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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: a small selection from our tea party at Potest in the Pens
Photo Jack Hardie

Back Cover:
Jan Lewis Ecclestone, Turkeysh Bath
Bird Bath competition, Potfest in the Pens
Photo Chris Cox

Next issue

The copy date for the next issue of NPA News is **27 November 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

In early August I spent a very enjoyable three days at Potfest in the Pens where nearly half of the 130 exhibitors were NPA members. The NPA promotional table looked amazing and was a credit to all who created such a wonderful spread of birthday party food, albeit ceramic! We got a huge amount of interest from the visitors and many felt they just had to touch the 'food' to check it wasn't real. Sincere thanks to all who contributed and also to the many volunteers who helped out over the three days, explaining what we do and answering a multitude of questions.



I am delighted to say that Carl Gray, Kit Hemsley and Mia Frampton have volunteered to join the committee. They will be elected at the AGM at the end of October and we look forward to welcoming them. Unfortunately Nina Wright will be leaving us as she is moving to London – we wish her well and thank her for all the help and time she has given to the NPA.

Having been on the committee for over nine years, seven as membership secretary and recently two as chair, I too will be stepping down within the next 6 months. We are therefore looking for nominations for the position of chair and vice-chair prior to the AGM.

I have really enjoyed these years with the NPA. It has introduced me to a much wider world of ceramics than I knew before, I've met so many lovely, interesting people, gained a wealth of knowledge about pots and generally had a lot of fun.

Ideally the committee should number between 8 and 14, so even with our new people we are still very much under strength. Please consider joining – after all, many hands make light work.

I hope many of you will attend the AGM on 28th October, the details are on page 4. It's a good day to be in York as later that afternoon Felicity Aylieff and Takeshi Yasuda will be giving the annual CoCA lecture which I'm sure will be excellent, so I hope to see you at both events.

Margaret Lawrenson

Your Committee

Chair	Margaret Lawrenson margaret@sevenfirs.karoo.co.uk 01482 634784 Swanland, East Yorks
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Committee Members	Nina Wright Otley, West Yorkshire Kit Hemsley Leeds, West Yorks Carl Gray Brassingham, Lincoln Mia Frampton Sheffield, West Yorks
+ Website events/courses updates	Barbara Wood barbara.wood99@btinternet.com

Diary

to 28 Oct	Send details of your events to the npanews@btinternet.com
to 5 Nov	Anna Lambert - Solo Showcase Craft Centre & Design Gallery, Leeds
6 to 21 Oct	British Ceramics Biennial Stoke on Trent
12 to 15 Oct	NPA North East exhibition Newcastle Arts Centre 67 Westgate Road
14 to 15 Oct	The Great Northern Contemporary Craft Fair Old Granada Studios, Manchester
15 to 22 Oct	Masterclass with Clive Bowen , Stoke £250 www.claycollegestoke.co.uk
27 to 29 Oct	A Poetic Vision , Cumbrian Sculptors & Cumbrian Printmakers Exhibition, Grasmere Village Hall Roger Bell, Vicky Yates, Ruth Charlton
28 October	Art & Show 2017 York Racecourse Events Centre Jill Ford, Charlotte Morrison, Linda Southwell
28 October	NPA 2017 AGM St Olave's Church Hall, Marygate Lane, York YP30 7BJ at 1pm
28 October	CoCA Lecture with Felicity Aylief and Takeshi Yasuda Yorkshire Museum, York 4 to 5pm
28 to 29 Oct	Oxford Ceramics Fair 2017 St Edwards School, Oxford incl. Sally Streuli
28 Oct to 10 Feb	Ceramica RIBA national architecture centre Mann Island, Waterfront, Liverpool
1 to 30 Nov	Alan Birchall Christmas Open Studio Red Lion Pottery, Chilwell, Nottingham
31 Oct to 11 Nov	NPA-SE exhibition to celebrate 40 years of the NPA 35 Chapel Walk Art Space, Sheffield S1 2PD

2017 Annual General Meeting of the Northern Potters Association

Saturday 28 October, starting at 1pm
St Olave's Church Hall, Marygate Lane, York,
YO30 7BJ

Agenda

- 1 Apologies
- 2 Minutes from 2016 AGM (see p 6/7)
- 3 Matters arising
- 4 Chair's report
- 5 Treasurer's report (see p 8)
- 6 Membership Secretary's report
- 7 Election of Committee members
- 8 AOB

Annual Centre of Ceramic Art Lecture at the Yorkshire Museum

Saturday 28th October 2017, 4pm to 5pm.

Felicity Aylieff and Takeshi Yasuda Why China?

The NPA and the Friends of York Art Gallery are helping to fund the lecture. It's a great opportunity to meet two such prestigious ceramicists.

The Yorkshire Museum is behind York Art Gallery.

Tickets can be purchased through Eventbrite or you can pay at the door. NPA members are eligible for the £5 concessionary rate rather than the full price of £8.

<https://www.yorkmuseumstrust.org.uk/whats-on/events/why-china-the-annual-coca-lecture/>

NPA@40 On-line competition is underway NOW

How to take part

The competition website is NPA40.jhardie.com

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

NPA members have been sent an email with their user name and password. If you didn't receive it, please check your spam folder

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

You can enter photos until 28 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 displayed anonymously

How to vote

You can vote from 1 to 26 November 2017

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

Voting is also 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 any questions email admin@NPA40.jhardie.com

Sponsors



Minutes of the 2016 Annual General Meeting

Held at Potfest, Penrith on 6th August 2016

Present

Margaret Lawrenson (chair), Dianne Cross (minutes), Wendy Turner, John Robinson, Joan Hardie, John Cook, Sally Streuli.

Barbara Wood, Alan Birchall, Stephan Aal, Marie Kershaw, Nina Wright, Chris Cox, Ruth Livesey, Shirley Doyle, Janet Halligan, Hazel Higham, Graham Hough, Brian Holland, Barbara Robinson, Barbara Chadwick, Eryl Fryer, Liz Lambert, Anne Rodgers, Gerry Grant, Lyn Grant, Sandra Martin, Clare Farley, Ruth Charlton, Steve Tootell, Shirley Shepherd, Jill Christie, Ruby Sharp, Elizabeth Smith, Jo Pipkin, Colin Jowitt, Glynis Neslen, Anna Brown, Andrea Cundell.

1 Apologies

Geoff & June Proudlock, David Wright, Roger Bell, Lesley Nason, Lesley Anne Greene

2 Minutes from the last AGM

The minutes were approved and signed.

3 Matters Arising

There were no matters arising from the minutes.

4 Chairperson's Report

Exhibitions

During the last year there have been several successful regional exhibitions. West region were at UCLAN last November and now have The Clay Collective running at the Platform Gallery. In the NE last December there was Oriental Inspirations and then in the spring the SE group were at the Art House in Sheffield. The East region has the exhibition 'Natural Inspirations' at the Joe Cornish Gallery in Northallerton running now – it continues until next weekend. And we mustn't forget the experimental Dutch Auction that John and Barbara Robinson organised at Charnwood in May.

Unfortunately, owing to the extreme difficulty in finding venues we were not able to hold a selected show this year. However, for this coming year Gallery Oldham is booked, the selection has been made and the exhibition will run from 1st October to 3rd December, 2016. Do visit if you possibly can.

Events

After last year's AGM in York in October, the CoCA (Centre of Ceramic Art) lecture was given by Walter Keeler. This was a joint venture with the Friends of York Art Gallery with costs shared between the Friends, YMT and NPA. This year, on 12th November, Christie Brown will be speaking.

2016 Earth and Fire was successful once again with many members exhibiting there. The NPA had a table with information about courses and workshops and also examples of work by our members who were exhibiting there. And of course, Potfest. Once again we thank Geoff and Chris Cox for letting us attend the Pens. NPA was well represented with 68 members having stalls – even more than last year and with many more visiting.

Newsletter

Joan Hardie took over as newsletter editor last autumn. This is a time consuming job and requires considerable skill. There have been many varied and most interesting articles and I think I can speak for us all when I say that she has produced a very professional magazine and we thank her most sincerely.

Website

The running and design of the website is currently under serious discussion by the committee. A small working group is being set up to look into ways of simplifying and clarifying the Events section and also to consider whether or not the design should be updated. We will keep you informed of progress in forthcoming newsletters. Incidentally, there are only about 180 members on the website – a low percentage of the membership. Also I would like to remind everyone that in order to take part in any NPA event you must be on the website.

And finally, next year, 2017, is NPA's 40th anniversary. We are trying very hard to secure a venue for a large selected exhibition, but it's difficult. However, it would also be a wonderful way to mark such an anniversary if each of the 6 regions of this very successful association could put on their own celebratory exhibition. Let's make 2017 a year to remember!

5 Treasurer's Report

The financial statement (30 March 2016) was printed in the August/September 2016 newsletter. (A copy is attached to these minutes). The NPA financial position remains healthy with a balance at the year end of £11,163. The NPA still has two bank accounts (the Co-Operative and Yorkshire Bank) but the Yorkshire Bank account is to be closed immediately.

A few points from the statement:

The Treasurer has opened a PayPal account for members to pay their subscriptions.

The surplus is larger than last year due to only five newsletters being published and no central exhibition.

The increase in travel costs is due to the wide geographical spread of the committee.

Next year there will be greater expenditure with six Newsletters and possible 40th anniversary exhibitions.

Questions were asked about the funding of regional events. In the subsequent discussion members were reminded of the current procedure which involves putting forward a costed proposal for the committee to consider. The committee understood the need to respond as quickly as possible and the existing proposal form will be simplified and e-mailed to regional co-ordinators. It was proposed that if support is refused then a reason must be given with the opportunity to amend the application. This was agreed. Following a question it was clarified that the NPA policy is to underwrite events, not to fund them. A discussion followed about increasing the annual subscription to allow the association to accumulate sufficient funds; a sum of £30 was suggested. This will be considered by the committee and discussed further with the members. John Robinson proposed the appointment of Steve Wood FCMA as the auditor for 2016/17, Alan Birchall seconded and this was passed unanimously.

6 Membership Secretary's Report

Membership over the last year has shown a very good increase of 53. Since the last AGM we have had 74 new members and 3 new joint

memberships, but 24 lapses. There are 510 membership 'entries' on the data base, of which 19 are joint memberships so the actual number of NPA members is 529.

406 members pay by Standing Order and of these 399 are paid into the Co-op account, so 7 members have failed to change from our old Yorkshire Bank account. 92 pay by cash or cheque.

7 Election of Committee Members

During the year we were joined by Sally Streuli. Standing down from the committee were Sylvia Holmes, Anna-Mercedes Wear, Sarah Villeneuve, Stephan Aal, Barbara Robinson, Susan Kemp, Paul Klos. We were re-joined by John Cook.

Barbara Wood proposed Nina Wright as a member of the committee, seconded by John Cook.

8 Constitution

The meeting was asked to approve the addition of the following clause to the NPA constitution.

DISSOLUTION

The NPA may at any time be dissolved by a resolution passed by a three-quarters majority of those present and voting at any meeting of the said NPA of which at least 21 clear days notice stating the intention to put forward such a resolution shall have been sent to all members of the NPA.

If any assets remain after the satisfaction of all debts and other liabilities, such assets held by or in the name of the NPA shall be transferred to such charitable institution or institutions having objects similar to the NPA as the NPA shall decide.

The acceptance of the addition of the dissolution clause was proposed by Barbara Wood, seconded by Gerry Grant and passed by a clear majority.

9 Any Other Business

It was proposed that a small working group be set up to discuss the way forward for the website and interested members are asked to contact a committee member.

NPA Financial Statement 2016/17

Statement as at year to:	30 Mar 2017		30 Mar 2016	
RECEIPTS				
Membership Fees		12086.22		10851.22
Events Income	1962.10		140.45	
Events Expenditure	1692.30	269.80	130.76	9.69
UCLAN Talks		0.00		400.42
Regional		-65.71		2.86
Interest		0.00		9.86
Sundry Income		0.02		0.00
		<u>12290.33</u>		<u>11274.05</u>
EXPENDITURE				
Committee Travel		1137.96		2034.70
Exhibition Travel Expenses		406.60		0.00
Postage & Stationery		277.29		169.35
Insurance		383.12		381.60
Publicity		268.94		0.00
Website Expenditure		1434.00		570.00
Newsletter	8692.72		6520.50	
Less Adverts and sales	1585.00	7107.72	730.00	5790.50
Sundries		197.50		6.00
Auditor		300.00		300.00
		<u>11513.13</u>		<u>9252.15</u>
Current Surplus/Deficit		<u>777.20</u>		<u>2021.90</u>
BALANCE SHEET				
Assets				
Yorkshire Bank Account – closed		0.00		1344.05
Co-op Bank Current Account		11989.27		9819.22
Unpresented items		-48.80		0.00
		<u>11940.47</u>		<u>11163.27</u>
Liabilities				
Opening Accumulated Funds		11163.27		9141.37
Current Surplus/Deficit		777.20		2021.90
Timing Differences		0.00		0.00
		<u>11940.47</u>		<u>11163.27</u>

Shirley Peacock

I work primarily with crank clay, hand building and coiling.

I draw inspiration from rock formations from both above and below ground. I'm interested in landscapes, seascapes, wave forms, shells, imprints and organic textures.

I am also drawn to the art of ancient civilisations and this has come to influence my more recent work.



Maggie Berkowitz at 90



“I’ve been drawing, in order to understand life, for as long as I can remember, and drawing with clay and glazes for over 60 years.”

Maggie was born in Lancaster in 1927, oldest child of Kitty and James Angus. She went to Lancaster Girls and then on to Lancaster School of Art where she studied Illustration. As it was wartime there were no pottery classes - the clay was reserved for evening class groups. She discovered pottery while at London University Institute of Education to do her teaching diploma, and on returning to the Lakes was the first apprentice of George Cook in Ambleside, moving on to teach art to 14-21 year olds at Brathay.

After the war she moved to Cambridge, worked in several potteries and joined a teachers studio workshop, teaching in Linton Village College, and had a “great old time” for a few years. Then she won an Italian government scholarship and went to Italy for 18 months, initially working in a tile factory in Salerno for the summer to learn Italian, and subsequently taking up her scholarship at Faenza Istituto State da Arte Ceramica. Then off to Tanzania to teach art at Tabora Girls High School just before and after Independence. In East Africa for 5 years, she met Marvin Berkowitz, married and had a daughter, then the family left Africa and moved to Marvin’s native New York.

On return to the UK in 1970 she lived for four years in Gloucestershire before moving back to Kendal to teach pottery at Milnthorpe Secondary Modern School from 1974-1984, where she was able to use the kilns for her own work, eventually taking early retirement to concentrate on her own work.



Japan, 2002

“One of my daughters went to teach in Japan, and won awards which enabled her to pursue her academic career. She got married and went to live in a pottery town and, with her help, I spent time in a Japanese tile factory, met potters, and learned some Japanese.”

All her tiles and tile panels are original and unique paintings, often made for an individual client or for a specific site. They are best seen as pictures painted with glazes and oxides, and then fired onto unglazed tiles, often quarry tiles. Many will have seen Maggie's unmistakable tiles without necessarily knowing who created them, such as the panel celebrating Kendal and Rinteln's twinning in Elephant Yard, Kendal. She also created The Road to Jerusalem installation at Low Furness Cove Primary School, Great Urswick; Staff Dining Room, Newton Green Hospital, Leeds; Wren House, Rossall School, Lancashire; and the Hydrotherapy pool, Chapel Allerton Hospital, Leeds and many others. Not forgetting the toilets in the Brewery Arts Centre, Kendal.

For someone who has had such a stellar career, and garnered such a volume of international recognition, it is a sobering thought that Maggie only took up ceramics full time once she retired from teaching. It was not until Abbot Hall Art Gallery director, Mary Burkett, offered Maggie an exhibition at the Kendal gallery that her career as a ceramicist really took off.

Maggie is held in particularly high regard in Japan. There was a major exhibition of her work there in 2002 in Gallery Ray; a period in which she also worked in a potter's studio in Seto, while attending language classes in Nagoya City.

Roger Bell



Carnforth public toilets



Rinteln panel



Red Flowers, Japan



Snakes and Ladders floor

1977 Potter (I was there)

Kevin Howley

I joined the Northern Potters at their very beginning. My membership number is 49.

At this time I was a lecturer in Ceramics at Keighley College. I also ran my own pottery 'Bullace Trees Pottery' at Triangle, Sowerby Bridge, near Halifax, or 'Happy Valley' according to a recent TV series.

I studied painting and pottery at Huddersfield School of Art. My pottery heroes were Bernard Leach, and Michael Cardew. The 'Potters Book' by Bernard Leach, my bible. I drew inspiration from English Medieval Pottery, the later traditions of Thomas Tofft and English Delft Ware.

During the 60s I was able to visit working country potteries before they disappeared for ever.

In 1967 I wrote to Bernard Leach, at the 'St. Ives Pottery' and arranged a visit. It was an inspirational meeting. I was first introduced to Janet Leach, and spent some time with her until Bernard arrived. He was very kind to an inexperienced, shy young potter. He invited me into his private working area and there he passed to me examples of his own work including pots and dishes worth over £300.00. I was terrified of dropping them as I earned less than £700.00 a year as a teacher.

During the early 60s I was fortunate to visit Isaac Button at Soil Hill Pottery Halifax before he retired. I spent a day shadowing him. A man of few words, an incredible thrower, I got on well with him.

In the late 60s I visited another outstanding potter, a great thrower, George Curtis of Little Thorpe Pottery near Ripon. He was quite a character, a large man, whose party piece, was to place a board on top of one of his unfired large pots and then stand upon it! This he performed for me on my visit. Before I left he presented me with a metal throwing rib, bound with string, made from an oil drum. I still have it.

From 1970 I was potting in my own pottery 'Bullace Trees Pottery', mainly stoneware, occasional slipware, and commemorative jugs, based on the old traditional Devon Harvest Jugs, with scraffito decoration.

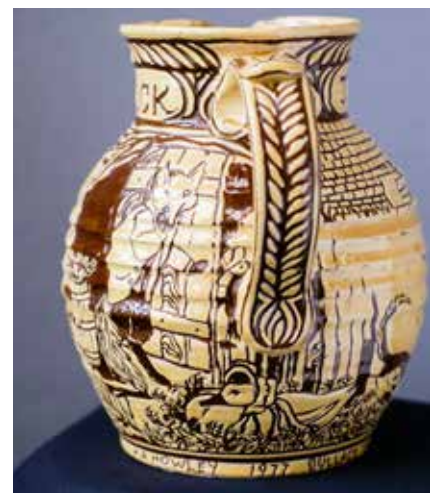
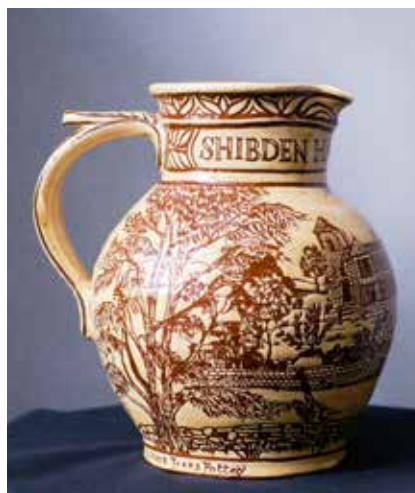
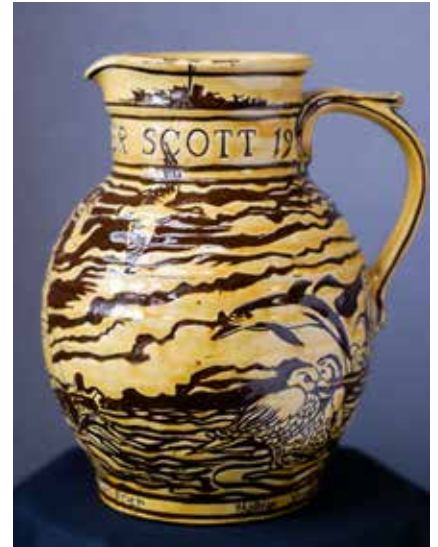


My first commemorative jug, was made to commemorate my new home and the birth of my children. I enjoyed using the combination of drawing and pottery. Other commemorative jugs soon followed. 1977 was a particularly productive year, but by the end of 1977 I stopped making them, to pursue a new venture.

When I stopped making them I had three jugs in the clay state, dipped in white slip. Each was placed in a bucket with a lid, hoping to complete them later. I and the pots moved house in 1989, again in 1993 and again in 1999. By now they were bone dry, handles still intact. In 2012, after months of gradual damping down, standing them on damp slabs of wet clay, two of them absorbed enough moisture to enable me to carve/scaffitto.

Forty years on they still await biscuit firing as my kiln needs repairing. A RECORD? They may not make the final trial by fire!

To bring my story up to date. I moved to Cumbria in 1999 with my sculptor wife, Diane Lawrenson. Now I divide my time between painting and pottery. Working mainly in earthenware. Scaffitto dishes, tile murals, in blue and white, and of course, the three JUGS. I continue my interest in our pottery heritage, through the Medieval Pottery Research Group, of which I am a member.



Clockwise from top left:
 Bullace Trees jug (the first jug);
 Sir Peter Scott jug; Ship jug;
 Jemina jug; Halifax Shibden Hall;
 Dragon jug

Left: The 40 year old jugs, awaiting their biscuit firing

Members' Gallery

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



Elizabeth Smith, Birds of a feather

These images are a few of the entries in this year's competition at Potfest in the Pens, where the theme was Bird Bath.

All photos by Chris Cox



Gerry Grant, Crowing about having a bath with gold taps



Steve Tootell, One day pig...swill...



Jo Pipkin, Feeling paekish



Vicky Yates, Pretty flamingo



Steve Fox, The Garden of Gethsemane and Dilbert
See Flickr/photos/potfest for the poem.



Elisabeth Bailey, Four birds, water and bowl

Showing your work 5 – At the show

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

In this final instalment we look at taking part in the show and what to expect after it.

Private View evening

DO NOT BE LATE – this is an insult to the organisers and the guests. Dress smartly, be relaxed and just be part of the show. If people approach your stand but do not introduce themselves or seem shy, give them space to take in what will seem like a bewildering range of items to consider. If they seem to be taken by some aspect of your work, you may wish to gently introduce yourself and talk about the work.

Tips about selling

Don't push your sales, it isn't nice to be at the receiving end.

Talk about the work and the techniques.

Let the work sell itself.

If you have a table, invite interested parties to sit and consider which pieces they might like.

If the party decides to think things over, be gracious and give them time.

When a sale is agreed, take care to wrap the item well.

Ask customers' permission to have their details captured in your visitors' book, assuring them that their names and email address will not be visible to the public. All our interviewees capture their customers' details but do so discretely and often assure them that you only send out 2-3 emails a year.

They also advise you to avoid haggling over prices and giving long-winded answers to simple questions.

Make friends with your neighbours, as it helps to make the quiet moments of the show pass more pleasantly.

These tips apply for the rest of the show, remember to be professional but friendly, discreet yet open to questions and queries and give the customers space.

Students and photographers

Let's start with students. Students will approach you with questions and will take all the available literature you have on your stand. Yes that can be annoying but I've never begrudged them that. I try to answer their questions as best as I can but when a buyer approaches, I politely ask them to wait at one side while I attend to the possible sale. Most of the time the students understand and appreciate the circumstances of why you're there. We learn all the time so I try to help students out.

Photographers should ask your permission before taking photos. If they don't you are within your right to mention this. Again I don't mind this as my work isn't easily replicable (if at all!) but for jewellers and other designers, they fear their ideas being sent to foreign destinations for cheap copies to be made. You will have to decide what your personal policy with them is to be. Just bear in mind one anecdote. A Chinese photographer appeared at a show at the Oxo Tower and was declined by all the exhibitors when she asked permission to take photos. I agreed and she snapped away. She then wrote to me to thank me and to inform me that the images were now on the BBC China website. So I'm glad I did it.

Taking down the show

The first golden rule is to never break your display down before the end of the show. To do so will be seen to be very rude to the organisers and it may well be to your detriment in future applications. If you must leave early, make sure that you have mentioned this to the organisers and you have their special permission to do so.

Lindy packs up methodically and slowly and stays calm when it's time to get your vehicle as close to the collection point as possible. If porters are supplied by the organisers, get yourself some help. When you are home, Lindy suggest a large G & T!

Karen and Ali take the same approach of calm and steady packing and keeping your cool till you are home. Take care to transfer your new customer details to your database and if you wish, write to thank them for their purchases.

After the show ends

Here are other tasks that might await you:

Organisers might ask for feedback. Be honest, constructive and thank them for a good show as the effort to produce one is significant indeed and worthy of appreciation.

You might continue to get contact from companies and individuals as a result of your show. Keep track of these as post show sales should be part of your assessment of the success of your participation. Even if you didn't sell that many, a surge of interest might result leading to future sales. As ever, be professional in your handling of these queries.

Finally, think about your experience with this show and decide if you wish to re-apply the following year. Here are some points to bear in mind:

There is some truth to some buyers not wanting to buy from someone they've not heard of and

will wait to see how established you've become before investing in a piece.

You need to be seen if you want to be in the industry. You therefore need to do shows but you owe it to yourself to select the right shows for your work to be admired.

Quiet days are normal in a show, do not judge them solely on these moments.

Lack of sales is not always a good indicator of the wrong show, however if you try the show the following year and sales and opportunities are still thin, then you might reasonably conclude that you need to look further afield.

So that's it. Thanks to Karen Bunting, Ali Tomlin and Lindy Barletta for generously sharing their experience, thoughts and tips. We also dedicate these articles to the makers of the UK, past, present and future. May the contents of the articles be of use to you and bring you the success and sales you richly deserve.

Post Script

Added after feedback from London Potters

One attention-grabbing piece

Successful exhibitors consider their stand from all perspectives and approaches and ensure that they have a piece in good view that grabbed as much attention as they could manage. It is fine to have largely small items such as jewellery but even then a necklace or a bust with a pair of stop-them-in-their-tracks earrings will have the same effect. Once you have an audience, there is more chance they will see other things that may lead to a sale.

The psychology of the most expensive piece

Petr Weigl, a successful artist, entrepreneur and a good friend, also came up with this tip. Have an expensive piece you want to sell at the price you want to achieve and then have another bigger and better piece priced at twice that price. A buyer with a healthy budget might still be reluctant to buy the most expensive piece so the next one down suddenly looks very attractive. And if you are very lucky, you might just sell the two of them if a buyer who is less reticent comes along!

Avoid small things in a small stand

The overall effect is to lack any visual anchor with which to draw crowds in. Better to have fewer eye-catching items in a small stand or better still, get a larger stand and think about the spatial impact you can make with more room to show off your work. This is all the more important if you are sandwiched between other stands of the same size, all selling the same small size of work.

Don't apologise for your work/prices

Some makers almost dissuade buyers from making a purchase with offers like "if it doesn't look right, I can change it for you" or "it costs £x, is that all right?" Buyers want a confident maker who presents their work with pride and assurance (but not smugness or overconfidence). If they are not sure about something, it is best to leave them to decide quietly rather than pressure them. Silence is usually golden. Pleading voices are also a definitely no-no.

Don't underestimate the importance of lighting Although the halls may be well lit, a bright light will draw attention to a piece. If you are next to a well-lit stand, yours will look less cheerful so have a few spots trained on your best pieces.

Books – Roger Bell

Review

The Ceramics Reader

Ed Livingstone & Petrie

Bloomsbury, £32.00

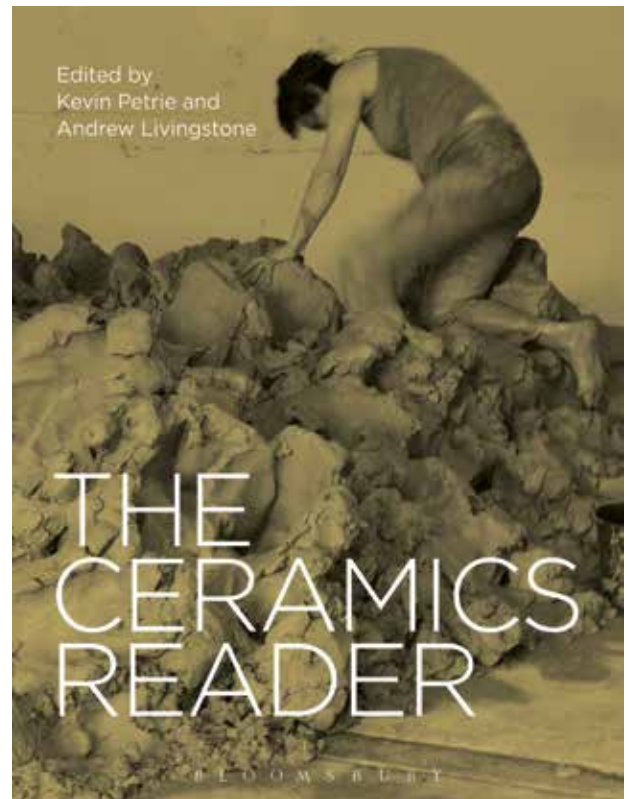
Livingstone and Petrie are professors at the University of Sunderland and have selected a series of articles and sections from books, mainly from the last 30 years, on “art ceramics as opposed to industrial design or high performance industrial ceramics”. It was developed with their students, from BA to PhD level in mind, as well as the wider audience of makers, curators, critics and collectors.

Do not be put off that it is nearly 600 pages long and contains only a handful of photos (black and white). It is not dry and obscurantist as so many works of art criticism can be. It consists of a series of observations around the theme of the use of clay as or in art in its widest concept.

The volume is broken into 3 major sections: Materials and Metaphor, Ceramics in Context and Key Themes, each of which is divided into subsections with a range of contributions from makers and curators, traditionalists and modernists, covering as many approaches as is practical. Each section is preceded by a clear, critical summary of the articles included by the editors. A good read on their own.

Perhaps the best way to show how the book works is to look at the content and authors of the most straightforward section: ‘Studio Ceramics’. Here we have articles by makers Bernard Leach, Edmund de Waal, and Julian Stair, as well as researchers / critics / writers Tanya Harrod, Patricia Failing and Jeffery Jones. The article titles include ‘Towards a Standard’, ‘Towards a Double Standard’ and ‘The End of the Story?’. L & P point out the significance of Leach’s ideas on beauty and form, then allow de Waal to praise his qualities while pointing out that the Leach style was narrow and that some of Leach’s work failed to reach the standards he had set.

The whole volume is very readable but in several sessions. There is a need to sit back and think about what you have read before proceeding. The price is very reasonable and can be reduced further by ordering through the website.



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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.



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Anna Binns	Tollerton	Notts
Mary Brandon	Malton	York
Avril Cairncross	Chorley	Lancs
Kay Ford	Hathersage	Sheffield
Marea Goodman Ross	Wigton	Cumbria
Susanna Gorst	Horncastle	Lincs
Ann Hogg	Millhouse Green	Sheffield
Gillian Jones	Bradford	W Yorks
Suzanne Kaskiewicz	Millhouse Green	Sheffield
Jayne Langhorne	Out Rawcliffe	Preston
Stephen Lunt	Ribbleton	Preston
Rosemary McGarr	Barnard Castle	Durham
Emma Price	Gnosall	Staffs
Steven Rice	New Brighton	Wallasey
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NPA Committee News

Committee Meeting Highlights

A good attendance at the August meeting, following on from a busy day at Potfest in the Pens, gave us an immediate review of the NPA stall, well supplied with real and ceramic party food, the latter attracting a lot of interest with some excellent submissions. Thanks to Dianne Cross for supplementing the ceramic food with an amazing selection of fresh cakes. The NPA stand at Earth and Fire was also successful with good support from members helping out, many application forms handed out and a good-looking display. Further publicity for the NPA will result from articles being progressed with Ceramic Review and Clay Craft magazines.

We welcomed Kit Hemsley to the committee and look forward to Mia Frampton and Carl Gray joining the committee in October. As there is no representative from the north east region we have asked the regional rep to see who could fill the role. It is hoped continuing appeals for members will allow the positions of chair and vice chair to be filled.

With a continuing rise in membership, the finances of the Association remain steady. Accounts have been submitted and audited and are available for inspection in this newsletter. Website costs are being monitored and edits undertaken en bloc to minimise management expenses. Although many regional groups manage their own finances it is sometimes necessary for the NPA to step in to manage up front payments for events and exhibitions to ensure individuals do not take undue risk. We are continuing to respond to requests from regional reps on a project by project basis, facilitating payments where necessary, without overloading the central accounts with day to day costs.

Finally we remind you the NPA fortieth anniversary on line competition is now up and running, prizes are confirmed and we really look forward to seeing all the entries. We are planning an exhibition next year and considering the implications for insurance and transport costs and availability of winning entries for an extended show, and hope to move forward on these plans at our next meeting.

Sally Streuli, NPA Secretary



Meeting of Potters' Associations

Next March there will be an international ceramics conference in York. As a prelude to this representatives from seven potters' associations from all over the UK met last month to consider the role such organisations play in modern ceramics. Nina Wright and I attended and were interested to hear how other associations operate.

It seems that most associations have very healthy and increasing membership numbers, the NPA being one of the largest with over 580, and we certainly cover the greatest geographical area in England (Scotland is larger). Although smaller groups hold more centralised exhibitions than us, we gain by having six active regions staging their own events. This is a huge advantage as it reduces travel time and costs for the participants, problems with manning and attracts local support. If you are thinking of holding such an event do let us know if you want any help with planning, finance or publicity.

One of the biggest concerns voiced was the lack of opportunities in many schools to work with clay and consequently the demise of ceramics courses in higher education. However it was agreed that public interest in ceramics has increased considerably of late so we can only hope this has a positive effect on support for our exhibitions and increased sales.

Margaret Lawrenson

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Regional News



TwoDoors Studios 2nd Ceramic Festival took place in September with a group of NPA south west Potters taking part. This year there were Two Marquees set up out front with lots more work in the Studio, the weather was fair which made for a busy event.

Middleport Pottery will be holding a ceramic event next year over the weekend of April 7th and 8th titled "Celebrating Ceramics". Details and application forms will be due out soon through Middleport Pottery.

It has been a quiet few months for the group, we are going to hold our Annual Meeting in February 2018 to outline plans for year ahead, so please try and make the meeting. Details will follow later in the year.

Coordinator: Barbara Chadwick

Email: email@sw-npa.co.uk

Tel: 0161 980 2111



I hope you all had a good summer and am looking forward to hearing about all the exhibitions you have been involved in.

Our next meeting will coincide with the M.A. shows at university of Central Lancashire (UCLAN). Please meet Monday 23rd October, UCLAN, Victoria Building foyer, Preston at 7 o'clock. We will have a quick meeting followed by a tour of the MA shows. There are six ceramic students with work on display and in the region 35 from other areas within Art & Design.

The theme for our last meeting in March was Flaming June. If you did make something for our cancelled June meeting please bring along for show.

Coordinator: Dave Harper & Geoff Wilcock

Email: ghwilcock@uclan.ac.uk

Tel: 01772 862852



Its been a busy summer here in the SE NPA rounded off by another successful Sheffield Ceramics Festival.

The local Socials are off to a start, a small but select Social took place in Lincolnshire, with another planned and advertised on the NPA Facebook page if you are interested. In Sheffield we met again in the Rutland pub, bringing a pot to discuss and generally chat about clay and other topics. Another meeting will be organised later in the year.

We welcomed Mette Maya Gregerson to the Art House in Sheffield to give a talk and demonstration of her work. This was an excellent day, a well balanced mix of inspiration and practical advice and of course time to chat over food. More detail in an article to follow.

Then the Ceramics Festival in The Walled Garden of Meersbrook Park, organised largely by SE NPA members. Every year the festival changes a little. This year more of the garden space was used which included more participants and made good use of the unique backdrop of plants and buildings. As usual the Walled Garden Volunteers kept up a steady supply of refreshments and again we had a good variety of ceramics from makers at different points of their careers and (for most of the time) the sun shone.

We are now busy planning for our exhibition to celebrate 40 years of the NPA. This will be at 35 Chapel Walk Art Space, Sheffield S1 2PD from Tuesday October 31st to Saturday November 11th. More details to follow.

Coordinators: Bev Seth and Kathy Watson

Email: senpacoordinator@gmail.com



North West

The next social is on the 4th October hosted by Bob and Audrey March. Please let them know if you will be attending as it is helpful to have some idea of numbers.

Wednesday 4th October at 7 pm, Bob and Audrey March, Hutton Lodge, Soulby, Kirkby Stephen, CA17 4PL. TEL 017683 71396. E mail: potrobert@btinternet.com

Everyone welcome. Please bring a dish of food to share and something to drink.

I will be stepping down as regional co-ordinator at the end of the year. The role is not at all difficult, or time consuming, but perhaps two people might like to share the job. Apart from anything else, it is essential it is that we have someone to send out emails to the group from the end of December.

Coordinator: Ruth Charlton

Email: ruthcharlton5@gmail.com

Tel: 016973 71690



North East

The Preview of our exhibition "Clarts" is on 6 October from 12 to 3pm. The show then runs from 7 to 21 October. It's being held at Newcastle Arts Centre, 67 Westgate Road, near Central Station.

Facebook: [@NorthEastNPA](https://www.facebook.com/northeastnpa)

Instagram: [Northeastnorthernpotters](https://www.instagram.com/northeastnorthernpotters)

Twitter: [@](https://twitter.com/northeastnpa)

ne_npa Coordinator: Stephan Aal

Email: NEPotters@gmail.com



East

The barbecue and tour of Fangfoss Pottery, marking 40 years in business, was a great success. A small but appreciative group of members were treated to one of Gerry Grant's renowned (!) teapot making demos, and heard a little bit of the history of the pottery. The rain held off, the barbecue was delicious, and the raku results were stunning. Many thanks to Lyn and Gerry for their generous hospitality.

The seasonal sale at Poppleton, organised by Ann Johnson and Jackie Maidment, is fully booked, and we hope it will be a great success in this new venue – watch out for more info if you wish to visit.

Hornsea Ceramics Festival has been postponed from October to March 2018, as the public art installations that it will celebrate have not yet been completed. Watch out for more information in the New Year if you wish to exhibit.

Thanks to Barbara Wood for writing this report.

Coordinator: Becky Clouston

Email: npae.beckyclouston@gmail.com

Tel: 07881 920549

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Congratulations to Karin Hessenberg whose Floral Sun Hat sculpture won Second Prize Royal Birmingham Society of Artists Portrait Exhibition.

The man behind the Waste Paper Bin

David Helm

So I was browsing through my copy of the NPA News, August/ September 2017, enjoying as usual the mix of news, photos of members' work, and looking through the adverts for any new suppliers.

I reached page 26 and glanced at the picture under the headline: Newsletter No.6 by Nina Wright. I did a double take when I saw the front cover photo, as the piece shown looked familiar. As I looked again, I thought... 'someone's done a piece very similar to a piece I made at Sunderland in 1977. I began to read the article more carefully, and read that the photo was from 'past students work from Sunderland Polytechnic Faculty of Art and Design', which was of course where I studied for my degree in Fine Art.

I was amazed to see it as I'd no idea it had been featured in the NPA News magazine! I am attaching a photo of the same piece, which has sat in my mother's lounge since those student days.

I left college and after many letters to studios asking for an apprenticeship with the likes of Robin Welch and others, I got a job with Mary Wondrausch the slipware potter who was featured in the BBC series the History of Ceramics recently .

After two years learning my trade, I moved on to work in a drug rehab unit in Andover, where I was lucky to combine my love for making, with those recovering from life's traumas in a therapeutic environment.

Having subsequently qualified as a social worker, I ran a pottery workshop in a day centre for Kirklees MBC for 8 years. They were happy times, as well as running the workshop, we did fun things like sailing, hiking, and enjoying trips abroad and in this country.

30 years later, I realised my ambition to run my own workshop in Lindley, Huddersfield, opening in May 2012. I'm still working here, balancing the teaching of up to 30 people a week, with developing my own work.

My mother passed away some years ago, so my Waste Paper Bin now sits in my lounge, as a reminder of student days, and memories of the years spent pursuing my dreams over subsequent years.



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