared to fight their corner.

The idea for Northern Potters was of its time.

The national Craftsmens Potters Association was only going to help a small number of potters living in the North. What was required was an organisation which could meet the requirements of potters across the region. Geographically this was soon extended to cover the whole of the North of England which made a more logical catchment for the new organisation.

I proceeded to plan the inaugural meeting. This was relatively straightforward other than deciding where to hold it. I did some hotel and pub recce's in Alston but Barnard Castle was easier to get to. The meeting was held one Saturday, spring morning in the Bowes Museum.

Some sixty or so potters turned up. Victor Margrie was there for the Crafts Council as well as my colleagues from Yorkshire and North West Arts. I particularly remember the contributions made by Geoff Watson and Laurie Short who was later to become Crafts Officer for Northern Arts. After a lively discussion on policy and programme, a committee was elected. Northern Potters was born.

Northern Arts had passed a grant for a reception and we proceeded to christen the new organisation.

My recollection is of a great number of potters having a ball. There were many stories to be told. Potters clearly liked their own company and couldn't believe their luck in being presented with such an opportunity. It was money well spent.

Northern Potters has continued to serve its members and helped raise the appreciation of ceramics in the North of England. Northern Potters exhibitions and camps are well received, and are part of the annual calendar. Looking to the future, how will Northern Potters develop? Should the organisation have a permanent base and establish its own shop? Whatever, we look forward to new initiatives from makers. Northern Potters is fired and tested.

Were you there?

Do you know others who were there?

Do you have memories of the inaugural meeting?

Were you at any of the Potters Camps at Bretton Hall or Ripon York St John College Campuses?

Do you have photos of any Potters Camps or events in the early years?

Do you remember a fascinating speaker from an NPA event?

Have you been inspired by someone's work shown at an NPA event?

Did you go to a kiln building or firing?

Were you making ceramics in 1977?

Do you have photos of your 1977 work?

Help us to celebrate NPA@40

**Contact the editor
npanews@btinternet.co.uk
tel. 01900 821001**

Did you join the NPA during the 1970s or 1980s? If so, might you be interested in attending a reunion one Saturday this summer?

**To help us gauge the level of interest please contact Margaret Lawrenson
margaret@sevenfirs.karoo.co.uk
tel 01482 634784**

Members' Gallery

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



Roma Short, Culgaith tiled table top



Carolyn Corfield, Riveted



Thora Talling



Stephen Rogers, Drop 1



Rene Cryer



Gerry Grant



Kathryn Watson



Dick Graves



Sarah Taylor, mythical pterodactyl, 2ft

Showing your work 2 – Applying for shows

by Norman Yap, reprinted with the kind permission of London Potters

There are no fixed rules when selecting shows to apply for – be as open to possibilities as you can and be brave.

When I asked our volunteer contributors which shows they preferred, they said the ones they've done before and the ones they like. Karen Bunting prefers indoor shows to outdoor ones owing to the vagaries of the weather. Ali Tomlin prefers shows where she can have a booth rather than a table. Lindy Barletta is committed to annual summer and winter shows with the group she works with.

They all agree though on selecting high-end shows (MADE, Ceramic Art London, Handmade etc). Myths abound about whether these shows are elitist in their selection of makers. The answer is a simple no. Do not limit yourself to what you think you are good enough for. Better to leave that decision to the organisers of the shows! However, you may feel you are truly not ready for the deep end and would like to begin at a different level to gain experience and to test the waters.

All opportunities to show are good sources of experience and publicity.

Craft fairs and local shows usually ask for a small fee for showing and most do not operate a selection process. Sharing spaces is usually allowed so the cost can be further lowered and the camaraderie of friends and colleagues may help first time nerves. The publicity for the events may well be local owing to restricted budgets and participants are responsible for publicising their involvement. This is expected of participants at all levels of shows, so is a good foundation for launching yourself to the world.

The key points to bear in mind with these shows is that the publicity and marketing are relatively low key and the audience reach is therefore equally local. If you are experiencing anxiety over your work, here's my biggest tip – make sure you take the



Chiu-i Wu at Ceramic York 2016; photo Jack Hardie

greatest care when making your work and only take the very best of what you have. That way, you know you made each piece to the best of your abilities and should feel pride in your work. This approach is what I always follow regardless of the audience, the show or the situation.

Which high-end show?

The best known shows include Ceramics in the City, MADE, Handmade, Potfest, Art in Clay, Ceramic Art London – there are many to choose around the country. Here are some points to consider:

These shows are selected, feel proud if you get through and do not feel dejected if you do not, it's a tough game.

You have to pay for showing but you keep all you sell (the exception are society shows which take a small commission to cover their overheads).

You are provided with a space and must supply all the furniture and decorations you need. You could rent these but usually at a higher cost than is comfortable. With some shows you are expected to provide your own plinths but there are spares available if you do not have any.

The publicity you will receive is significantly greater in scale as the organisers make their money from the entry tickets and they have a vested interest in bringing the crowds in.

The Private Views for these shows will bring in collectors, gallery owners, buyers, media, impresarios seeking to work collaboratively or commission work, interior designers looking for products for their clients, overseas press, celebrities and arts VIPs.

As you ponder all this, you also need to think about whether you prefer to show exclusively in the company of other potters or if you prefer a mixed crowd. The dynamics of the two different shows can be harnessed depending on the kind of work you make and whether you tend to attract a niche audience (hence solely ceramics) or a generic one (mixed show). You can use shows to introduce a new body of work or a new direction you are taking to assess the audience reaction.

Ask around your colleagues and contacts to find out from the exhibitor's perspective what the shows are like. Ask about the sales, the turnout of visitors, the attitude of the organisers, the venue itself, how the private view went, why they are or are not doing the show, who shows there and the quality of the work of the other exhibitors.

Applying for the show

Having selected your show, you now need to fill in the application. These days this is an online exercise, which has its advantages but can also be fraught with problems if you select the wrong image or have found you have mistyped something and submitted it.

So take your time and be very careful with the fields of the form, ensuring that you have read the terms and conditions or requests and have adhered to their rules. Once you are satisfied, take a deep breath, submit and sit back and wait.

The solo or gallery show

At this point, it might be useful to look at what happens when a gallery offers you a show either with a group or by yourself.

Generally speaking, the gallery will provide all the publicity and display material. They will discuss with you the work they would like you to show and deadlines for submitting the work so they can set up the show for the private view.

You will be expected to provide information about yourself, typically an updated CV, an artist's statement and high-resolution photos to use to publicise the show. They will send out invitations to their private list of clients and you will be able to send your invitations to yours.

You should always communicate your progress with the gallery especially if you are working to a deadline

They are offering you a precious opportunity so it is your responsibility to deliver good work on time

Discuss layout of your pieces (pedestal/plinth/wall hanging/lighting/positioning)

Discuss pricing and commissions well in advance of the show

The whole objective is to ensure that as much work sells as possible. You need to make the best work you can and they need to present it as best they can to as many people as the show can attract. Partnership is crucial to a good result.

In the next article we look at how selection processes work and how to give yourself the best chance of being selected.

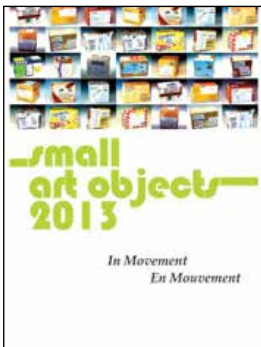
Books – Roger Bell

New Books

Studies in Japanese Porcelain	Anniina Koivu	£49.95
Ceramics: 400 years of British Collecting in 100 Masterpieces	Patricia Ferguson	£45.00
Clay: Contemporary Ceramic Artisans	Amber C Bell	£25.00
Contemporary Clay & Museum Culture	Brown/Stair/Twomey	£95.00
Irrkunst	Edmund de Waal	£25.00
The Grain of the Clay: Reflections on Ceramics	Allen S Weiss	£18.00
The Great Pottery Throw Down	Wilhide & Hodge	£20.00
Intimating the Ineffable	Waleed Qaisi	£27.00
Live Form: Women Ceramics & Community	Jenni Sorkin	£31.50
Maiolica: Italian Renaissance Ceramics	Timothy Wilson	£50.00
Surface Decoration	Kevin Millward	£19.99

Review

Small Art Objects (2 books) Published by A.I.R Vallauris at €25.00 each



A.I.R. Vallauris is a non-profit organisation which welcomes artists from all over the world to residencies to collaborate with local artists. It also organises cultural events and educates. It is based in the town where Picasso produced much of his ceramic work between 1946 and 1956, hence the emphasis on clay work. These books are sold as part of their fund raising operation. The 'Small Art Object' competition is organised every other year with different themes. An exhibition is

put on and the work sold via a silent auction. The jury comprises 4 local personalities and 32 alumni from previous residencies.

The first few pages give more details of the background to Vallauris, the competition and exhibition plus photos of the exhibition and visitors, the town, Picasso and the like.

The bulk of each volume gives a page each to the 100 successful artists containing a brief biography plus photos of one or two pieces of work. Participants are truly international – USA, France, South Korea and Canada are well represented – but at least 20 countries are represented including the UK.

Entries are not restricted to ceramics, though the bulk are clay works. Some paintings, prints, sculptures and glass are included. Clay forms include all forms from plates to sculpture, with a wide range of firing methods and glazes. Altogether fascinating books at a reasonable price for a good cause.

From **mud** to
work of art
...and everything in
between

CRAFTS COUNCIL OUR FUTURE IS IN THE MAKING



John Cook



June Roddam



Judith Roberts

5% member discount proof required

POTCLAYS.co.uk
LIMITED
Est. 1932 | 85 years



If you use Clay - You need CTM Potters Supplies

Mail Order and Collection of a wide range of tools, materials, equipment, clays and glazes etc etc

5% Potters Association Discount on all items, excluding Wheels, Kilns, Machinery and Direct Delivered Clay



PW-DCT Table Top £480 ♦
0.33 HP 12" head & pedal
(legs £30 + VAT extra)
robust, portable wheel
incl. VAT = £576



PW-DC-AM-E700
0.75 HP, 13.5" wheel
adjustable height legs
batt lugs, quiet, strong
incl. VAT = £840



♦ **Shimpo RK3T £865**
0.4 HP Whisper Quiet
perfect for teaching
12" wheel head
incl. VAT = £1,038



♦ **HMT500 + Seat £990**
Rohde 0.5 HP, 13.4" wheel,
batt lugs, 2 wooden batts,
drain pipe. Ex Store Price
Wheel & Seat & VAT £1,188

These are collected prices - delivery extra. The Rohde is at a very special price RRP is £1,439 incl VAT plus delivery.



If you are looking for a Nabertherm or Rohde Kiln
give us a call - we are usually the cheapest in the UK

www.ctmpotterssupplies.co.uk

Doncaster, DN12 1EQ 01709 770 801 or Exeter, EX5 1EL 01395 233077

POTTERY **CRAFTS** LIMITED

**For the beginner and expert
in ceramics & pottery**

Front & Top Loading Kilns manufactured
in Stoke-on-Trent

Extensive Range of Clays

Pottery Wheels

Slab Rollers

Glazes

Tools & Brushes

Raw Materials

Moulds

Bisque

Helpful & Friendly Advice

Everything a Potter needs

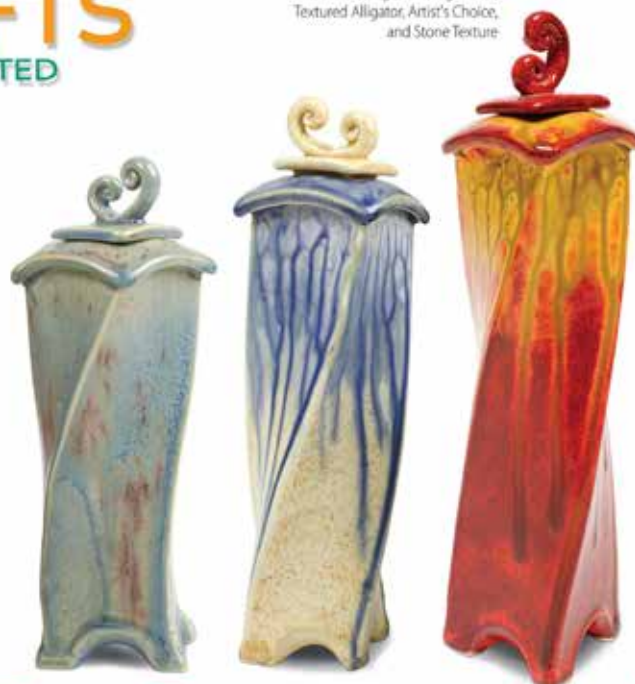
Tel: **01782 745000**

Fax: **01782 746000**



www.pottery crafts.co.uk
sales@pottery crafts.co.uk

AMACO® glazes: Magic Flow,
Textured Alligator, Artist's Choice,
and Stone Texture



Sedgefield Pottery Supplies Ltd

- **Valentine Clays, Potclays, Commercial Clays & Spencroft**
- **Wide range of colours - glazes, underglazes & lustres**
- **New German kilns - Kitec, Rohde & Nabertherm**
- **Kiln repairs & refurbished kilns**



The Old Smithy, Cross Street, Sedgefield, Co. Durham TS21 2AH
01740 621998 bill@sedgefieldpottery.co.uk
www.sedgefieldpottery.co.uk

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 gallery.



Lorna Beasley	Morpeth	Northumbria
Nicola Briggs	Tyldsley	Manchester
Barbara Burton	Hucknall	Nottingham
Sarah Burton	Nottingham	Notts
Ruth Collett	Scarborough	North Yorks
Soo Green	Torksey	Lincoln
John Holt	Holmfirth	West Yorks
Melanie Hopwood	Mickley Square	Northumberland
Janet Horton	Keighley	West Yorks
Francesca King	South Bank	York
Gemma Saleh	Whitley Bay	Tyneside
Tina Sanderson	Doncaster	South Yorks
Sally Smith	Kirkby Malzeard	North Yorks
Anna Taylor	Bramhope	Leeds
Maureen Thomas	Todmorden	Lancs
Mike & Helen Ward	Eakring	Newark
Karen Wilkinson	Kendal	Cumbria
Simon Wolf	Birkdale	Southport

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

Free - roll of ceramic fibre

Unused 25mm by 61cm by 7.32m, rated 1250 C, in its original cardboard box, Unifrax Durablanket. It's not the body soluble type as far as I remember. Might be good for some backup insulation which isn't going to be disturbed. I'll leave the health and safety decisions to you.

To be collected from Pocklington, YO42.
Contact Ian Howie on 0789 603 1972

Oil fired brick kiln

2 oil burners, approx 2000 high-temp fire bricks. Exterior 2m x 2.3m x 2.4m high. Buyer dismantles and collects, York. Offers please. ALSO: industrial dough mixer, pottery wheel and materials.



Contact Hannah Arnup 01904 489377 or 07401317279 hannah@ballymorrisspottery.ie

Studio space available

In the heart of Lyme Regis, rent free for one year. Mill Pottery has two older potters who are reducing their hours and offer space to a third who may take over the pottery.

Contact Don Hudson 01297 443444
don.b.hudson@btinternet.com

Free – Ceramic Review

I am giving up pottery and am offering a collection of past issues of Ceramic Review: no.163 (1997) to no.278 (2016). No reasonable offer refused; buyer collects.

Contact Stephen Breuer 01524 63579
s_and_b_breuer19@hotmail.com

Profile – Nina Wright

Potting, cooking, heat and fire go together for me, my pots become complete when they contain food, for cooking, serving or to eat from. I also make pots which are completed or complemented with plants or flowers.

My inspiration comes from the inherent possibilities in clay processes and the Leach aesthetic developed during my training. I now pot in the wash house in my yard, using both wheel thrown and slabbed forms, mostly firing to 1280C in an oxidising atmosphere.

My journey to being a potter started in 1967, studying on the Foundation Course at Mansfield College of Art, then a year at North Staffordshire Polytechnic studying all the ceramic disciplines on offer: architectural, industrial, sculptural and studio. I completed my degree by specialising for the next two years in Studio Ceramics with Derek Emms, following the Leach tradition. In 1974 I studied for the Art Teachers Diploma at Leicester Polytechnic.

My first job was in Lincolnshire, teaching and running the ceramics studio at North Lindsey College in Scunthorpe and living on the banks of the River Trent, where I built a catenary arch kiln in my garden. During this time I also studied kiln building with Walter Keeler.

Moving to Leeds in 1979 to take up a post as ceramics lecturer at Airedale and Wharfedale College, I managed three studios, an armful of tutors and a programme of classes across West Yorkshire. We used to go through about ten tons of clay a year! The highlight in the summer term was teaching week-long courses on Kiln Building & Firing and Wheel Throwing, with students from all over the country. Outstanding work was produced by students on the City & Guilds Ceramics courses for which I became an external examiner. I also continued to develop my work and exhibited in galleries in Leeds including the Goosewell Gallery.

Ceramics studios are costly to run, so as a breadwinner with two children and educational funding on the demise, I had to diversify and qualified first in management, then counselling and finally, in 2003, as a psychotherapist. During this time I felt like a snail with my home on my back as I moved house and studio 6 times!

In 2015 I retired as a psychotherapist which has given me the opportunity to completely re-furbish and insulate my current studio enabling me to work in there all year round, giving me more time to develop my skills, ideas and glazes.

When my ceramics tutor at Mansfield College of Art told me to cut my long and beautifully manicured fingernails, I didn't realise they would have to stay that way for the rest of my life!



Image, Lucy Wright



WWW.KILNLININGS.CO.UK
10% Discount for NPA members

(Please Email us for details)

*All refractory materials sold for Kilns, Furnaces and Forges
 (And other heat applications)*

Insulation Bricks, Firebricks and High Alumina Bricks
 Ceramic Fibre products
 Castable Refractory Products
 Insulation Materials/Boards/Blankets
 High Temperature Cement's and Adhesives
 Burners, Miniature Hobby Kilns
 Fireclay and Vermiculite
 Made to measure Moulds and other products cut to size/shape

KILNLININGS

WWW.KILNLININGS.CO.UK
 Email us: info@kilnlinings.co.uk
 Tel: 07958 615187

NORTHERN KILNS

www.northernkilns.com
info@northernkilns.com
 01253 790 307

 WOOD	 ELECTRIC	 GAS & RAKU	 PLUG-IN	 NABERTHERM	 SLAB ROLLERS	 WHEELS
 CHAMPION	 ROUND TOP	 SQUARE TOP	 TRUCK KILN	 WOOD	 SERVICE	 NK DELIVERY
 RAKU	 RAKU KITS	 RAKU BITS&BOBS	 BURNERS	 RAKU CLAY	 WE TEACH	JOIN US ON Facebook Twitter Linked In You Tube
 DESIGN	 HELP & ADVICE	 CONTROL	 SALE SALE	 RECONDITIONED	 MADE IN BRITAIN	

Regional News



North West

Thanks to Roger and Gillean Bell for hosting the March social. No definite plans for events to celebrate NPA at 40 but we have a few ideas to follow up. The next social will be held on Wednesday 12 April at 7pm at Bob and Denise Park's – all welcome. It's a great opportunity to meet other members in an informal setting. Please let Bob and Denise know if you are able to go so that they get some idea of numbers. Please bring food and drink. If you would like to get a lift with someone from your area, let me know and I might be able to put you in touch with someone. 14 Jefferson Garth, Greystoke, Penrith, CA11 0UA – from the middle of Greystoke go up the Berrier road (pub on left) for about 1/2 mile, Jefferson Garth is on the left just after a post box (last road in the village) Email bob@bobpark.co.uk Tel. 017684 83985

Coordinator: Ruth Charlton

Email: ruthcharlton5@gmail.com

Tel: 016973 71690



North East

We had a very successful regional meeting at the Oriental Museum in Durham. Over 20 members attended to discuss present and future plans. Most members brought some of their work along and there was a lively discussion which continued over lunch.

We now have the first version of a shared online calendar showing all the events which may feature or be of interest to North East Potters.

We are partnering with the Newcastle Arts Centre to run an exhibition in October of work by Regional potters. The working title is 'Clarts – A celebration of clay art from the North East' ... Clarts is a Geordie word for clay or mud!

Several local potters are taking part in the BBC/Craft Council Get Creative/Hey Clay weekend on 8 & 9 April. We are at the Laing Art Gallery in Newcastle on Saturday 8th and Muddy Fingers from Jarrow are at the Middleport Pottery in Stoke on the Sunday. We are also planning another Potters Corner at Tynemouth Market, on 8 & 9 July to coincide with the Mouth of the Tyne Festival. Pots in the Byre is in Sept/Oct. As well as the exhibition and demonstrations of ceramic practice they will be firing the Broadwood Hall wood kiln or the new wood and soda kiln on one of the weekends.

More details of all these events are on facebook: @NorthEastNPA

Facebook: @NorthEastNPA
Coordinator: Stephan Aal

Instagram: Northeastnorthernpotters
Email: Studio@stephanaalceramics.co.uk

Twitter: @ne_npa



East

The St George's Day raku firing day at Lotherton Hall (on 23 April) will have 2 raku kilns, and hopefully a small gang of enthusiastic helpers. Visitors will glaze bisque fired dragons (of various descriptions) and we will fire and clean them to be taken away.

A selling event in Beverley is being organised for 8 & 9 July, to be called 'Beverley Ceramics Fair', and we hope this will become an annual event. Watch your emails for details and an invitation to apply.

This is my final report as Regional Coordinator, so thank you to those who have been actively involved in the group, and I hope you will continue to participate in activities within the region – it's a great way to make friends and share a common interest.

twitter @NPA_E Please follow us
Coordinator: Barbara Wood

Email: npae.barbarawood@btinternet.com

Tel: 01759 31814

**North West
pottery
classes**

Graham Hough has added one more class to the list in the Feb/March edition: Rustics Pottery, Brandsby nr. York, Mondays, Tuesdays, Fridays and Sundays. Various sessions, individuals/groups, For more details 01347 88971



South East

We would like to start with thanking Brian Holland for all his hard work and dedication as SE Regional Coordinator. Brian stepped down at the last meeting and Bev Seth and Kathy Watson are now working together in the role. It will be a hard act to follow but we hope our enthusiasm overcomes our lack of experience. On this note if you have not received any emails from us, please get in touch to update your contact details.

We are busy planning celebrations for the NPA 40th year, we have an experimental firing weekend in the planning, a workshop by Mete Mayer Gregerson booked and we are exploring exhibition opportunities.

For anyone who is watching the Great Pottery Throwdown one of our SE member's work was featured, it was the water feature challenge, the episode was broadcast on 2 March if you feel like watching it on catch-up TV. Karin Hessenbergs water fountain is the green one on the table in front of Kate Malone and looks great.

Coordinator: Bev Seth & Kathy Watson

Email: senpacoordinator@gmail.com

Tel: tba



South West

We are at present at Middleport Pottery with an exhibition that is going well.

On 8 & 9 April we are hoping people will come to help us celebrate the NPA birthday, Barbara Chadwick will be making the official cake, which will be cut by Kevin Millward, Potter and ceramic consultant for the Great British Throw down. Muddy Fingers are also coming to do a Raku for us, there is great excitement about this at Middleport!!!

We are also looking forward to our Annual Exhibition at Didsbury Old Parsonage in the late May Bank Holiday.

Coordinator: Barbara Chadwick

Email: email@sw-npa.co.uk

Tel: 0161 980 2111



West

'Pot West' exhibition at PR1 Gallery closed at the end of February after a 3 week run. It attracted a lot of visitors, sales and positive comments. Our member, Matthew Wilcock, winner of the 1st Great Pottery Throwdown, exhibited his garden sculpture from the show and attended the opening night.

The Raku event held at Liz Collinson's workshop on Saturday 18 March was really successful and despite the steady rainfall, was well attended. Members even had the energy to visit the local pub after clearing away.

Coordinator Geoff Wilcock ran 2 workshops at the Harris Museum, Preston on the 18 March, the event was well attended and the intention was to generate and sustain interest in hands-on artwork.

The forthcoming exhibition at Lytham Heritage Centre is titled 'A Taste of Clay'; it will run from 13 June until 2 July. Details will be sent out soon.

Our meeting which was arranged for 14 March, had to be postponed until 28 March, the theme for the ceramic piece is 'March', and held at our usual venue, 'Ale Emporium', Preston. There is no date arranged for the next meeting, as the current one hasn't been held when writing this. It is expected we will meet in June.

Coordinator: Dave Harper & Geoff Wilcock

Email: ghwilcock@uclan.ac.uk

Tel: 01772 862852

NPA@40 – forty years a potter

Geoff Wilcock and Viv Rumbold contrast their work in 1977 and 2017



Geoff: I was a student at Lancaster College of Art and Preston Polytechnic between 1974 and 1978. The work produced in 1977 was slip cast, using plaster moulds. The soup tureen set was in the September 1978 edition Art School Shows of Ceramic Review.

Since then my work has mainly been hand thrown, although recently I have started to introduce slip casting, distorting shapes and adding thrown elements. This gives me two very different approaches to my work, the traditional/ functional and the contemporary/conceptual.



Viv: A plain earthenware mug I made at the time I joined Northern potters – I went to the first meeting in 1977. I was a relative beginner then learning to throw having been to Carlisle art college.



An earthenware slab dish I made recently decorated with slips and under glaze velvets. My current work is inspired by painters I like such as Kandinsky and Howard Hodgkin.

Valentine Clays holds the key ingredient...



Judy Taylor

Katharina Klug

David Howson

Garry & Pollie Utterley

Jan Lewin-Cadogan

Valentine Clays Ltd

Manufactured in the Heart of the Potteries...

t: 01782 271 200 f: 01782 280 008

The Sliphouse, 18-20 Chell Street, Hanley, Stoke on Trent, ST1 6BA

Email: sales@valentineclays.co.uk • Web: www.valentineclays.co.uk



SNEYD CERAMICS LIMITED

GLAZE & UNDERGLAZE STAINS
GLAZES - FOR ALL APPLICATIONS
PAINTING COLOURS
RAW MATERIALS
PRINTING INKS
COLOURED ENGOBES

ONGLAZE COLOURS
BRUSH-ON GLAZES
CERAMIC CAFE COLOURS
COLOURING OXIDES
PRINTING MEDIUMS
BODY STAINS

Below is a small selection of our products

STANDARD COLOURED GLAZES



STONEWARE GLAZES



RAKU & CRAQUELLE GLAZES



Please do not hesitate to contact us for further information

SNEYD CERAMICS LIMITED Sneyd Mills, Leonora Street, Burslem, Stoke on Trent, UK, ST6 3BZ

TEL: 01782 814167 Email: sales@sneydceramics.co.uk www.sneydceramics.co.uk

