

NPA News

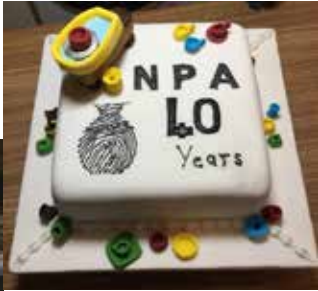
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2017



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

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£2, free to members



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Front Cover

Eric Moss

beaded glaze 'triglobe' raku assembly

Back Cover

Carolyn Corfield

'Borg' raku stoneware with found objects

Next issue

The copy date for the next issue of NPA News is **24 July 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 do not embed images in documents; send text and images as separate email attachments

Send them to npanews@btinternet.com

Email or phone the editor if you have any queries.

From the Chair

This is possibly one of the busiest times of the year for potters with so many events and exhibitions coming up, so do take a look at the diary on page four so you don't miss anything! It is also very pleasing to see so much activity in all our regions – long may it continue.

Despite an ever increasing number of members we are not getting the help necessary to take the association forward. We need volunteers for the main committee and for help with regional activities, otherwise it is always the same few people who do everything. Usually members join the committee without a specific role and after coming to a few meetings get an idea of which particular aspects interest them most, so please contact any of us if you can help.

I have now had enough offers of help to run the NPA table at Earth and Fire in June – thanks to the volunteers – but we also need lots of helpers at Potfest in the Pens where we are holding a 40th birthday party. See page 5 for details. We need 12 helpers for just a few hours in the mornings or afternoons. It's good fun and interesting, so please volunteer. Email me soon and I'll organise a rota.

I wish you all a successful summer and I look forward to meeting and chatting to you at these events

Margaret Lawrenson

Advertising in NPA News

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Small ads (30 words max.) Free to members

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colour	1/2 pp £30	1/4 pp £18	1/8 pp £10
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Send a cheque, made out to the NPA, and your artwork to the editor. jpeg or high quality pdf files are preferred.

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Diary

1 May to 31 July	Send details of your events to the npanews@btinternet.com
2 May to 29 July	2D exhibition The Brewhouse, Burgundies, Kendal Roger Bell
19 May to 2 July	Solo Ceramic Showcase Craft & Design Gallery, Leeds Jo Lee
9 to 11 June	Lifelines Sunny Bank Mills Gallery, Farsley, Leeds Katie Braida
10 June	Potfest Scotland Scone Palace, Perth
10 June	CoCA Day of Clay York Art Gallery incl. David Wright coiling workshop
10 June to 9 Sep	Sheffield Ceramics Fair St Mary's Church, Bramhall Lane
13 June to 2 July	Edgelands Gallery Oldham Emilie Taylor
23 to 25 June	A Taste of Clay Lytham Heritage Centre, Lancs. NPA West
24 to 26 June	Art at Rose Castle , Dalston, Carlisle Ruth Charlton & Hilary Harrison
27 June to 2 July	Earth and Fire Welbeck, near Rufford
30 June to 2 July	Wildlife Artist of the Year 2017 The Mall Galleries, London Judy Taylor
2 to 8 July	International Ceramics Festival 2017 Aberystwyth
8 & 9 July	Holmfirth Artweek Holmfirth Civic Hall and Fringe
8 & 9 July	Beverley Ceramics Fair Flemingate, Beverley, East Yorks NPA East
22 to 23 July	Potters' Corner at Tynemouth Market NPA North East
28 to 30 July	Art in the Pen Thirsk
4 to 6 August	Potfest in the Park Hutton-in-the-Forest, near Penrith
12 to 13 August	Potfest in the Pens Skirsgill Market, Penrith
18 to 20 August	Art in the Pen Skipton Sarah Villeneuve
27 August	Art in Clay Hatfield Hertfordshire
	Ceramics in Southwell Market Square, Southwell



Judy Taylor, shortlisted for Wildlife Artist of the Year 2017

NPA@40 On-line competition

Time to get prepared

Entry to the on-line competition will be open during October so you should have your entries ready before then.

Now is the time to start thinking about what pieces you will enter. You will need good photos of them to do justice to your work.

There will be separate competitions and prizes for potters with different levels of experience and different types of work (functional/decorative/sculptural). Every potter can enter up to three pieces, one of each type.

Make sure that the membership secretary has your current email address as this will be used to send you the log-in details.

email_membership@northern-potters.co.uk



The NPA Throws a 40th Birthday Party

Geoff Cox, Potfest organiser, has allocated the NPA a large table in the foyer near the competition area where we will hold a Jacob's Join (a party where each guest contributes a dish).

You are invited to make ceramic food for the party – jellies, trifle, cake, buns, biscuits, sausage rolls – whatever takes your fancy to make an eye-catching potters' banquet.

The ceramic food can be finished pieces brought with you to the show or maybe you could join in and make something while you are there?

We will also have an adjoining table with information and literature.

Please volunteer to help us man the table – just a few hours will be appreciated.

margaret@sevenfirs.karoo.co.uk



Ceramics fair with leading regional, national and international ceramicists.

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Sunday 27 August 2017

10am to 4.30pm

Market Square, Southwell

www.ceramicsinsouthwell.org.uk

Supporting the Charity, Adopt a Potter



Image: Ben Boswell



Now we are forty

South West region's Middleport Pottery show continued...



Muddy Fingers' Raku



Hazel Higham



Anniversary cake

Our seven week show at Middleport finally came to a close, with great sales and visitor interaction. Visitor numbers were high particularly as the show broadly coincided with the Throw Down, Easter Holidays and Hey Clay. On our activity weekend it was hot and sunny and some geese set up a nest beside the canal. Luck or fantastic planning?

We had queues for raku half way down the canal, meeting queues for have a go at throwing, make a cow or pig or whatever you fancy. Kevin Millward cut the cake and spread the word about the Clay College which will be set up in this building.

Middleport have plans for a new exhibition space so we hope to return. They enjoyed having us and we enjoyed being there.

Sally Streuli



Nicky Martin



Alasdair Nelson

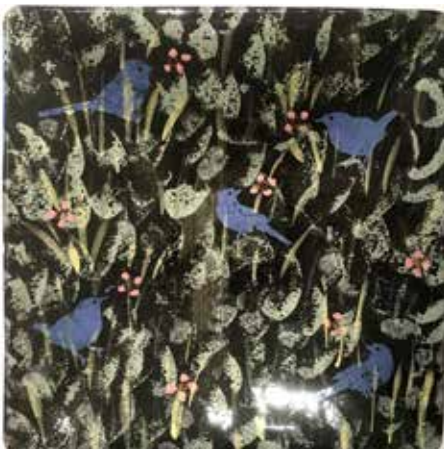


Hazel Higham inspiring young throwers, Kevin Millward and some of the SW group



Barbara Chadwick

Events in the North East Gateshead Library Gallery



Maggie Thomson

Fenwicks of Newcastle



Marv Kitshaw of Muddy Fingers at Fenwicks



Hey Clay! Those Muddy Fingers are everywhere



Clay art is doing well on Tyneside. Just now we have a retrospective exhibition in Gateshead celebrating thirty years of work by Christine Constant and her students; a unique venture called “Kiln” which combines a café/bar with (behind a glass wall) a working pottery; at Newcastle College’s ceramics studios there are the long-running and well-attended classes headed up by Jess Cohen and Andrew Pentland; this summer, Potters’ Corner returns to Tynemouth Station Market; in the autumn Newcastle Arts Centre hosts an NPA 40th anniversary exhibition.

Last month the Laing Art Gallery was the venue for “Hey Clay!” – a day of clay-related activities as part of the Crafts Council’s nationwide “Get Creative” scheme – organised locally by Diane Nicholson and Marvin Kitshaw, aka Muddy Fingers Pottery.

There can’t be many people in our area who do more for the cause of ceramics than Diane and Marvin. “Hey Clay” saw them round up an array of potters to work all day with more than 100 visitors,

NPA-NE co-ordinator Stephan Aal was there, hemmed in by a large crowd of teenagers keen to make tiles. Tables were surrounded by children and their adults making leaves with Lorraine Clay and pinchpot creatures with Clare Lockey and Michael Clarke. Heads were being sculpted by Graeme Pippit. Wendy Turner, Alan Ball and Marvin were on the wheels.

Moreover, Diane and Marvin and their dog Sally were setting off again at 4 o’clock the next morning to Stoke on Trent, where they would do it all again with added Raku on the second day of the “Hey Clay” weekend.



Muddy Fingers Pottery is based in Jarrow. Across the Tyne in the homeware department of Fenwicks you will find a stand of their tableware. Diane explains, "They recently took on a new buyer who was very keen on using local producers and found us through social media. We had a few discussions and we produced a range specific to them. We are looking forward to taking our wheel into the shop to do some live demonstrations as part of their garden party day. We love to educate the public, and although pottery is starting to come back into fashion, there are still people out there who are amazed that we do what we do, especially from an area such as Jarrow."



Marvin started Muddy Fingers about 15 years ago. Diane started as a student at one of his night classes, decided that was what she wanted to do and joined the company full time about four years ago. Now, each week is different and brings its own challenges and rewards. They run two night classes a week, with another to be added soon. They teach handbuilding, coils, slabs, pinch pots, throwing, glaze techniques and glaze chemistry, and often add Raku sessions as well.

"During weekdays we mostly work on tableware orders, keep Raku tiles and pots stocked up, test glazes, stay on top of social media and our website, develop our range of workshops and of course keep Sally the dog entertained! On weekends we are most likely running one or two of our pottery workshops at places like the Laing and Newcastle Castle. We run sessions in teapot, bowl, cup and saucer and button making and we've even started doing tankard making sessions in local pubs! We also run private parties at our workshop, which are great for landmark birthdays or hen parties!"

As if all that isn't exhausting enough, they also make cob bread ovens, go into schools, and do Raku at festivals such as Glastonbury and Guisborough Forest. They are also on the committee for NPA-NE, very active in organising events and helping other potters in the region.

"It's rare we get a chance just to make our own pots these days but if we have an exhibition coming up then we allow ourselves some play time. This is really important as it throws up other ideas and keeps us inspired." Marv is particularly keen on pit and saggar firing and has written a book on the subject as well as featuring in a pit firing book and on the BBC arts website.

"But a lot of our time is spent doing admin. It's really important to have systems and files in place for all aspects of book keeping and accounts. Chasing payments can also be a big part of this!"

Fortunately, what they like most about the business is that it has so much variety. "We can go from having an invited lunch in Tom Kerridge's restaurant to doing Raku in the middle of a field at Glastonbury! There's so many opportunities out there if you're willing to take chances and work very, very hard."

All the hard work is bringing success. They sell mostly through a restaurant supplier and have major clients such as Tom Kerridge, Burberry, the 02 Arena – even Johnny Vegas has one of their pots! More selling opportunities are needed for all our local potters through galleries and markets, and Diane and Marvin can see the value of more TV programmes on pottery, "not just for entertainment, but to educate people about studio/production pottery in the 21st century."

Why wait? Maybe they should just get on and make those programmes themselves!

Karen Lewton

The Scottish Potters Association Spring Workshop

In March of this year I went to the Scottish Potters Association Spring Workshop. I spend a fair amount of time in Scotland, both working and visiting family, so I joined the SPA last year. This was my first visit to one of their major events – and very rewarding one it was, too.

The SPA has been going since 1974 and now with over 300 members has a very active programme. This gathering is the highlight of the association's year. The event has outgrown the field study centre in Kindrogan, Perthshire that has hosted it for 28 years, and this year was held at the Scottish Police College at Tulliallan. The new venue between Edinburgh and Stirling is within easier reach of people in Scotland's central belt.

It is easy to forget how remote some parts of Scotland are. For potters coming from as far away as Skye, Mull, Caithness and Arran this event is perhaps the only opportunity every year for this kind of interaction.

The Spring Workshop is the main opportunity for members to meet and over half the members were there. It is a time to show off your work to other potters (and to sell some of it), to talk materials and techniques, hold the lively and interactive AGM – and who would give up this chance of a Ceilidh – we danced till late and then had a musician's session till even later.

Training and skill development is what occupies most of the time, however. Three ceramic demonstrators worked almost the entire weekend, making, explaining and answering questions. Throughout the weekend Edinburgh Photographer Shannon Tofts was making images of members' work and advising others on how to make their work look good digitally.



Joe Finch, well-known maker of wood-fired functional ware in West Wales, showed how he throws some of his large classically shaped and decorated work. Joe also built on-site a small travelling tunnel kiln – gas fired and to be used for raku. The pieces were placed on tiles and pushed along the floor of the kiln: each one pushing the next along. Many members brought their own biscuit-fired work but Joe also had some pieces that people could buy, decorate and fire themselves.

Linda Bloomfield, who makes very different thrown work in porcelain, demonstrated her delightfully light, thin bowls and cups. Most of them have dimples in the wall, something that has become her signature. A star piece in her repertoire is a teapot, thrown as a single bottle rather than a vessel with a separately thrown spout. She made one before our very eyes!

Linda originally trained as a chemist, so she gave a hugely informative talk on glazes and glaze chemistry. Despite the technical nature of the subject she presented the material clearly and simply. It certainly clarified several things about the way the different glaze components work together – something I had not grasped clearly before.

I spent most of the weekend watching Anna Lambert who hand builds beautiful earthenware jugs, bowls, vases and small sculptures from her studio in Skipton in North Yorkshire. It was one of the most fascinating and informative demonstrations I have been to. The two days were so wide-ranging that it is hard to describe. Anna worked and talked about the materials, tools and techniques, about herself, and (very candidly) about the health problems that arise from a lifetime of dexterous detailed manual work. She talked lovingly about the inspiration she got from the beauty of the Yorkshire Dales and several sketchbooks bore witness of the path from landscape to design.

The tips and tricks she had developed over the years, her methodical and precise working reinforced the importance of doing things systematically without rushing. For me, watching her reminded me that skill and artistry does not arise from some great epiphany but from building up with small steps and gradually accumulating expertise. Her sketchbooks emphasised the fact that inspiration is all around us and that one must open one's eyes and look in order to see it.

When I arrived on the Friday, the only person I knew was Bill Todd of Sedgefield Pottery Supplies who had a stand at the event. When I left, I felt I had a number of new friends as well. I had been warmly welcomed, seen some outstanding artists at work and left with new eyes for what I might do with my own work.

A brilliant weekend. I'm going back next year!

Stephan Aal



Jenni Ellman – potter

Obituary

Jenni Ellman was first trained at Glasgow School of Art in design and jewellery making. As a working jeweller she started out designing and producing silver items but soon graduated to working in gold, adding the skills of incorporating precious stones, especially diamonds. During part of this time she was working with and teaching creative embroidery (photo p21). She got immense pleasure from stimulating others to stretch their imagination and wander into realms they had never ventured into before.

After quite a number of years of this she felt the need to return to academe and study 3-Dimensional art. So she embarked on a degree course at Staffordshire University.

It didn't take long before she became totally captivated by working with clay. She struggled with the academic side of the course work until her dissertation, when she blossomed documenting the life and works of her fellow Glaswegian, Charles Rennie Mackintosh.

She graduated in 1990 with an honours degree and set about exploring how she might set up as a studio potter. For a short time she shared a studio with colleagues but decided that this way of working was not for her. After a short hiatus she found premises on the Tatton Park Estate, a stately home near Knutsford in Cheshire, just a short drive from her home. She persuaded the authorities to rent the outbuildings to her, even though they had been derelict for some years.

She created a small working studio with adjacent kiln rooms where she installed 2 gas fired kilns and an electric kiln for bisque firing. Her major interest was in reduction processing and in time she developed a selection of glazes with which to achieve her desired colours and finishes.

Soon after one of the gas kilns was installed British Gas altered the installation as it "wasn't quite right". It was a tenant in the adjacent cottage who alerted Jenni to the roof being ablaze. They had taken the original chimney down and replaced it but not with a double skinned version so the heat had transferred directly to the roof timbers.

Nature In all its Glory

Jenni was the true artist. In all her endeavours she strove to get more out of herself and as her experience and knowledge grew she drew inspiration from nature creating high fired frost-proof garden ware.

Shortly after she took up residence on the Tatton Farm a goose adopted her. He became known as Charley and proudly brought all his goslings along whenever Jenni came into the pottery. However, reality strikes when the rent is due and she learned to walk that tightrope between the monetary commercial needs and the aesthetic which came naturally to her. Artists and other professionals have to try to achieve that difficult balance which can result in a struggle between instinct and necessity – no easy contest.



A planting pebble – rustic design



Charley looking proud

Later she began to strengthen her incorporation of plants and plant inspired designs in her work. She was especially fond of working in porcelain; initially creating decorative vessels in marbled porcelain which was sculpted to illustrate the natural translucency of the material. Later, more delicate vessels which outlined the fragility of the lavender pressed into the clay and then glazed to bring out the colours. Sadly, this porcelain work proved too costly for most of her UK customers and much of this work was sold abroad; particularly in the USA.



Porcelain lavender vases

Lidded pot in marbled porcelain



Jenni had a lovely sense of humour and, occasionally, this was reflected in the work she produced.

Corrie

A couple of years ago, when a Coronation Street character, Deidre, was supposed to have started a pottery night class, Granada Studios asked Jenni to make the pottery for the show. She was asked to make it 'like a beginner' which, after 25 years as full time, professional potter, she found very difficult. Some were rejected as being 'too professional' but, eventually she made 'wobbly' pots which were used on the show. As time constraints were fairly short she devised her own method for creating these items to meet their deadlines. At some point the actress, Anne Kirkbride, who played Deidre went to Tatton to meet Jenni where she expressed admiration for Jenni's work and made a purchase.



Mug for Ken – 'too good'

Corrie Amateur's Plate

Jenni passed way in Feb 2017 but worked until admitted to hospital in Nov 2016. Even when she was very unwell she was eager to return to her pottery but it was not to be.

She befriended and was befriended by the farm staff and the farm volunteers who came to visit her.

She leaves behind many happy memories for those who knew her and a body of work as legacy to her skill. I hope another potter will want to occupy the studio; I feel that would be Jenni's dearest wish.

Lester Ellman, April 2017



Members' Gallery

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



Kaye Winfindale, sea green fishnet bowl



Roger Bell, Abstract 6



Stephan Rogers, "Horse Drop"



Shirley Sheppard, "I am as I am", shino glaze, wood fired



Gerry Grant



Catherine Boyne-Whitelegg



Kate Stride



Sarah Vanic



Eric Moss, white stoneware 'mussel' forms (13, 23 & 34cm)

Showing your work 3 – Getting selected

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

In the last issue, we looked at applying for shows. Now we look at the selection process.

Selecting the successful applicants is a complex affair as most organisers make a great effort to recognise talent and ability. In the end the organisers are obliged to put on a great-looking show so some selection criteria are curatorial, to avoid too many pieces of a similar nature or conversely too wide a range leading to loss of coherence. Only the best of each genre or sub-genre makes it through the final selection.

Selection panels

Panels usually include the organiser, subject specialists and where pertinent the gallery owner. This enables the organiser to have a say but allows a wider discussion to ensure a more rounded result.

The selection panel is briefed on how pieces are to be selected, guided by the ethos or principles of the show e.g. an emphasis on quality, and the preferences of the organisers (more studio/art than craft or the converse). In the case of mixed shows the panel might be limited by how many of each medium can be selected to avoid excessive potters, jewellers or silversmiths. In a ceramic show, there will be considerations of balancing studio ware with functional pieces, sculpture and wall hangings to create a varied show.

To start with, submitted visual images are viewed as a continuous slideshow (stripped of titles and identities of makers) and the first clear candidates identified for progressing to the next stage or, sadly, eliminated. Then the panel discusses the pieces they are not sure about to arrive at a firmer decision. Finally they look to see who the makers are and then the final selection is decided on, possibly with the organiser having the final say.

The whole process is not without pain.

Karen Bunting remembers how painful being rejected can be but as an experienced selector, she explains that there are nearly always more good quality applicants than places. The organisers may even look at the age and region of the applicant when they make their decisions.

Lindy Barletta reminds us that excellent photographs and an up to date website are significant indicators of quality. Some organisers



David Wright at Ceramic Art York 2016

keep a log of those they have rejected and may offer them a place up to three years later as long as they have followed the guidelines.

Some tips to help you get selected

These tips are unofficial but might just get you through to the final set...

Be easy to work with – organisers prefer straightforward people to divas. Be business-minded and focused. When they ask you for payment, images, suggestions etc., respond quickly and fully. They are looking for reliable people who are focused on making it a great show.

If you sell well, that can also affect your application as organisers want a large footfall.

Make sure your website makes you look professional, serious and established.

While these tips may not guarantee success, they help you to come across as a good bet for offering opportunities to or collaborate with, these being very positive messages to the people with commissioning power.

Once selected, continue your preparations.

Get your money ready. You will be asked for a deposit within a couple of months and a final payment about a month before the show.

Start to get your body of work ready. Make a production plan if you need to make more work or if you want to introduce new work.

Get images ready

The organisers will start their publicity and may select your images to use. With publicity through internet, flyers, posters, vouchers and press releases, there is a good chance your images will be selected if they are good enough.

Start to plan your space.

You know the size of your space, now decide the layout to display the pieces. Plan for how the pieces will be delivered and where to keep packing and wrapping materials, receipts, publicity materials like cards and handouts and any wall hangings. Decide what other furniture you need to buy, make or rent. Will there be space for a chair or stool that does not stick out from the allocated space and create a safety issue? This is the time to be organised, you have a show coming!

Some tips from the experts

Lindy suggests a basket for price labels, business cards, invoice books, stickers, sticky tape, masking tape, gaffer tape, hammer, screw driver, staple gun, credit card machine. She likes to have a base table under which she can store things such as bubble wrap, and also favours glass displays that “let the light in and make the work look good”.

Karen Bunting suggests that you think of it as a mini exhibition with a body of work that looks good as a whole. For outdoor venues, take plastic sheeting to put under your boxes or displays to stop them getting soggy.

Ali Tomlin likes Bluetack, scissors, glue and museum gel to keep pieces in place on the display. She uses foam underlay to wrap her pieces. Her preferred display is plain white shelving and plinths to move around the space. She also likes to have food and tea bags at hand! And lots of business cards, “take more than you think you need, they always get taken”.

I like to have floor lamps with articulated arms and multiple lights so I can twist and direct the lights in different directions to draw attention to key pieces I want to sell. If you decide to do likewise, don't forget to order power sockets in your space when booking it.

Joy Trpkovic also found that if you have a larger space, you can tuck a table and chairs in the corner so buyers can sit down and examine pieces. I tried this with good results.

Insurance

Check out what public indemnity insurance the organisers want. Some organisers have increased the coverage required from £1m to £2m. If you haven't this insurance, now is the time to get it. Try googling for insurers or ask colleagues and friends for their tips. Some organisations offer free coverage if you join but this may not be sufficient.

The number of insurers offering craftspeople coverage has decreased recently but there are still specialist firms willing to tailor it to your needs. One is GM Imber and Sons Ltd whom I found to be responsive and very reasonable. You may want to get a policy that as well as the mandatory public indemnity will cover your work, workplace, materials and tools and transporting your pieces. Most will not handle overseas sales or shows.



James Oughtibridge at Ceramic Art York 2016

To end this instalment, here is your task list now that you are going to be in a show:

Start planning your publicity

Get your list of clients and supporters onto a broadcast email and send them notification of your show, remembering to send it to yourself and bcc them so their contact details remain confidential.

Get your name cards, awards, pictures, handouts and other publicity items for your stand ready.

Start planning your logistics: how you are going to get your work and displays to the venue and back. If you know other exhibitors, consider sharing a vehicle with them to save on cost and minimise inconvenience.

In the next installment, we look at setting up and running the show, breaking it down at the end and what to expect after the show is over.

Books – Roger Bell

New Books

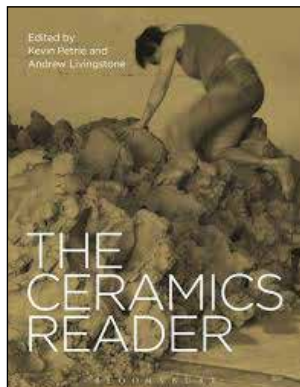
The Ceramics Reader

Kevin Petrie and
Andrew Livingstone

Bloomsbury
Academic

£32.99

616pp



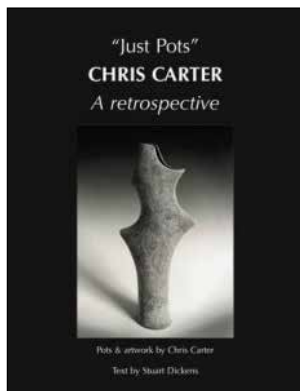
'Just Pots' Chris Carter: A Retrospective

Stuart Dickens and
Chris Carter

Stenlake
Publishing

£25.00

128pp



Studio Craft As Career: A Guide to Achieving Excellence in Art- making

Paul Stankard

Schiffer Publishing

£24.58

208pp



Review

Surface Decoration, Kevin Millward

Bloomsbury
£19.99 / £17.99 online



Here is another quality book on ceramics techniques from the New Ceramics series. Millward sets the scene in the introduction with: 'Any potter will tell you it is one thing to know a process from an academic perspective...It is the subtle nuances and all the associated problems that make it work for you'. I for one would benefit from pinning this to my workshop door as I walk in!

As far as I can see there is coverage of all methods of affecting the surface of the finished ceramic piece starting with the raw clay by adding oxides and stains to affect colour, mixing different coloured or textured clays, coating with slip or adding aggregates. Continuing through the use of texture, resists, painting/drawing, and glazing to on-glaze techniques.

A book of 110 pages cannot give you details of how to apply all these methods, there are plenty of specialized books for each, including others on the Bloomsbury list. What Kevin does is show you what end effects you can achieve and indicates traps to beware of. I was impressed with the subtle way he did this. Sometimes it would be a negative – if you add over 50% aggregate you will probably have to fire in a mould as the piece will not hold together until fused. More often a warning – choose your brush shape, size and type carefully for applying glaze, slip etc.

Photos of work are vital to show the effects of the various methodologies and quality is as always excellent. It is good to see such a variety of ceramicists illustrated, mainly UK based. There are also many pictures of tools, and the application of techniques.

Well worth adding to your library if you want to get specific surface effects. The price of the series remains very reasonable compared to most other publishers and the textual quality is always good, often excellent.

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

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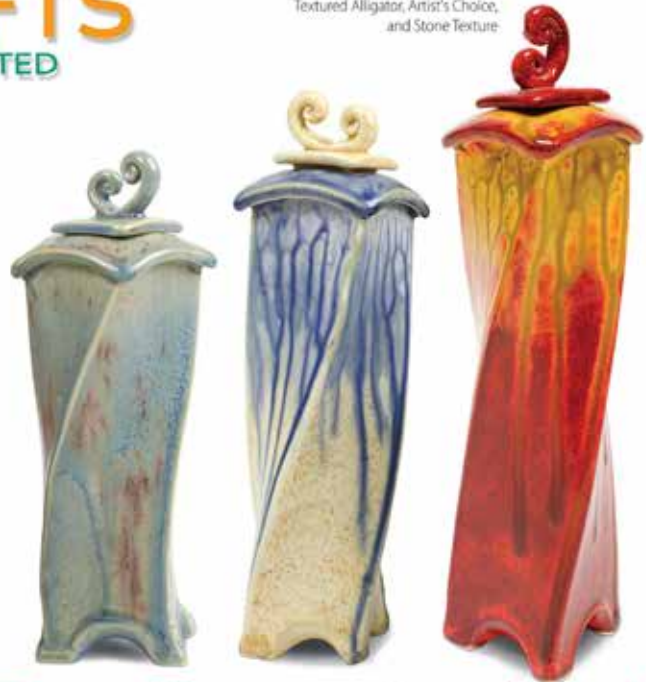
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Welcome to new members

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 gallery.



Elizabeth Bagnall
Lanty & Natasha Ball
Juliet Breese
Julie Brown-King
Andrew Caines
Rosemary Clark
Jane Disouza
Colin Farrow
Heddy Hughes
Mel Kingsley
Sara Jane Palmer
Leonie Rutter
Sheridan Scruton
Katie Timson
Carole Anne Willis
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Visit
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for membership forms
and subscription rates.



Jenni Ellman, planter



Jenni Ellman, embroidery (detail)

Find us on 

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northern-potters.co.uk

Profile – Sally Streuli, NPA Secretary

Having dabbled in ceramics for several years, and realising life was perhaps too short for just one or two careers, I found myself embarking on an MA in Ceramics at UCLAN. I finally completed this about 18 months ago. It was great to concentrate on developing a style and method of working and to learn practical skills, and to then have the courage to put my work in the public arena at fairs and galleries.

So to explain a little where my pots come from: I have a background in archaeology and have spent time grovelling around in the soil of Roman Italy, Medieval Britain and Pre Inca Peru, excavating and discovering the pottery of ancient civilisations. These often tiny fragments of pots have inspired my family of vessels in dark glazed stoneware, with external ribs, knobs, and carving reflecting the historical form of their metal, stone and ceramic predecessors. But inside I wanted to decorate, to develop a highly contrasting 'lining' to create something delicate, pretty, perhaps with a touch of bling.

And so it was the china, at the centre of happy and meaningful moments and celebrations in my life, which attracted me. This included my grandmother's gold and white tea set, brought out for our Sunday afternoon visits; the classic blue and white willow pattern at a summer holiday cottage; and the "Wilmot" tea set given to me by my mother-in-law, covered in bees and flowers. I now find myself with an almost endless resource of historical designs to play with, and which suit my decorative instincts. I spend hours painting in cobalt oxide, in gold lustre, hand drawing decals and applying underglaze wax resist.

It's all still new to me, but I don't regret leaving landscape architecture behind and getting to know all these nice potters. I miss the weekly angsting with my MA colleagues and the knowledge of Dave (Binns) and Geoff (Wilcock). Maybe joining the NPA committee was a replacement for this, and finding myself as Secretary is a new venture in itself, and brings with it a feeling of involvement and a welcome break from my cellar.



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Regional News



Northern Potters feature strongly in an exhibition featuring the work of Christine Constant and her students. Christine has been working and teaching in the North East for thirty years and this anniversary exhibition at Gateshead Library Gallery marks that with work from a number of her students down the years. There are 40 different makers exhibiting, and just over 250 pieces of work, plus Christine Constant's own, and a tiled panel with water jets!

North East

There is a series of workshops running alongside the exhibition which runs until July 1st: Mon to Fri 10.00am – 7.00pm (except Wed when it closes at 5.00pm) and Saturdays until 1.00pm.

Muddy Fingers Pottery have a new range of cookware and tableware at Newcastle department store Fenwicks. As Fenwicks wanted to showcase local makers, they have launched a local producers section in both the tableware department and the food department which is going extremely well. Marv Kitshaw from Muddy Fingers went into the store with the potters wheel and did demonstrations for the public. This received a lot of positive attention towards the range and also towards pottery in general in the North East.

Applications are coming in for our 'Clarts' Exhibition in October. The selection will be done in June and the programme published soon after. More news in the next issue of NPA News

Facebook: @NorthEastNPA
Coordinator: Stephan Aal

Instagram: Northeastnorthernpotters
Email: NEPotters@gmail.com

Twitter: @ne_npa



East

It has been a busy Spring with York Open Studios and Pocklington Open Studios..

In April Barbara Wood stood down from her role as regional coordinator East and we would like to thank her for all the hard work she has done and wish her well in her new adventures. Francesca King has taken over the role with the kind assistance of Becky Lamont who will provide admin support. We will work together to support the East region.

Coming up:

- Life Lines Exhibition at Sunny Bank Mills Gallery until 2nd July
- Selling Event Beverly Ceramic Festival 8th & 9th July
- Jo Lee Solo Exhibition at Craft Centre and Design Gallery Leeds until 29th July
- Fangfoss Pottery Celebrations 10th September more details to follow

Coordinator: Francesca King
twitter @NPA_E Please follow us

Email npaefrancescak@yahoo.com

Tel 01904 645298



North West

The next social evening will be held at Dave and Jacky Brittain's at 7pm on Wednesday 28th June. It will be a Jacob's Join as usual so bring along food and a drink. Please let Dave or Jackie know if you will be going, so that they have some idea of numbers.

Dave and Jacky Brittain, Hughsrigg Pottery, Hughsrigg, Canonbie, DG14 0XJ

Phone: 013873 71931

Email: dave@hughsriggpottery.com

No offers so far to take over the role of co-ordinator. Do get in touch with me if you are interested and I can tell you what is involved.

Coordinator: Ruth Charlton

Email: ruthcharlton5@gmail.com

Tel: 016973 71690



South East

We had a good meeting at Olinda Everett's in Ashover in May and it was good to see new members attending. There was lots of discussion and sharing of ideas. An online questionnaire had been organised to find out what our group wanted from being a member. Regular local meetings/socials were something that was repeatedly raised. These meetings could be an opportunity to share pots, skills, events, ceramic problems(!) and really just a chance to meet like-minded people. We are in the process of setting these up.

Sheffield Ceramic Fair at St Mary's Church, Bramall Lane goes ahead on June 10th. This is a new event organised by members Steve Booton and Sarah Vanic. We hope this will be a success and we will be displaying the new NPA publicity material along with some profiles of our members.

Mette Maya Gregersen will be talking and demonstrating at The Art House, Sheffield on September 17th, Tickets and details will follow shortly.

Coordinators: Bev Seth and Kathy Watson

Email: senpacoordinator@gmail.com



South West

South west region is recovering from a hectic spring. The exhibition at Middleport Pottery drew to a close with the activity weekend, which attracted a large number of visitors (see report on page 6).

Over the late May Bank Holiday our annual exhibition at the Old Parsonage (pictured right) was also a success. To finish it off we enjoyed our own raku session with Muddy Fingers in Barbara Chadwick's garden, which we hadn't been able to squeeze in at the Middleport weekend.



Now it's time to recuperate before summer events take off.

Coordinator: Barbara Chadwick

Email: email@sw-npa.co.uk

Tel: 0161 980 2111



West

The NPA-W exhibition 'A Taste of Clay' will take place at the Lytham Heritage Centre (pictured right) from 13 June until 2 July.



Coordinator: Dave Harper & Geoff Wilcock

Email: ghwilcock@uclan.ac.uk

Tel: 01772 862852

NPA@40 – Alan Ball remembers 1977 24 hour throw in at the Biddick Arts Centre

The photo shows myself standing in an old barn surrounded by hundreds of newly thrown bowls. These were the result of a 'throw in' at the newly opened Biddick Farm Arts Centre where I had been appointed resident potter in 1977. The throw in was organised by the Arts Centre, Northern Arts and I think the newly formed Northern Potters Association.

Among the other potters involved were Mike Saul (ceramics lecturer, Sunderland Poly.), Syl Macro (studio potter, Newcastle), Didi Chapman (studio potter Corbridge),

Paul Allen (technician, Newcastle College of Art), Steve Course (Wetheriggs Pottery, Bardon Mill), Geoff Watson (Newcastle College of Art).

I think we threw over a thousand pots but I'm not sure if we broke any records. It was a 24 hour marathon to see how many bowls could be thrown on one wheel in 24 hours, we took turns of 1 hour round the clock. Many of the bowls were stamped with the date and event, fired and sold, maybe for the art centre funds. The clay was provided by Potclays. It was a great event and lots of fun and got lots of publicity.



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