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# NPA NEWS

The magazine of the Northern Potters Association



August/September 2015

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



in this issue:

Letter to Members, From the Ismay Archive, Teapots: From the Ground Up

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## Chair's Comment

Quite a lot has happened since the last issue - Potfest in the Pens has been and gone, with rather variable mobile phone reception making the card payment system a little erratic, but mostly successful. This service that we provide for members is very useful for those who only do one or two shows a year, but the cost of buying/hiring your own system is now so cheap, that it is within reach for most. It can be expensive for NPA to provide such a facility, as there are expenses and accommodation involved in having someone available throughout the event (this year, with the aid of my husband, we did it without any cost to NPA, but I wouldn't be prepared to do it again). By the end of the weekend, there were 71 NPA members exhibiting, so more than half of those present. It remains a highlight in my social calendar!

CoCA opened (Centre of Ceramic Art, York Art Gallery, for those of you who don't read this magazine often). The preview was wonderful, with so many members attending it was more like an NPA party. Lars Tharp gave an entertaining and enlightening speech, including a dig about Leicester (where he lives) winning the recent battle for the remains of Richard Of **York** (no need to rub it in Lars).

I was delighted that NPA got a mention in Janet Barnes' extensive list of 'thank you's, We have had such a close link with York Museum's Trust and its wonderful ceramics collections that I hope we continue to make use of them now that they are more readily available. There has been a great deal of noise around the fact there is now an admission charge for visiting the Art Gallery (which houses CoCA), but it must be realised that it's got to be paid for. York City Council has reduced its annual contribution significantly (I think by £600k), and that has to be made up somehow. There is a YMT card on offer, or membership of the Friends of York Art Gallery, and either of these gives unlimited admission for just £22 a year or less. If you're not sure whether it's worth it, come to the AGM on 17 October, and NPA will contribute towards your admission after the meeting, and before the Walter Keeler lecture. It will cost you only £2.50 to try it out! To be eligible for this group booking, you need to let me know that you are coming (see page 13).

You'll notice a few appeals for new committee members cunningly disguised within features - several people at Potfest mentioned that they would/might think about doing something, but now's the time to stand up and be counted. It is essential that somebody takes on the responsibility for continuing this association, which has gone from strength to strength since its inception in 1977 and has provided many benefits to members, from exhibiting opportunities, to product discounts, to a vast social and technical network. It would be terribly sad for the next AGM to be discussing winding it up

By joining the committee you are not doing the current committee a favour! You will be helping to safeguard the future of the organisation for the benefit of all members.

Barbara Wood

## Your Committee

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**Cover :**  
Stuart Broadhurst - Teapot  
see article page 18

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## next issue

To contribute to the next issue of NPA News, send your articles, comments and / or images to Barbara Wood

### **by 28 September 2015**

Please send between 300 and 1000 words, and send them as an **email attachment**, or on a cd, or in longhand. Email attachments are easiest for me to include, but I will re-type if absolutely necessary! High resolution (big jpeg files) digital images are preferred, as these give the best quality for printing, but I can scan photos. Low resolution (small files) digital images are the worst - they may be fine for websites, but don't have enough detail for a printed magazine. Send your **text** as a .doc file (or equivalent) - if it's a jpeg, or a pdf, it's not easy for me to edit it as necessary. Please send images as separate attachments, **not embedded in the text**, and preferably **not zipped**, on SkyDrive, Dropbox, WeTransfer or anything similar that involves an extra process to make them accessible. The chance of them being included is improved if you make it easy to do so!

Make sure you have permission to use any images you send. Some galleries / artists will allow you to take photographs of their work for your own reference, but not for publication. If you are asked to include a copyright statement please send it to me and I will use it.

Text and images can be e-mailed to [npanews@btinternet.com](mailto:npanews@btinternet.com), sent on CD or in long hand with photographs to Old Mills, Seaton Ross, YORK, YO42 4NH.

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## New Books - Roger Bell

Clive Bowen – Pots 2014	Goldmark	10.00
Clive Bowen: Born Not Made (DVD)	Goldmark	10.00
British Studio Potters Marks	Yates-Owen, Fournier & Hazelwood	60.00
Michael Cardew & Winchcombe Pottery	John Edgeler	30.00
Ceramics Today	Jeffrey Snyder	\$50.00
Chinese & Japanese Works of Art (In the Collection of the Queen)	John Ayers	350.00
Early German Stoneware	Attard/Azzopardi	\$59.99
Encore! The New Artisans	Olivier Dupon	24.95
Horizon: Transferware and Contemporary Ceramics	Scott & Bull	39.80
Irish Ceramics	John Goode	Eur25.00
The Japanese Pottery Handbook	P.Simpson et al	13.99
Paperclay, Art & Practice	Rosette Gault	14.42
Pit Firing Ceramics	Dawn Whitehand	\$29.99
Pottery & Social Life in Medieval England	Ben Jarvis	45.00
David Constantine White	Howard Farrington	10.00

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## Book Review - Roger Bell

DAVID COSTANTINE WHITE  
Private Publication

Howard Farrington  
£10.00

What a lovely way to record the life and work of a well loved and respected potter. The author, Howard Farrington, never knew David in life but using his journals and the writings and memories of those who knew him, has managed to produce a remarkable portrait – warts and all. The text is enlivened by many quotes from early trips to France before he accepted that pottery would be his life, through to those who helped fulfil his hope that pottery would continue at Brier Hey after him. David never suffered fools gladly, upset people from time to time, but was a good friend and helper to many where there was no benefit to himself.

A number of setbacks hindered his early progress but were overcome by this very determined man. Howard describes an indecisive early life, though a desire to make pots started in his teens. Examination failure was later found to result from dyslexia. But hard work and self education got him there. Even when the diagnosis of terminal cancer arrived, he continued as long as he could to improve on his last pieces. Through the text and quotations, David's enthusiasm for pottery is made clear. Not just his own making but a willingness to help others. At the last his workshop, Brier Hey, was enabled to continue functioning by 5 potters sharing, and a trust was set up to assist a student potter.

The text is enlivened and enhanced by photos of great variety – on his bike, with musical instruments etc show his other interests. Most, of course, are relevant to his pottery showing the range and development of his work from the early stoneware, the majolica domestic ware, figurative pieces and the late spiky, sculptural and metallic lusted pieces. These he could only afford to make when his financial situation improved in his last few years.

This book is a must for anybody who knew David or obtained any of his work. It is a private publication and can be ordered direct from:

Tim Leyland  
timleyland@btinternet.com

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## Letter to Members - Alan Birchall

**Dear Member,**

It is essential that you read this. Please don't ignore it.

We have reached a sad stage in the life of the NPA and it is crucial that all our 471 members realise how precarious the future of our association is.

At the next AGM in October the following committee members will be stepping down:

- Chair
- Vice-chair - position already vacant
- Treasurer
- Secretary
- Newsletter editor

The current incumbents have held various posts for between 5 and 12 years. With enough support committee members only have to serve a 3 year term, so those members stepping down have given more than their fair share of time and effort to making the association function effectively.

Despite a plea from the chair in the last newsletter for members to come forward to join the committee there has been no serious interest.

If key positions are not filled in October the only consequence will be that the Northern Potters Association will have to be wound down which would be a huge shame. There would be no more exhibitions, no newsletters and no regional groups.

None of the roles is too onerous or difficult, my own role as treasurer takes on average less than two hours a month.

I urge the membership to respond positively to this near desperate situation.

Yours sincerely,

Alan Birchall  
Treasurer

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## PhD Help Wanted from NPA Members - Paul D Found

My name is Paul D. Found. I am from England, but studying for my PhD at National Chiao Tung University, Taiwan. I am not a ceramic artist, but my research has led me to take an interest in this area. My research interest is in the use of smartphones as a way of creating 3D “sketches” anytime, anywhere, which can then be 3D printed as maquettes, or even finished products.

I am looking for a number of ceramic artists to answer questions about their practice and attitude towards digital technology and 3D printing in the ceramic arts. Ultimately, the research may lead to the creation, and testing of a smartphone app. All contributions will be acknowledged.

If you would be interested in participating or just finding out more, please contact: pauldfound@yahoo.co.uk I have also attached a draft of the questions I have prepared. The document also has more background information, and more details about the research. There are some images too, which might be useful for grabbing people's attention.

If you need me to add more information to this, change it, please let me know.

Regards, and thank you,

Paul.

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### The Questionnaire:

Paul is asking members to complete a questionnaire, which is pretty straightforward, mostly asking about your current practice.

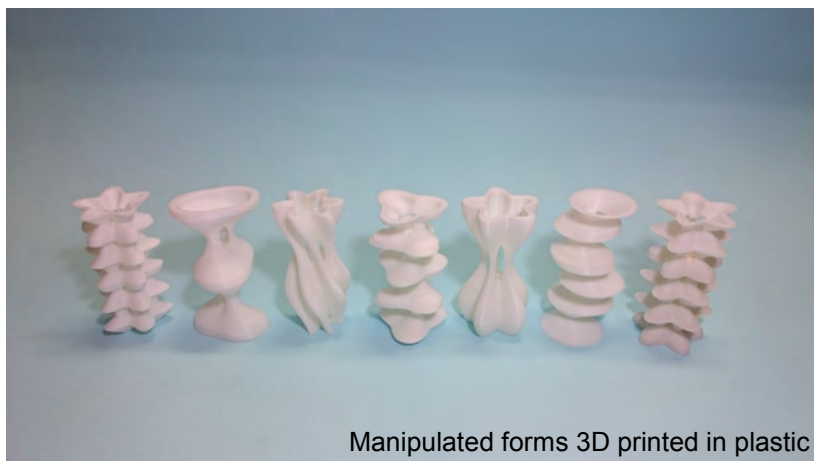
It is split into 3 sections:

A Investigation on Current Practice

B Digital Technology

C Testing

If you are willing to take part, or just want more information, you can email me (barbara.wood99@btinternet.com) and I will send the full documents received from Paul . Some of our members are ahead of the game here - Paul is only aware of 3D printing in plastic, so perhaps some members will be able to advance his research considerably!



Manipulated forms 3D printed in plastic

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## Diary

- 4 - 6 September **Prints, Pots, Photos and Glass** -exhibition featuring ceramics by NPA member Margaret Lawrenson at Beverley Minster
- 12 - 13 September **4th Wardlow Mires Pottery and Food Festival**, includes NPA members Steve Booton, Ben Fosker, Janine Mannion Jones, Andrew Pentland, Penny Withers potsandfood.co.uk
- 12 - 27 September **C-Art Open Studios** - includes NPA members Gwen Bainbridge, Stuart Broadhurst, Rebecca Callis, Mary Chappelhow, Ruth Charlton, Ben Fosker, Christine Hurford, Roma Short, Steve Valentine - see website for venues and details : [www.c-art.org.uk](http://www.c-art.org.uk)
- 26 - 27 September **Sheffield Ceramics Festival**, Meersbrook Park - [sheffieldceramicsfestival.com](http://sheffieldceramicsfestival.com) includes 23 NPA members (see page 9)
- until 26 September **Fusion**, Arteria Gallery, Lancaster, includes work by 8 NPA members
- until 27 September **A Rural Idyll**, exhibition at Harris Museum and Art Gallery, Preston
- 8 October - 17 December **Oriental Inspirations** - NE-NPA exhibition at the Oriental Museum, Durham City, DH1 3TH Preview 8 October, 6pm - 8pm
- 17 October **NPA Annual General Meeting**, St Olave's Church Hall, York, 1pm
- 17 October **Annual CoCA Lecture**, Walter Keeler, Tempest Anderson Hall, York, 4pm
- 30 October - 28 November **Unearthed** - an exhibition of ceramics and paintings by Hilary Angle and NPA member Barbara Wood, Gallery 1, The Ropewalk, Barton upon Humber
- 2 - 21 November NPA-W exhibition at Pr1 Gallery, UCLan

*Please send me details of events you think members would like to hear about - Ed*

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## Book Review - Julie Ward

### **Why we make things and why it matters: The Education of a Craftsman**

by Peter Korn

Published by Square Peg 2015

ISBN 9780224101097

I recently picked up this book in a local bookshop and the title intrigued me – I read the back cover, had a flick through, thought I couldn't really justify the cost but I did have a book token so I bought it and I've enjoyed reading once and plan to read it again – soon.

The author uses his experience working with wood but much of the writing and insights are applicable to any craft including pottery.

A sprinkling of quotes including one of the first from 'Zen and the Art of Motorcycle Maintenance' pulled me in - '...And it occurred to me that there *is* no manual that deals with the real business of motorcycle maintenance, the most important aspects of all. Caring about what you are doing is considered either unimportant or is taken for granted.'

Some history and philosophy interspersed with the story of Korn's journey to develop his carpentry skills in a book that has reasonably short chapters and isn't a huge book made for an enjoyable, interesting and thought-provoking read.

Maybe the history included is familiar to many potters but I found the discussion about why 'craft' is often relegated to a lesser art interesting and made me think about why I enjoy making things -

...'the craftsman is forced to come to terms with the physical properties of materials, the mechanical properties of the tools, and the real capacity and limits of his own dexterity, discipline, and imagination.'

Mindfulness is very current and some of the ways that we enjoy what we do, focussing on the moment, losing track of time are also part of the story from the personal to connecting with society. Korn invites us to understand craftsmanship as an activity that connects us to others and affirms the best in ourselves.

'The good life that society prescribes – the untrammelled pursuit of wealth, fame, leisure and consumption – often leaves some essential part of us malnourished. We may be capable, competent individuals yet find ourselves starved for avenues of engagement that provide more satisfying sustenance.'

One particular quote that I take from the book is 'create something worth sharing'- I'm sure that I will get just as much from a second thoughtful reading of this book.

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## Sheffield Ceramics Festival 26 - 27 September - Brian Holland

I was reminiscing to one of my mature students about David and Margaret Frith's ceramic festival, Clayart, alas no longer held, which took place in a walled garden near Ruthin. The student, with the unlikely name of Kaktus, said "we have a walled garden!". Kaktus is the chair of The Meersbrook Park Users Trust. The idea for the Sheffield Ceramics Festival was born.

The garden, with its variety of themed areas, is an ideal site to launch this festival. The Japanese garden is perfect for exhibitors to display large scale outdoor pieces, whilst the lawns are perfect for their stalls. Other areas are suitable for refreshment vendors, and greenhouses and education room for demonstrations. The garden is set in a picturesque community park 2 miles from the city centre.

Within two weeks of advertising our intention through the Northern Potters Association newsletter and on the local grapevine we had sold the 35 allotted spaces. We hoped for a mix of well-established names with new entrants, and this happened.

Exhibitor list (NPA members in **bold**):

Krishna Alageswaran, Ieva Alksne, **Steve Booton**, **Janet Burton**, Pol Klos, Julie Cole, Steve Ellis, **Bob Emmett**, **Olinda Everett**, **Carl Gray**, **Lesley Anne Greene**, **Kate Gummer**, Sue Gummer, **Anne Haworth**, **Karin Hessenberg**, **Brian Holland**, Kath Holland, Michelle Holland, **Colin Jowitt**, **Moz Khokhar**, **Amberlea McNaught**, Tracey Mawson, **Debbie Michaels**, **Darrell Milnes**, Sue Mulroy, Helen Pollitt, **Beverley Seth**, **Ruby Sharp**, Alex Shimwell, **Gillian Sykes**, Ken Taylor, **Gerald Unwin**, **Sarah Vanic**, **Kathryn Watson**, **Trudy Weir**, **Penny Withers**. Emilie Taylor will be talking about her Chatsworth commissions and her Sheffield pieces, Mike Scown will be delivering Raku workshops.

This is the first Sheffield Ceramic Festival, but we are hoping that it will grow into an annual national event.

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## Northern Potters Association Annual General Meeting 2015

### AGENDA

**Date** Saturday 17 October 2015  
**Venue** St Olave's Church Hall, York YO30 7BJ  
**Time** 13.00

1. Apologies
2. Minutes from last meeting
3. Matters arising
4. Chair's report
5. Treasurer's report
6. Membership Secretary's report
7. Election of Committee members
8. AOB

The Future of NPA

## What has being on the NPA committee done for me?

After 18 years working in the fashion industry I fancied a change of career, so after attending a pottery course to learn the basics of ceramics and then spending a few years developing my own style I felt I was ready to make the leap into being a fulltime potter.

This was around 5 years ago, problem was, I didn't know anyone or anything about the ceramic business/industry, other than how to make my work! I wondered if there were any groups that I could join, looked around online and found some regional associations. Can't really say why I picked NPA over the others but I felt that was the right one for me.

After being a member for a few months it was advertised in the newsletter that a new Exhibitions Officer was needed so I applied, hoping that my experience in arranging shows in the fashion industry may come in useful. To my surprise I was selected, first time I had ever sat on a committee of any sort, I was excited but a little apprehensive.

I was exhibition officer for two and a half years then took on the role of regional groups for one year, I am now on the committee in a non specific role helping where needed.

I can quite honestly say that my ceramic business would not be where it is today if I hadn't volunteered 5 years ago to be part of the NPA committee.

So what it has DONE for me is (in a nut shell):

- met and got to know dozens of wonderful potters/ceramists who have inspired, supported, advised and helped me.
- given me a great understanding of how galleries and events are run and how best to get my work selected.
- I could go on and on and on but won't!

But of course it's not just what it has done for me, in some small way that my involvement on the committee has helped other potters in the NPA to attain what they want in their practices.

Please seriously consider joining the committee, it doesn't need to take up a lot of your time and will cost you nothing, but you stand to gain a lot from the experience for yourself and your work as I did.

Without new members joining the committee, the NPA will cease to exist and we will all be the poorer for it.

Lesley Nason

## The NPA Website - John Cook

We, as members of the NPA, have a fantastic resource, the Website.

Over the years only 25% of the membership have taken the opportunity to post their work onto the site, which seems to me an opportunity missed. The service is included in your membership so why not use it? Where these days can you get a Newsletter and access to a website for £22 per year!

All I need are 4 good quality jpeg images, and a statement about your work of up to 100 words. The statement should include a contact phone number, a website address if you have one, and an email address. Do not include your studio address or images from websites. Website images can be files which are too large to send to our designer. The statement should be in Word, or similar. If you don't have Word why not download Open Office for free! Alternatively send the statement as an email and I will sort it.

The 4 images and the statement should be forwarded to me as attachments so that I can post them to our designer.

You will be on the site within a week!

I will be waiting for the deluge! [mr.jccookie@googlemail.com](mailto:mr.jccookie@googlemail.com)

### Photo-Graphic design services from EricMossCeramics



Eric Moss (location courtesy of [www.mwf.com](http://www.mwf.com))



GF (Good Friends) Ceramics



Sylvia Holmes



Anna Whitehouse



#### Pot Shots

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*"Beautifully lit, perfect for print and web-based promotional material as well as show submissions." (Sylvia Holmes)*

*"Love this image Ericmossceramics took for me this week! If you want some fab photos of your pots, he's your man - very reasonable too!" (Anna Whitehouse)*

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## From the Ismay Archive - Alex McErlain

Crowan pottery, Cornwall.  
Harry Davis (1910-1986) & May Davis (1914-1995)



Breakfast cup and saucer, c.1960, reduced stoneware, cup h 9.1cm saucer dia. 16.5cm.  
Photograph Phil Sayer.

Crowan pottery, owned by Harry & May Davis, was located near Praze-an-Beeble, Cornwall. The pottery was in existence from 1942 until 1962 and produced some of the finest studio tableware ever made in Britain. Renowned for its durability and efficiency in manufacture, the pots provide evidence of the exceptionally high quality that can be achieved through skilled handwork.

This cup and saucer is listed as 'breakfast cup' as distinct from a 'tea cup' or 'coffee cup' which are also included in the pottery's brochure. The design is elegant, beautifully proportioned and cleverly thought out. The upper part of the cup tapers in a gentle curve, designed to hold the shape from distortion during the firing. Cups of this kind are prone to distort at high temperature because of the gravitational effect of the handle. A curved form helps counteract this problem. The deep curve of the cup's base, lifts the form away from the saucer, providing ample space for fingers to grip the handle without disturbing the saucer. I was initially drawn to the pot because of the dramatic tenmoku glaze with its pronounced rust red rim, contrasting dramatically with the intense black. Inside the cup is completely brown as is the well and the back of the saucer. I now think that these colour changes were deliberately manipulated through clever glaze application rather than leaving it to happen naturally. The cup was probably dipped twice into the glaze whilst in an upright position, thus ensuring the evenness of transition from black to rust. Similarly the saucer has been very cleverly glazed to ensure a black inner surface with a rust



coloured well. This attention to detail in making and glazing is typical of Crowan pottery.

I used to select this cup and saucer to drink from when visiting Bill Ismay. It is very satisfying to use. I had always wanted one for myself but never came across any for sale, so last summer I decided to try and make one. What a tricky shape it is to master. Getting the size and proportion correct was not too difficult. I knew the glaze would be impossible to replicate so didn't even try. What was most difficult was capturing the spirit of the form. I made a good run of them to try and understand it and in the end achieved a reasonable match but I'm sure Harry would have said 'keep trying'!

In the Ismay archive there is some fascinating Crowan related material including brochure and price lists but perhaps the most intriguing items are two typed letters (archive nos 478 & 479) from May Davis to Ismay, dated November, 1959. In the letters May explains that his order for cups, saucers and plates is delayed because of technical problems with the glaze. *'The tea plates have nearly all of them a small blemish, also they are shinier than the cups were, so I expect that you would prefer us to try again.'* She sends

examples with evidence of glaze crawling and asks *'if you feel they will do I would charge them at half price'* She adds *'The breakfast cups will not be ready till just before Christmas, which is when we next fire the kiln.'* What a lovely Christmas present they must have been.

In 1962 Harry and May Davis moved to New Zealand where they established Crewenna Pottery. An excellent website about Crowan is maintained at <http://www.philoliver.com>

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## Annual General Meeting + CoCA Lecture

This year's AGM will take place at St Olave's Church Hall, York (see details page 9), and afterwards there will be time for a visit to CoCA (Centre of Ceramic Art), followed by the Annual CoCA Lecture, which this year is being given by Walter Keeler. Tickets for the lecture must be booked separately (we'll email a link when we have it!), but NPA members are eligible for the £5 concessionary rate, rather than the full price of £8.

The lecture starts at 4pm, in Tempest Anderson Hall, at the Yorkshire Museum, so there will be time after the AGM for a look in the Art Gallery (which houses CoCA).

We have negotiated a group booking at the Art Gallery, with NPA contributing £2.50 for members attending the AGM, and each member paying only £2.50, instead of the usual admission price of £7.50. To do this, I need to know the numbers, so if you intend to come please email and let me know - [barbara.wood99@btinternet.com](mailto:barbara.wood99@btinternet.com).

If you live in or near York, or make several visits, there are a number of ways of getting cheaper admission to the gallery. There is an annual YMT card, which gives unlimited admission to the 3 sites managed by the Trust (York Art Gallery, Yorkshire Museum and Castle Museum) which costs only £20 a year if paid by direct debit. It is half price for those on benefits and even less for York residents. Alternatively, you can become a Friend of York Art Gallery, also £20 by direct debit. This includes access to many events organised by the Friends, and special access to the Art Gallery for previews and other events. The Friends also arranges various trips to other Art Collections and galleries.

Either of these options is very good value for anyone who intends to make repeat visits to CoCA. Details can be found on the relevant websites.

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## Members' Gallery

Let me have images of your latest work for inclusion in the members' gallery - Ed.





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1. Moz Khokar - **Vase**
2. Ruth Charlton - **Sylvia** hand modelled white stoneware, with oxides, 20cm high
3. Amberlea McNaught - **Vessels**, thrown and altered, high fired, black clay
4. Stephen Green - **Tall Vases** hand built stoneware
5. Steve Booton - **Tea Bowl**, thrown, wood fired

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## Obituary: Alan Firth - Alex McErlain

Alan Firth, 1934-2015



Many NPA members must have met the collectors Alan and Pat Firth who lived on the outskirts of Leeds. They assembled a notable collection of over 350 pieces of ceramics together with a range of other craft items in silver, jewellery, textiles and furniture. Alan was a charismatic figure who gave frequent slide lectures about their collection. He delivered one lecture to NPA members in Ripon, 1992. In his lectures he was always keen to emphasise the seriousness of collecting. One presentation titled '**It's not shopping!!**' has a subtext in which he states "you need to visit a specialist gallery, trace the artist to his studio lair or attend an auction. You have to search, find, consider, discriminate, evaluate, select and then **decide!** It is about buying it's not about shopping.'

He also had a lovely sense of humour as one of my graduates reminded me last week remembering Alan's talk to the students beginning with the statement 'I wonder what's on telly tonight?' and then bringing up an image of their television with Coper pots displayed on it. At that same talk they brought a few pots for the students to handle including a Coper which has remained a potent memory for many.





They began collecting studio pottery in 1974 and for three decades pursued items that not only developed the collection but expanded their knowledge and taste. They attended many events, lectures and exhibition openings, tried to get to know makers and perhaps arrange to visit them in their studio. In so doing they acquired a deep understanding of what the artist was creating and how they went about their creative practice. Visiting potters such as Hans Coper and Lucie Rie in their studios must have been a remarkable experience.

It was not just the famous names that they gathered, the collection represents the work of over 100 potters many of them based in the North. The Firths' collection was of such high quality that they were regularly asked to loan to important exhibitions such as 'Hans Coper' at the Sainsbury Centre in 1983, and Martin Smith's retrospective at Museum Boijmans van Beuningen, Holland in 1996.

When Pat died in 2012, Alan continued to build the collection albeit slowly. He enjoyed visiting exhibitions and events where he would usually wear some striking example of contemporary jewellery which inevitably provoked comment and allowed him to open a conversation about the joys to be had from collecting.

It seems fitting given their interest in buying and selling through auction that the collection of over 500 items is to be sold, providing other collectors with an opportunity to own the objects they so lovingly brought together. The sale, entitled 'Studio Ceramics, Modern and Contemporary Design: The Alan and Pat Firth Collection', will be held at Adam Partridge auctioneers in Macclesfield on Friday 16<sup>th</sup> October 2015. The collection will be on view in Macclesfield from Wednesday 14<sup>th</sup>. A London viewing will be arranged over three days at the end of September (dates and venue tbc). For further information, please contact Jason Wood: [jason@adampartridge.co.uk](mailto:jason@adampartridge.co.uk).

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## Teapots: from the Ground Up - Stuart Broadhurst

Though I graduated in Fine Art sculpture from Loughborough in the '70's, I always determined that I would pursue a career in ceramics, not knowing how this was going to "pan out"

I was very excited to see a course advertised in Ceramic Review whilst teaching at a less than mediocre private school in Kent - 'New approaches to the teaching of ceramics'. I persuaded my then boss to send me on the course and was particularly enthused as the throwing course was to be run by Derek Emms.



Teapot, using locally sourced materials

Whilst I was less than enthused that the emphasis seemed to be on education, all my fears were allayed on arriving and meeting Derek to find that education was the front to get the funding, and hands on throwing was the actual plan.

The course was divided into different aspects and students could choose their particular discipline from hand building to sand / acid etching, throwing, and I think there was a glass blowing course as well. I had a fantastic week picking up all I could from Derek. In fact, I remember him saying he 'had never felt so tired after a full term with his full time students, we were like sponges absorbing his words and demos'.

Such a lovely man and we became quite good friends. I was able to ring him for help at any time subsequently. He is sadly missed.



Gas kiln

The plus side to teaching in a small private school was that it gave me a fully equipped pottery and plenty of time to develop my technique and not have to pay for materials and firings. I even persuaded them to install a 15 cu ft gas kiln, unheard of now in schools.

It was there that I started to experiment with glazes found from the locality, digging my own clay and I have now transferred this to my current situation.

I think a lot of art teachers find themselves in the sad situation of feeling stuck in a job they hate but can't get out of! I fell into that category as I had to go back into teaching during the recession of the 80's due to a young family, but after a minor break down I managed to get out 15 years ago.

A break from the art world left me refreshed and ready to start again. I built a small studio in my garden and built my kiln all on a budget of nothing so found myself with no way of paying for anything (basically skint!!) .

Very rusty, I started throwing my teapots but had to gather glaze materials from the locality as there was no way I could buy anything. Firing the kiln for the first few times involved borrowing gas from anyone I could persuade.

I used shap granite, wood ash, local clay, even flint found on the fell. All ground up, firstly by hand then in a ball mill adapted to run in the river, with four paddles and wheel bearings from the scrap yard.

Now I don't have to scavenge quite as much, but still enjoy the process when I have time. Shape and form are at the centre of my work (must be the sculptor in me!).



The pottery / gallery in Askham

I run occasional courses and now have the Pottery / Gallery I've always wanted. The building itself is here in Askham; it used to be a working farm. I recall years ago saying to my Mum, 'that's the place to have a pottery!'

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## Short Committee Minutes 18 July 2015

The minutes from the previous meeting were approved and signed.

**Exhibitions** No further responses from possible venues contacted. Harding House Gallery, Lincoln will be investigated as a possible venue for 2016.

**Publicity** a way to connect/link potters together through trails and or publicity will be explored. NPA Facebook page was discussed and this could be a future development.

**Events** Pottfest 2015 will have NPA presence on a stand in the foyer. The annual CoCA (Centre of Ceramic Art at York Art Gallery) lecture by Walter Keeler will be in the Tempest Anderson Hall, York 17 October 2015 at 4pm. NPA members will pay a reduced fee of £5 (£8 full fee) and a group visit to the re-opened Art Gallery will be organised at a reduced cost of £2.50 (£5 booked group cost compared to £7.50 entrance fee) if more than 10 in the group. The NPA AGM will be held at 1pm on 17 October at St Olave's Hall York. The committee discussed concerns about the lack of nominations for the chair, vice-chair, treasurer and secretary that are urgently needed.

**Newsletter** some copies of the last issue were collated incorrectly.

**Website** no issues to report, only 5 new members added so far this year.

**Finance** Yorkshire Bank balance £1092, Co-operative Bank balance £9837

**Membership** 455 memberships including 16 joint, so total 471 members

**Regional Groups** reports received and discussed.

**Date of next meeting 19 September 2015**



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## Welcome To New Members

Jessica Dent	Preston	Lancashire
Terri Donockley	Selby	North Yorkshire
Kit Hemsley	Leeds	West Yorkshire
Jo Keogh	Leicester	Leicestershire
Tim Pearce	York	North Yorkshire
Heather Spry	Clitheroe	Lancashire

A warm welcome is extended to our new members. We look forward to seeing you and your work at future events.

### NPA Membership

Subscription Rates:

#### Individual

£22 (if paid by standing order)  
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£30 (for overseas members)

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(2 members at one address)

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Contact the membership secretary:

Margaret Lawrenson  
'Seven Firs', Kemp Rd,  
Swanland,  
E.Yorks  
HU14 3LZ  
Tel: 01482 634784  
E-mail: [margaret@sevenfirs.karoo.co.uk](mailto:margaret@sevenfirs.karoo.co.uk)

You can download a copy of the membership form from our website - [northern-potters.co.uk](http://northern-potters.co.uk).

**If any of your contact details change, remember to let us know**

## Advertising in NPA News

### Cost of advert for one issue:

<b>Diary listings:</b>	free
<b>Small ads:</b>	up to 30 words free to members
<b>Boxed Adverts:</b>	
<b>Colour</b>	half page £30 quarter page £18 eighth page £10
<b>Black &amp; white</b>	half page £20 quarter page £15 eighth page £8

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## Regional News

Contact your regional coordinator with ideas for events, exhibition visits, ceramic related items for sale / wanted etc. Most of our members can be contacted by email, so you can get your message out quickly to a wide audience. Any member can join any regional group, so if you want to know what's going on in an area other than where you live, contact the regional coordinator and ask to be added to their mailing list. To send information to all members via the regional coordinators, email the details to Sylvia Holmes - [sylviaholmes.npa@gmail.com](mailto:sylviaholmes.npa@gmail.com)

### East

Co-ordinator: Gillian Holt  
Email: [gmholt.npa@gmail.com](mailto:gmholt.npa@gmail.com)  
Tel: 01422 883024

Nothing new to report at the moment



### South East

Co-ordinator: Brian Holland  
Email: [brianhollandceramics@yahoo.com](mailto:brianhollandceramics@yahoo.com)  
Tel: 01909 724781

Little to report except for continued summer shows with our members participating. We will be well represented at Potfest in the Pens in Penrith 31st July- August 2nd, at Art in the Pens in Skipton August 14-16, Wardlow Mires Pottery and Food Festival 12th and 13th September, and Sheffield Ceramics Festival 26th and 27th September. The last two events being on our patch!

A new work space and Gallery, ARTHOUSE, has opened in Sheffield and they are offering us an exhibition slot, possibly in January 2016. More details to follow, as available. I will organise another meeting after the summer shows are over.



### South West

Co-ordinator: Clive Weake  
Email: [clive.weake@gmail.com](mailto:clive.weake@gmail.com)  
Tel: 01625 536388

No report received.

*(I believe this may be due to illness - Get well soon, Clive - Ed)*



## West

Co-ordinator: Dave Harper / Geoff Wilcock  
E-mail: [ghwilcock@uclan.ac.uk](mailto:ghwilcock@uclan.ac.uk)  
Tel: 01772 862852



Our June meeting was our annual visit to the degree shows at UCLAN. After a brief update on forthcoming exhibitions and our regular submission of ceramic themed pieces, we enjoyed a leisurely stroll round the work of new designers. Our recent exhibition at Lytham Heritage Centre was well attended and sales were good, some of the encouraging comments that visitors wrote:

“Nice to see so many talented people still exist”

“Always blown away by how creative people are”

“Imaginative work – well displayed”

“Fantastic”

“Amazing work, well worth coming to see”

There are still no definite dates for the showing of the BBC program ‘Britain’s Best Amateur Potter’, but I’m sure we are all going to follow this with interest.

Any items to be included in the N.P.A. Newsletter please forward to [ghwilcock@uclan.ac.uk](mailto:ghwilcock@uclan.ac.uk)

For those members that attend the ‘Ceramic Artlab’ at UCLAN, the course recommences on Monday 14<sup>th</sup> September.

### **Forthcoming Exhibitions.**

21<sup>st</sup> May – 26<sup>th</sup> September ‘Fusion’ at Arteria Gallery, Lancaster (8 members showing)

2<sup>nd</sup> – 21<sup>st</sup> November at PR1 Gallery, UCLAN.

Details of exhibitions will be forwarded to members – further information contact [ghwilcock@uclan.ac.uk](mailto:ghwilcock@uclan.ac.uk)

### **Next Meeting**

The meeting will take place at 7.15 on Tuesday 22<sup>nd</sup> September at the ‘Ale Emporium’ Preston. Our themed ceramic piece will be ‘Back to School’.

## North West

Co-ordinator: Ruth Charlton, Old Barn Studios, Ruthwaite, Ireby, Wigton, Cumbria, CA7 1HG  
Email: [ruthcharlton5@gmail.com](mailto:ruthcharlton5@gmail.com)  
Tel: 016973 71690



Nothing new to report this time

## North East

Co-ordinator: Geoff Proudlock, 46 Cleveland Terrace, Darlington, DL3 7HA  
Email: [geoff@gproudlock.plus.com](mailto:geoff@gproudlock.plus.com)  
Tel: 01325 353445



Arrangements for the NENPA exhibition at the Oriental Museum, Durham, are progressing well. Details and dates to be circulated later.



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