

NPA News

1977



2017



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

Aug/Sept 2017
£2, free to members



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Next issue

The copy date for the next issue of NPA News is **25 September 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.

The opinions expressed in this newsletter are those of the contributors and do not necessarily represent those of the editor or the Northern Potters Association.

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Front Cover
Suzan Kemp, agate bowl

Back Cover
Anna-Mercedes Wear, Large Seated Fox,
photo Jerry Lampson

Diary

to 19 Aug

to 27 Aug

to 5 Nov

4 to 6 Aug

12 to 13 Aug

18 to 20 Aug

27 August

Weekends

17 Sep to 1 Oct

17 Sept

17 Sept

19 to 30 Sept

23 to 24 Sept

6 to 21 Oct

27 to 29 Oct

28 October

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

Portrait Prize Exhibition RBSA Gallery, Birmingham [Karin Hessenberg](#)

Summer Exhibition The Biscuit Factory, Newcastle [Alan Ball](#)

Picasso: Ceramics from the Attenborough Collection York Art Gallery

Potfest in the Pens Skirsgill Market, Penrith

Art in the Pen Skipton

Art in Clay Hatfield Hertfordshire

Ceramics in Southwell Market Square, Southwell

Pots in the Byre Broadwood Hall, Allendale, Northumberland [Steph Jamieson](#) +

Mette Maya Gregersen Talk and Demonstration The Art House, Sheffield

Alsager Ceramics Festival Two Doors Studio, Alsager, Cheshire

Ceramics Exhibition Two Doors Studio, 100 Crewe Road, Alsager, Cheshire

Sheffield Ceramics Festival Walled Garden, Meersbrook Park, Sheffield

NPA North East exhibition Newcastle Arts Centre 67 Westgate Road

Art & show 2017 York Racecourse Events Centre, incl. [Jill Ford](#), [Charlotte Morrison](#), [Linda Southwell](#)

CoCA Lecture with Felicity Aylief and Takeshi Yasuda York Art Gallery followed by the NPA's 2017 AGM



The Floral Sun Hat, Karin Hessenberg

Selected for the Royal Birmingham Society of Arts Portrait Prize Exhibition

www.rbsa.org.uk

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Friday 13th October 2017

The Cheshire Saleroom
Macclesfield

Inviting entries until 18th September 2017

Appointments nationwide
Jason Wood 07763 475 442
jason@adampartridge.co.uk

John Ward (born 1938); a large black and white bowl. Est. £2000 - £3000



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



Earth & Fire Ceramic Fair at Welbeck, 2017

Nina Wright



This prestigious premier ceramic event was held in the Welbeck Abbey Estate in North Nottinghamshire, home of the Harley Gallery. Previously, for over 20 years, Earth & Fire was held at Rufford Abbey but unfortunately the site is no longer available.

The NPA had a stall to promote our association and encourage new membership with information about other ceramic events, courses and classes in the locality run by some of our members.

We also borrowed a pot from each NPA member who was exhibiting there and these made an excellent and varied display and started a lot of discussion. Potters and collectors just love to chat! Visitors stopped by to show us their purchases, discuss glazes and techniques and had fun recognising the pots on the table.

The three day event and the new venue were both a great success. Thanks must go to our ten volunteers: Carl Gray, Charlotte Berry, Graham Northing, Ann Bates, Carrie Togwell, Anne Holman, Susan Crame, Maggie Thompson, Alison Wren and Ken Taylor, who were a fantastic help.



Right, top to bottom:
Nina Wright, Alison Wren & Ken Taylor on the NPA stand
John Scott's stand
Eric Moss at his stand
Photos: Nina Wright and Margaret Lawrenson

Raku Day on the Solway

Photos from Northwest Region's recent Raku Day



Photos: Ruth Charlton and Joan Hardie

Life between bike rides – Matthew Wilcock



The filming for the 1st Great Pottery Throwdown was completed 6 months before it was shown on television, so although I had won, no one knew. Straight after being presented with the trophy, my life returned to normal when I returned to Giggleswick School as Artist in Residence. Since Christmas I had been considering doing a solo bike ride from John O’Groats to Morocco, but as I had been busy with filming, the planning had been put on hold. This was my first epic cycle trip, taking 24 days and covering 2700 miles. It was an amazing experience, and by the time I returned to work in September, the competition seemed a dim and distant memory.



Around the middle of October the programme was starting to be advertised on television, and the local and national press were publishing articles that featured the contestants. Life suddenly became very hectic. I don’t think any amount of preparation would have equipped me for the sudden demand on my time. There were radio interviews and press interviews and events were being booked. I started to keep a record of the events. Initially this was a reminder for planning my busy diary, but then I used it to update my CV. This list catalogues events that were directly related to the outcome of the programme, and not exhibitions and events that I had already committed to in my personal work.



There are some events that stand out more than others: meeting Prince Charles at Middleport Pottery and discussing the regeneration of the pottery industry; an invitation to a charity auction; arriving by boat on the Thames and dining in the Old Royal Naval College with members of ‘Dragon’s Den’; the photo shoot in the Yorkshire Dales for Ceramic Review. I have thoroughly enjoyed all the events I attended and have met some amazing people who will certainly have an influence on my life.

I have spent a lot of time in London where I still find it quite alarming when someone asks for a ‘selfie’ or recognises me and asks random questions, or seeing myself in my home town of Preston on the backs of buses or on 12 foot high posters, for a University recruitment campaign.

2015

BBC2 – The Great Pottery Throwdown – winner

Ceramic Review – featured maker on blog

2016

Middleport Pottery, Stoke-on-Trent – invited guest to promote the regeneration project at Middleport Pottery, Prince Charles was present

Bartle Hall, Preston, Preston Arts Society – opened annual exhibition

Best of Britannia, Preston – opened and exhibited BOB North, Preston Old Royal Naval College

Gala Dinner, Greenwich, London – invited guest, donated work for Prince's Regeneration Trust charity auction

Kecskemet, Hungary – press interview whilst at a workshop at the International Ceramic School

Settle Storytellers, N. Yorkshire – demonstrator and guest speaker

Manchester Marathon – designed, made and presented the awards

Central St. Martins, Ceramic Art, London – invited speaker with Kate Malone and Duncan Hoosan for 'Clayworks' to discuss the 'Pottery Throwdown'

Harrogate, N. Yorkshire – opened and exhibited at Art Space, St Wilfred's.

York Art Gallery, York Centre of Ceramic Art (COCA) – 'Day of Clay' 2016 – invited speaker

University of Central Lancashire, Preston Design Show 16 – invited guest and speaker, business networking lunch

Bovey Tracey Contemporary Craft Festival, Devon – demonstrator and exhibitor

Clitheroe, Lancashire, Platform Gallery – opened exhibition and exhibited.

York Art Gallery, COCA – exhibitor.

University of Central Lancashire, Preston – personal images used to promote the student recruitment campaign

Hornsby School, Balham, London – guest speaker, opened new kiln area, had named plaque unveiled to commemorate the event

Harris Museum, Preston – demonstrator and guest speaker

Ceramic Review – featured in Nov/Dec 2016 issue

2017

Dacorum and Chiltern Potters Guild, Watford, London – demonstrator and guest speaker

Cox Bank Publishing – contributed to 'Sporting Stories' for Sir Stanley Matthews Coaching Foundation Charity

BBC Radio Stoke – interview to discuss the 2nd BBC Great Pottery Throw down series

Commemorative commission for Olympian medal winner

In the 18 months since the programme was shown, my life has changed completely. I left Giggleswick School in March. They were incredibly supportive and encouraged my personal development. It was quite sad packing all my pots and kiln bricks. I now lecture at Gray's School of Art, Robert Gordon University, Aberdeen. They have a strong commitment and a willingness to invest in arts. I am very excited about this position and the chance to work with future designers and makers. I will also be continuing my own education by starting an MA in September.

So as another chapter in my life begins there is just time to plan a 2nd solo epic bike ride. This one will be cycling through the Arctic circle, flying to Oslo, then Sweden, Finland and on to Russia.



Renewing my relationship with clay – Suzan Kemp

30 years ago I went to college and studied ceramics and started up my studio. The twists and turns of fate resulted in not being able to continue and having to find a career that provided regular monthly remunerations so I went into teaching. I eventually became an Education Project Manager responsible for 5 projects across the Local authority which included the challenging 'Anti-bullying' programme and also training Mentors.

Now that I have retired I have returned to my first love and as they say 'Once you learn to ride a bike...' So I guess I am an old new potter!

I have spent the last 18 months working on creating a studio space (supported by my wonderful partner who is very good with his hands – plumbing and electrics etc.). Members of the NPA responded to my cry for equipment to get me going and to them I am very grateful.



I am having to come to terms with the high and lows of my new life style, experiencing the exhilaration of pots that work and the frustrations of those that have to be designated to the reject pile.

Now that I know my direction I am focusing on refining my work to a point that I now feel confident to show my creations to the outside world. I am indebted to the support of other potters who have helped, advised and are mentoring my progress. Without them I would still be fumbling in the dark.



I have been experimenting with different styles and techniques and I have lost my heart to agate ware. It's not the easiest of techniques to master and no doubt it will be a lifelong learning adventure. I love the fact that using different coloured clays allow the clay to speak for itself.



suzan@chezsuzanceramics.com
www.chezsuzanceramics.com

NPA On-line competition – what you need to know

Competition website

The website is NPA40.jhardie.com (no www first)

The competition website is live now for you to have a look

How to take part

To enter or vote you will need to log-in to the competition website

Members will be sent an email on Sunday 24 September with their user name and password so that you can log-in

If you don't received the email, check your spam folder first

If you can't find it, send an email to admin@NPA40.jhardie.com

How to enter

You enter by submitting up to 3 images of your recent work

Entry will take place from 1 to 26 October 2017

There are nine categories, each will have a winner

You can enter as either a novice, amateur or professional

You can enter sculptural, decorative and functional pieces

Entries are anonymous

How to vote

Voting will take place from 1 to 26 November 2017

NPA members can vote for up to three photos in each category

Voting is anonymous

Prizes

There are prizes worth over £900 to be won

Each of the nine winners will

- receive a valuable voucher from a sponsor
- have their winning photo featured in NPA News etc.
- have an opportunity to exhibit their work
- be eligible for a 12.5% discount on a kiln purchase

If you have questions email admin@NPA40.jhardie.com

Sponsors



Northern Potters 1977 to 2017

Syl Macro looks back

Way back in 1977 I can remember receiving a letter (no emails then) inviting me to a meeting at Bowes Museum at Barnard Castle aiming to bring together all known potters working in the Northern Region with a view to forming a potters group. The meeting was chaired by Geoff Watson, who was head of pottery at Newcastle College.

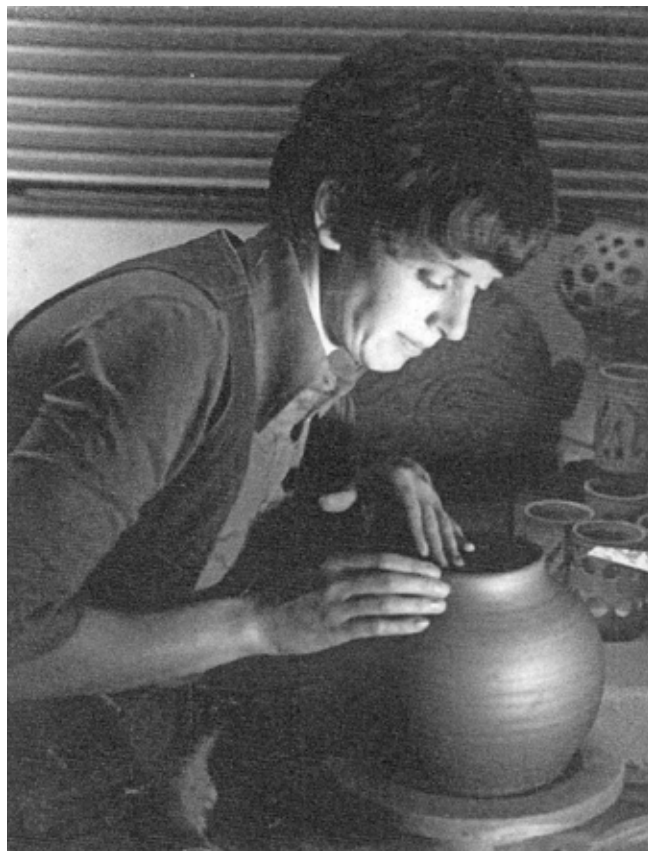
Some other potters present were Didi Chapman, who owned and worked in the amazing bottle kiln at Corbridge, Northumberland; Paul Hammond, who was potter in residence at Beamish Museum; Alistair Hardy from Northumberland; Alan Ball from Washington, Co. Durham and many more.

A steering committee was elected from those present and from that time fairly regular communications were sent out, informing of exhibitions and weekend events, for instance at Coxwold Pottery hosted by Peter Dick. It was great suddenly to be aware of quite a large number of potters in the area and have the possibility of planning potters events.

One such event organised by myself and Alan Ball, potter at Washington Arts Centre, Biddick Farm in 1978, was a 24 hour non-stop pot throwing marathon, staged at the Arts centre. Six potters took part, each working for 4 hours in 2 stints of 2 hours each. It was intended as a fund raising event and also to see if we could get into the Guinness book of records. Local TV and radio even got involved.

It was a great success, 2625 bowls were made each using 1lb of clay, and the clay for the event was donated by Podmores. The bowls were later fired, stamped with the date and details and sold for charity. Those taking part were Alan Ball; Steve Course, at that time of Bardon Mill pottery; Mike Saul, lecturer in ceramics at Sunderland College; Didi Chapman; Syl Macro and another potter who taught ceramics at Washington School.

Previously there had been formed a mixed Craft Group, Northumbrian Craftsmen, which included a number of potters as well as silversmiths, leather workers etc. They organised Craft Fairs and Exhibitions.



Syl Macro throwing, mid 1970s

I became a member of the NPA committee in 1990 and served for 4 years including a couple of years as vice chair, from 1992 to 1994. I was very much involved with the planning and organising of Potters' camps at Ripon College, Durham University and Middlesbrough College. I was delighted to make many potter friends and acquaintances during that period, a lot of whom I am still in touch with, and in fact many have exhibited in my gallery (Gallery 1611 Alston, Cumbria).

I took part in and helped organise many of the exhibitions organised by Northern Potters including Grey Art Gallery in Hartlepool, Preston Park in Middlesbrough and DLI Museum, Durham.

I also had solo exhibitions at LYC Gallery at Banks, Cumbria in 1977 and in 1981 where I exhibited alongside artist Winifred Nicholson. Then two more solo shows at Bede Monastery Museum Jarrow in the early 1980's.

By the early 1980s I was selling my wares at regular craft fairs including Washington Arts Centre's monthly art mart and Armstrong Bridge open-air craft market every Sunday.

At that time I was working at home in a studio specially designed by my husband Ray, who was a practicing architect. It wasn't until 1985 that I felt confident enough to move my pottery workshop to Newcastle City Centre, in the Blackfriars area which was already becoming a centre for craftspeople.

Now over 30 years on and several moves later, I have ended up in Alston Cumbria, in Gallery 1611 where I sell my own work and work by several other Northern Potters.



Sunday Craft Market, Armstrong Bridge, Newcastle 1980s



Washington Arts Centre monthly Art Mart, early 1980s



Thrown and altered pots based on seed pods, 1970s

Members' Gallery

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



Anne Rogers: 9" plates inspired by the embroidery designs of Thomasina Beck



Laura Hancock: smoke fired vessels 14" and 9"



smoke fired two-sided vessel, 8"



Alan Ball with his work at the Biscuit Factory Summer Show



Joan Hardie, Diamond pots



Jack Hardie, Harmony pots

Showing your work 4 – Setting up the show

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

In the last issue, we looked at the selection process. Now we see what is involved in setting up the show.

Before the show

The organisers will get in touch with you well before the show for several reasons including:

Asking for a deposit, followed by a request for final payment a few weeks later

Asking you to proof-read your entry in the exhibition guide, with a deadline after which they will not accept edits to your entry

Sending out an exhibitors' manual which will show the layout of the show and critical information on setting-up and taking-down dates and times

Information on expected attendance, food arrangements and rules on how to minimise accidents and keeping pathways clear

In the run up to the show, here are some approaches you might like to consider.

Ali Tomlin likes to do a mock-up in her studio of her stand at the show and takes a photo, which she will then refer to when setting it up for real. Lindy Barletta packs the car the night before to ensure that there is plenty of time to add things. Karen Bunting suggests that you make a list of things you need and keep this list, refreshing it for future shows. She also reminds us that how you transport your stand is critical as storage space determines what you bring along.

I make a comprehensive list of the pieces I wish to sell. I lay them all out on the floor, group them and visualise them on display to ensure they look good together and by themselves. I then label each one according to a code that I've devised to distinguish stoneware pieces from porcelain pieces.

Once I have done this, I begin to pack them carefully and layer them in large plastic boxes with wheels. These are strong and capacious and when not in use, they stack into each other to save space. I was recently offered textile off-cuts by a friend and have found these to be the best for protecting the pieces for transportation.



Making setting up easier

All our interviewees take great care in wrapping their pieces. Karen Bunting also reminds us you should be able to lift the packed boxes!

I prepare a sales sheet with the coded pieces in one column, a brief description in another and the price in the third. I then tick these off as they get sold for future analysis.

Pricing your pieces

Here is a summary of what most potters do:

Have confidence in your work and price realistically (meaning **do not** under-price)

Take into consideration the time taken and number of pieces made and where you want your pieces to end up (private collector, family kitchen, gallery etc.)

Do some internet research to see what similar ware is being sold for

If you sell via outlets, the recommendation from our experts is to mirror these prices to avoid underselling your representatives at these outlets.

Price your work with the view that you may make adjustments before the show starts because you are going to do some last minute price comparison during set up. We all do this, no secret at all.

This show is not a studio show where you might sell off seconds or old work. This is a time to show off what you are capable of making so don't hold yourself back in terms of quality or price.

Useful things to bring along

White emulsion paint and a brush

Screwdrivers, hammers, nails, torch

Address book, pen, cards, spare labels, receipt book, all sorts of sticky tape

Card reader if you have one, charger for it, carrier bags for sales

A chair if the layout of your space allows you to squeeze one in without it jutting out into the pathways

All your display furniture – plinths, shelves, tables

All the bubble wrap you can carry, hide excess under furniture, behind tables (use a tablecloth, very useful for making the table look neat while storing lots underneath!).

To make light work of transporting to and from the vehicle, get a folding trolley

Getting to the set up

Enlist your helper in advance. If necessary book a rental vehicle ensuring that you have thought about the space you require – car or van?

Have your work all ready for loading. Loose items are best stored in a bag with a zip or a basket as Lindy prefers. As Ali uses shelving and a unit with drawers, she prefers a tool box. I use the stiff plastic bags provided by organisers for sales (I take extra and use them for their strength).

Setting up

This is usually a calm and collected affair with staggered times for arrival and setting up. Try to set up with minimal inconvenience to the other exhibitors, all of whom are in a slight state of anxiety to get the display up. If you have thought out your display and furniture, stick to the plan and you will save time and energy.

Once you have set up, put away all the extraneous packing equipment and look at your stand with a critical eye, adjusting and positioning your work to catch as much attention as possible from different approaches. If you don't like something, now is the time to make all the necessary changes and exchanges to get the maximum visual impact, strolling up and down from different directions to appraise your display.



Work by Jenny Morten at Ceramic Art York, 2016

Once you are satisfied, lay out your price labels so they are clearly visible. Buyers hate guessing or looking for prices. Lay out your business cards and anything else you are handing out. Get your sales equipment (receipt books, wrapping, card machine etc.) neatly and discreetly accessible, clean the floor around your display and then you're ready. Walk around the show, discreetly noting what else is on sale.

It helps to imagine yourself as a buyer with £x00 in your budget to spend. Now see if there is anything that may compete with your work for this budget. If there is, note the prices and see if you wish to make any slight adjustments to your prices. If there isn't then you are in luck, anybody showing an interest in your work will walk around and come to the same conclusion, probably returning to buy a piece.

Discounts

This is always a difficult issue. I personally offer discounts for multiple purchases along the lines of:

- full price for one purchase
- 10% for 2
- 20% for 3 or more (adjust to your liking)

In the next installment, we look at taking part in the show and what to expect after it.

Books – Roger Bell

Review

CLAY: Contemporary Ceramic Artisans Amber Cresswell Bell

Thames & Hudson, £24.95

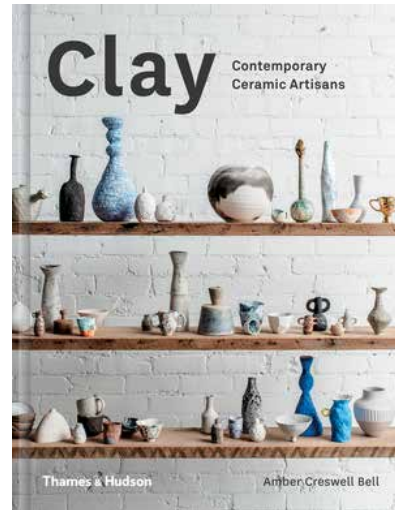
I found this book particularly difficult to review. The format of a brief introduction followed by potted (sic) biographies of 53 potters plus photos of work, has been used many times before (500 Bowls, 500 Figures...). Usually the artists concerned apply to be included and I suspect most sales are a result of their own promotion to friends, relatives and customers. This Thames & Hudson book, however, has potters selected by the author.

My major criticism would be that there is very little to link or contrast the work of the ceramicists included, though Bell's introduction does reference the frequent comment of inspiration from the work of Lucie Rie and Hans Coper. There is a wide range of work shown, both thrown and hand-built, though figurative work is not prominent and 'refined' work is sparse. Colour is either muted or bright, even gaudy, presumably reflecting the author's taste. A quirk, the reason for which escapes me, is that the order of potters is alphabetic by Christian name.

The author works in Australia where the book was first published. Just under half of the makers work in Australia, a fifth in the UK, others from Europe and the USA but only two from Japan. In the main the makers were new to me which is refreshing. Two from the UK, I expect you know – Akiko Hirai and Ashraf Hanna. On the last page all but four of those in the book have their website address for information and pictures. So buyers will find plenty of new work to inspire them. Amber's text is clear and well written.

We are all used to excellent photos of contemporary ceramics but the selection here has been particularly good. Arrangements, background and lighting are varied which makes browsing interesting. The matt surface is unusual and kind on the eyes.

With over 250 pages in hardback, it's a bargain at £24.95.



New Books

Merete Rasmussen: Bronze & Ceramic

Exhibition Catalogue

Polly Bielecka

£5.00

www.pangolinlondon.com

Sculptural Ceramics

Exhibition Catalogue

Polly Bielecka

£5.00

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Jason Wason: Bronze & Ceramic

Exhibition Catalogue

£5.00

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Shimpo RK3T £865 ♦
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perfect for teaching
12" wheel head
incl. VAT = £1038



HMT500 + Seat £1090 ♦
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batt lugs, 2 wooden batts,
drain pipe. Ex Store Price
Wheel & Seat & VAT £1,308

These are collected prices - delivery extra. The Rohde HMT500 RRP should be £1,653 incl VAT plus delivery.



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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.

| | | |
|-------------------|---------------|-----------------|
| Terry Brooker | Sheffield | South Yorkshire |
| Sue Donnelly | Hebden Bridge | West Yorkshire |
| Peter Mackereth | Didsbury | Manchester |
| Vivienne Mitchell | Sudbrooke | Lincoln |
| Colin O'Neil | Doncaster | South Yorkshire |
| Eric Smith | Dalston | Carlisle |
| Simon Smith | Liverpool | |
| Margaret Sutton | Belper | Derbyshire |
| Cheryl Vollar | Lancaster | Lancashire |



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

Small Ads

For Sale – Studio Contents

(due to ill health)

Cowley double drive wheel
Ratcliffe 3" extrusion pugmill
Kilns and Furnaces single phase kiln with
Process Fireman control, inside 600 H, 450 W,
600 D. All the furniture is included.
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or email me at jim@jimrobison.co.uk
or tel. 01484 685270

Find us on 

 @NorthernPotters



northern-potters.co.uk

NPA Committee News

Committee Meeting Highlights

Our last committee meeting was held in June. Brian Holland kindly let us use his Studio in Sheffield, conveniently located close to the station.

Once again there are some changes to the committee as two long-standing members have resigned and we are once again looking for new members, as you will see from our appeal.

With job descriptions finalised and expenses incurred by the committee split to show areas of spend, we hope we are becoming more transparent. Project costs and expenses forms are up and running and we are considering how to best manage the storage and availability of all committee information, looking at moving into "the cloud" and away from filing boxes!

We are pleased to report that the NPA's financial situation remains stable and membership numbers are showing a steady increase.

We have been approached by the CPA, asking if the NPA would be interested in working more closely together and we will be exploring this to see what benefits there could be for the NPA.

With the summer shows underway and rotas and arrangements for manning the NPA stalls at Earth and Fire and Potfest in the Pens in hand, much of our time has been focused on developing the NPA Fortieth Anniversary on-line competition for all members. This is progressing well, mainly thanks to a fantastic input from Joan and Jack Hardie, who have been inspirational in coming up with many ideas and then providing the practical technical support to bring them to fruition. The prize list is fantastic, with hard work from John Cook and Dianne Cross resulting in a very generous response from sponsors. We have held dummy runs for uploading entries and voting so all we need now is for you all to enter. (See p.11)

Dianne Cross has also approached Ceramic Review and Clay Craft magazine, who will feature news of the 40th Anniversary in future issues.

We would like to remind you that this year's AGM will be held in York to coincide with the annual CoCA lecture given by Felicity Aylief and Takeshi Yasuda on Saturday October 28th at York Art Museum.

Sally Streuli, NPA Secretary



New Committee Members wanted

The NPA committee has seen a couple of longstanding members stand down recently, and it is with regret that Lesley Nason and Wendy Turner will no longer be a part of our committee, we have enjoyed the cheerful and active part they have played over the years.

This leaves us with only eight members on the committee. With other committee members hoping to move on in the near future, we really need more people to share out the workload, offer different views and fresh ideas and provide informal feedback from and to the regions.

Please could you consider whether you could give a little time to the NPA? Meetings are held approximately every two months in a convivial and supportive manner and, as a general member, the workload outside the meetings is low.

We would particularly welcome members from the South East and North East regions, so every region is then represented on the committee – important as the NPA covers such geographically large area.

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Regional News



South West

It's been a few months with no planned activities or shows for the SW group.

Quite a few of our members will be getting ready to show their work at Potfest in the Park on 28th July to 30 July and Potfest in the Pens on 4th to 6th August. Both shows are always inspiring.

The clay college in our area is set to open soon at Middleport Pottery. There is currently an exhibition at Middleport of some of the work from the last series of Throw Down with Kevin Millward and Lisa Hammond.

Two doors Studio at Alsager are holding the 2nd Alsager Ceramics festival on 17th to 30th September in which some of our members are taking part. See Two doors studio for more information.

As a group we are looking forward to planning some new events, we have many members we would like to hear from to see what events they would like to see in their areas.

Coordinator: Barbara Chadwick

Email: email@sw-npa.co.uk

Tel: 0161 980 2111



North East

Our main activity has centred around preparation for our October exhibition. The exhibitors have been selected and we are in the process of preparing the catalogue and getting plinths and shelves and invigilation organised. The Opening will be on 6th October and the exhibition then runs to 21st. Monday to Saturday 10am to 5pm.

Diane and Marvin at Muddy Fingers Pottery have just completed a weeks' raku workshops at Bensham Grove and they are also part of a continuing series of workshops and demonstrations at the Laing Art Gallery.

There are further exhibition opportunities (both to visit and exhibit) at Broadwood Hall in the Tyne Valley in September and October. Further details at <http://broadwoodstudios.co.uk>.

Sunderland-based Northern potter Mark Burns Cassell has been commissioned to create a Miners' Memorial Sculpture in the former pit village of Langley Park in County Durham. He and his colleagues have been running a well-attended series of workshops in the village. Beginners have had the opportunity to make small ceramic pieces on mining themes.

Facebook: [@NorthEastNPA](#)
Coordinator: Stephan Aal

Instagram: [Northeastnorthernpotters](#)
Email: NEPotters@gmail.com

Twitter: [@ne_npa](#)



East

Francesca King has stepped down as East Regional Rep and is being replaced by Becky Clouston (previously Lamont) who was assisting her.

The Fangfoss Pottery 40th anniversary celebrations continue with Fangfest Festival on the first weekend in September. At the pottery visitors can have a go on the wheel, paint a little pot or watch Gerry demonstrating making a teapot from start to finish. Gerry will also don the bin-bag at Potfest in the Pens to help visitors have a go at throwing.

Coordinator: Becky Clouston
Twitter [@NPA_E](#) Please follow us

Email: npae.beckyclouston@gmail.com

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South East

We held our first Sheffield Social evening in the Rutland Hotel. It was well attended and amongst other things (beer, food and general chat) we gathered ideas for future meetings. Our next get together will be in September and will involve discussing one of our own pots. We also have a get together being planned by Sarah Taylor in the Lincolnshire area, meeting in the Manor House Nurseries in Everton, date to be confirmed Aug/Sept. We aim to organise more local Socials so look out for the emails.

The Ceramics Fair at St Mary's went ahead and was well represented by NPA members. There was a wide range of styles and opportunities for people at different stages of their potting life. Thank you to Steve Booton and Sarah Vanic for organising this event.

The Mette Maya Gregerson event, on September 17th at the Art House Sheffield, has been finalised and we are taking bookings, details have been circulated and are on the NPA Facebook page.

Finally, we will be having an exhibition in November in the centre of Sheffield at 35 Chapel Walk Art Space to celebrate 40 years of the NPA. This will be titled 40 and will have a piece of work displayed from each exhibitor valued at £40, as well as a selection of their other work. This will be an opportunity to not only exhibit and sell work but promote the breadth of the NPA's members and work.

We have certainly been busy since taking on the coordinator role but have enjoyed the various challenges and would like to thank our members for all their support and kind words.

Coordinators: Bev Seth and Kathy Watson

Email: senpacoordinator@gmail.com



West

As there is no BA Ceramics Degree Show at UCLAN this year, it was agreed that the timing of our next meeting should coincide with the MA Ceramics Degree Show in October. Geoff will circulate the date and proposed theme in September.

Our recent exhibition at Lytham Heritage Centre was well attended and sales were higher than previously, the same encouraging comments about the quality and range of work in the exhibition were recorded in the visitor's book.

A few of our members made the regular, bi-annual trip to the International Ceramics Festival at Aberystwyth. Our member Matthew Wilcock was a guest presenter, talking about 'Life After The Great Pottery Throwdown Experience'. Two other competitors from Series 1 supported him.

Some of our group will be attending Potfest. They will be demonstrating methods and techniques and asking the public to get involved in creating an enormous birdbath. They will commemorate NPA's 40th anniversary by constructing a large birthday cake.

Coordinator: Dave Harper & Geoff Wilcock

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Tel: 01772 862852



North West

Thanks to Ray and Coralin Pearson for hosting our raku session. We had three kilns on the go, the sun shone, lots of sweat (mostly Ray's) but, thankfully, no blood or tears!

The next social will be held at my place on 23rd August and then at Bob March's on 4th October (details to follow).

Coordinator: Ruth Charlton

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Tel: 016973 71690

Newsletter No. 6

Nina Wright

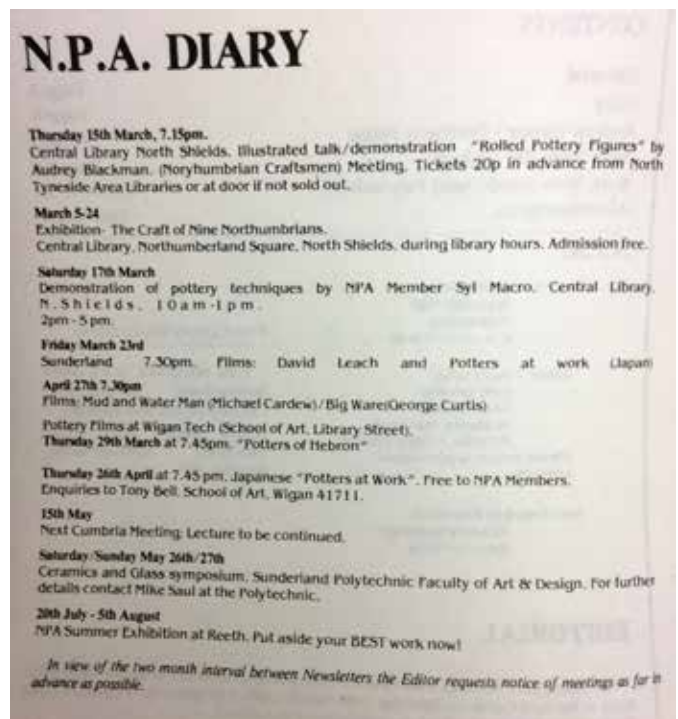
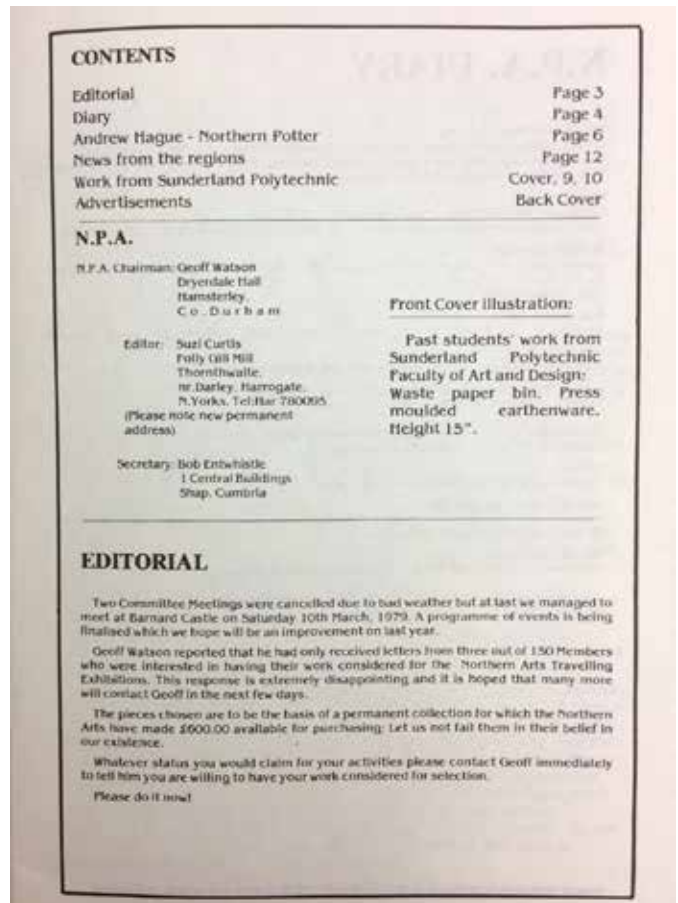


I found this NPA Newsletter No.6 (Feb/March 1979) on a visit to Bill Ismay's archives at the CoCA warehouse in York. This is the earliest Newsletter any of the committee have found. The typeface on the cover reminded me of 'flower power' days.

Among the articles, letters and notices was a report on Yorkshire Potters Open Day, held in January 1979. This day involved a tour of Peter Robinson's studio in Menston then to Derek Day's in Keighley and lastly to Eric Stockl's in Addingham.

£25 profit was made on the day which was divided equally between NPA and the Guild of Yorkshire Craftsmen.

What a busy day!



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