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members

# NPA NEWS

The magazine of the Northern Potters Association



July - August 2014

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



in this issue:

Linthorpe Pottery, Potting with Monty, Feel the Fear - and Do it Anyway ,  
AGM details, Watch this Space

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## Editor's Comment

No members' gallery this issue, as there were very few contributions, and too much other stuff! The main thing to draw your attention to is the information about this year's annual general meeting (page 10), which will take place on the Saturday of Poffest in the Pens, at the same venue. We're hoping that it will encourage a few more members to turn up and take part.

There was a poor (almost non-existent) response to the requests in the last issue for members to join the exhibitions team, and to help organise a potters' camp. We did garner one additional committee member, Neil Pitts, who has attended his first committee meeting and intends to come again! Without a lot of help from members, the potters' camp will not run. Current committee members already give a great deal of time to NPA, and are unable to take on such a major project. Although we have been offered advice and support, it is someone willing to take on the prime responsibility for organising it, liaising with committee, together with a team of willing helpers, which is required. If no-one offers, it simply won't happen.

I hope the situation with exhibitions will be resolved. We have one very good volunteer, but still need further support, so don't be afraid to come forward if you're interested. There is plenty of expertise among committee members, so that good training would be offered.

Right, back to the magazine....

Excellent articles from Shirley Hetherington (page 8) about Linthorpe Pottery (close to my own heart), and Stephen Green (page 20) has finally (I'm sure it's more than a few months since I asked?) written an enlightening piece about his move into full time ceramics. I was surprised that he has only been doing it as a business for a few years, as his work and presentation are always so expert and professional.

Dan Bridge (page 17) has proved what a trooper he is by taking part in a recent Channel 4 programme - 'Monty Don's Real Crafts'. It seems to have been a mixed experience, with some valuable learning and good lunches provided, together with unrealistic expectations from the programme makers of what could be achieved, and how to get the best out of the participants. If you haven't watched the programme, it's worth signing on to 4OD at channel4.com to catch up.

Ann Decker (page 26) gives us a glimpse of what's to come at York Art Gallery when it re-opens next year. The work there is really on a grand scale, and will make CoCA (Centre of Ceramic Art), an internationally significant art venue and we intend that NPA will be closely linked with activities there, including an annual lecture.

### Cover :

**Jenny Morten**, Crucible Bowls, thrown porcelain, slip decoration overlaid with matt/transparent glazes

Barbara Wood

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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 25 August 2014**

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!

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

500 Plates & Chargers		17.99
500 Cups	Suzanne Tourtillot	17.99
500 Pitchers		17.99
500 Tiles		17.99
500 Animals in Clay	Joe Bova	17.99
Ceramic Glazes	Taylor & Doody	28.00

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## Book Review - Roger Bell

George Ohr: *Sophisticate and Rube*  
Publ: University Press of Mississippi

Ellen J Lippert  
\$40

AND NOW FOR SOMETHING COMPLETELY DIFFERENT.

George Ohr was a late 19<sup>th</sup> C potter in Biloxi, Mississippi, known at the time as the 'Mad Potter of Biloxi'. His work was often of practical use – vases, teapots, pitchers, creamers – but included piggy banks, models of houses, portrait busts. Indeed anything that might sell. But all his life he also made 'art' pots which were unusual. While some were elegant, refined, sleek shapes, others were lopsided, collapsing, cut or frilled. For UK equivalents think Martin Brothers and Lancastrian.

Ohr was not just neglected but forgotten until an antique dealer came across the boxed remnants of his work stored by his surviving children in their garage. He mortgaged his house to buy all 6 to 10 thousand pieces. Over the years, this art pottery has risen in people's estimation until a selection is included in the Metropolitan Museum Of Art.

The book is based on research into his life and work but is no dry dissertation. The first part is on Ohr the man – how he worked, his beliefs, attitudes and how he used the media for self promotion. Chapter headings indicate what kind of man he was – 'Queer Genius and Freakish Fool', 'Make a Spectacle of Yourself', 'Twixt Genius and Humbug'.... All this is grounded in the social attitudes and politics of the time.

The second part concerns Ohr the potter. Most of his income came from standard wares and trinkets sold to the local population and visitors from the north. He needed this to support a wife and 10 children. Photos are included of a reasonable number of pieces, though it must be said the quality is poor by the standards of today. Other photos include his pottery buildings and portraits with his waxed moustache, beard and 'mad' face.

Overall the book is an interesting read.

### Expressing Essence in Ceramic Form

How might we use ceramic form to express the essential nature of the world we experience around us? Putting aside preconceptions, and using all our senses we will work through a series of experiments and explorations in clay to enable you to draw out essence in the forms you create. Tutor Antonia Salmon (November 9–13 Four Days £451) Suitable for all Booking reference 4D4977.

Book online or through our flip book and receive a 5% discount at [www.westdean.org.uk](http://www.westdean.org.uk).  
Gift vouchers are available to purchase to the value of £10, £20, £50 or £100, which can be used for full or part payment of short course fees.

## Exhibitions and Events - Sylvia Holmes

### Turnstone gallery exhibition review

I'm happy to report that this was a successful exhibition for most participants, and total sales reached over £5000. It was the first ceramics-only show to be held at Turnstone gallery, and the owners, Harry and Bridget Casson, were very pleased with the response. They tell me that all their visitors were interested in and delighted with the exhibition.

I'd like to thank Harry and Bridget on behalf of the NPA for their enthusiasm and support and for doing a fantastic job at selection, set-up, at the preview and throughout the run of the show.

### Sales breakdown:

57 pieces were sold, in the following price brackets:

£400-£500	1
£300-£399	2
£200-£299	3
£150-£199	5
£100-£149	7
£50-£99	16
£25-£49	13
Under £25	10

### NPA stands at Earth and Fire 2014



Debbie Barber and Pratima Kramer

Four NPA members were chosen by the Rufford selection panel to share two stands this year. The weather was perfect for once, sunshine most of the time, no rain, and most importantly, no wind!

As well as the fantastic weather, the participants enjoyed the opportunity to meet and socialise with other potters and NPA members, and found the feedback from the public very encouraging. Although some felt sales could have been better (couldn't they always!) everyone found it an invaluable experience and is keen to return.



June Ridgway and Colin Jowitt

If you'd like to apply for a place on an NPA stand next year, watch out for the call for applications which will be advertised in this newsletter towards the end of the year.

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## Exhibition Opportunity

This is the final call for entries for the Ropewalk exhibition, **Northern Fire**, which will run from 25 October to 30 November 2014.

We will be using the large Artspace gallery, so there is an opportunity to display large pieces of work. If you already supply the gallery shop, work submitted should be from a different range, or on a different scale, or your work (if selected!) will be removed from the shop before and during the exhibition.

The selection process will be by a panel of 3, consisting of a gallery representative, an experienced NPA member, and an independent ceramic artist. The aim is to represent a broad cross section of styles of work, while maintaining the highest quality available. Feedback from the selectors will be offered to applicants, but can be refused!

If you want to offer work from more than one range, please limit it to 2 (any more and it becomes impossible to see the breadth of work offered), and submit 3 images from each. Please ensure that your images are high resolution (big files), in focus, and show the work, not the kitchen worktop (toaster/kitten in background), the lawn, or the expensive flowers you've lovingly arranged in your vessel! The composition and quality of images still often lets down the work, despite us going on about it on numerous occasions.

**For an application form, email [barbara.wood99@btinternet.com](mailto:barbara.wood99@btinternet.com).**

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A recent 'in conversation' evening in York with Grayson Perry was attended by several members, but none of them has seen fit to share the experience with you, so this is the only offering, courtesy of Eric Moss. Memorable quotes, to students 'don't overprice your work because of your emotional attachment to it, your work is your advertisement and you can always make more.' and 'don't discard what seem like stupid ideas, take care of them; I consider my crazy ideas to be small furry creatures coming out of the woods. When the first one comes out all the other crazy ideas hang back in the woods to see how I treat the one that's come out.'



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## Diary

- 25 June - 20 July  
24 July - 20 August  
26 August - 30 September
- Greystoke Artspace.** Greystoke Church, near Penrith. Local artists respond to the space, including NPA members Christine Hurford and Thora Talling
- 17 - 20 July
- Art in Action**, Waterperry Gardens, Oxford, [artinaction.org.uk](http://artinaction.org.uk) for discounted ticket offer quote promo code ARTE14 when booking online
- 20 - 26 July
- Holmfirth ArtWEEK**, Holmfirth Civic Hall, HD9 3AS and fringe venues - [holmfirthartweek.org.uk](http://holmfirthartweek.org.uk) includes NPA members Jim Robison, Chris Jenkins, Moz Khokar, Sue Jenkins (and probably more!)
- 25 - 27 July
- Potfest in the Park**, Hutton in the Forest - [potfest.co.uk](http://potfest.co.uk)
- until 27 July
- Indian Inspirations** - ceramics by NPA members Pollie and Garry Uttley at Rufford Craft Centre Gallery, nr Ollerton, Notts, NG22 9DF
- until 29 July
- Ceramics** - an exhibition by NPA members at Joe Cornish Galleries, Northallerton, N Yorkshire
- 1 - 3 August
- Potfest in the Pens**, Skirsgill Auction Mart, nr Penrith, [potfest.co.uk](http://potfest.co.uk)
- 9 August - 15 October
- Full Circle**, an exhibition by NPA member Jenny Morten and her late husband Geoff Morten at Gallery 49, 1 Market Place, Bridlington, YO16 4QJ
- 10 August
- Deadline for applications** for Northern Fire, NPA selected exhibition at the Ropewalk, Barton upon Humber
- 30 - 31 August
- Carlisle Arts Fair**, Sands Centre - deadline for applications 14 July - [thesandscentre.co.uk/Carlisle-Arts-Fair](http://thesandscentre.co.uk/Carlisle-Arts-Fair)
- until 31 August
- The Garden of Earthly Delights**, Water Street Gallery, Todmorden, OL14 5AB featuring ceramics by NPA members John Cook, Anna Mercedes Wear and Beverley Porter
- 5 - 7 September
- Ceramica** - biennial demonstration weekend organised by South Wales Potters at Cardiff Metropolitan University. Demonstrators are Ruthanne Tudball and NPA member Jim Robison - [southwalespotters.org.uk](http://southwalespotters.org.uk)
- 13 - 28 September
- C-Art Open Studios Trail**, includes NPA members Joan Hardie, Chris Hurford, Syl Macro, Mary Chappelhow, Gwen Bainbridge, Roma Short, Stuart Broadhurst, Dave Brittain, Ruth Charlton
- until 14 September
- Richard Slee Work and Play** exhibition, Tullie House, Carlisle
- 14 - 15 September
- Staithe Festival of Arts and Heritage** - NPA members Barbara Hayward and Shirley Hetherington will be showing work at Trigpoint 49, at the top of Staithe Bank
- 15 September - 3 October
- NPA-W exhibition** at PR1 Gallery, UCLan, Preston. contact [ghwilcock@uclan.ac.uk](mailto:ghwilcock@uclan.ac.uk) for details
- 25 October - 30 November
- Northern Fire**, selected NPA exhibition at the Ropewalk, Barton upon Humber, DN18 5JT
- 9 - 13 November
- Expressing Essence in Ceramic Form** - NPA member Antonia Salmon is running this course at West Dean College, Sussex. [westdean.org.uk](http://westdean.org.uk)

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

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## Linthorpe Pottery, 1879 - 1889 - Shirley Hetherington



In the last issue of the newsletter, I mis-read the title of Jim Simpson's interesting article about Littlethorpe Potteries. In my short-sighted and scatty fashion I thought it said "Linthorpe Pottery"! As I grew up in Linthorpe 'village' on the edge of Middlesbrough, I have always been interested in Linthorpe Ware and have a great admiration for the beautiful work produced there.

It was known that the red clay deposits at the Sun Brickworks in Linthorpe were of a high quality and Christopher Dresser, visiting Middlesbrough in 1874, was struck by the temporary slackness of the iron trade. Seeing the clay on the Linthorpe estate, he talked to the owner, John Harrison, about starting a pottery and, in August 1879, the Linthorpe Art Pottery was launched with Dresser appointed as Art Designer and Superintendent. It was, however, something of a scoop for Harrison to be associated with Dresser, who was at the cutting edge of Art Nouveau designs and revered as the Father of industrial design with his abstract plant forms which are evident in many of the Linthorpe pots. He is quoted as saying "Let us have objects which are useful, but let them be beautiful also."

Although inexperienced, Henry Tooth, from the Isle of Wight, was recommended by Dresser as a suitable manager. Travelling north to Middlesbrough, he stopped off at Staffordshire to learn some of the basic skills! Experienced men and women were brought in from the

Potteries, 14 artists came from Kensington and Miss Lucy Worth from Manchester took charge of the Ladies' Painting Room.

From the early days of production, Linthorpe Ware attracted the public attention. Harrison was a good publicist. The pottery was exported all over the world and won many prizes. The work was displayed in exhibitions from Calcutta to New Orleans and marketed in many of our Victorian Spa towns such as Bath, Cheltenham and Harrogate, frequented by art lovers of the day.

Working conditions were extremely good. Airy rooms with good ventilation were a far cry from many similar industries at the time. At first, pieces were turned on the wheel, but the majority were made in slip moulds. It was one of the first potteries to use gas-fired kilns instead of log-fired and also one of the first to use a jet spray, which produced the characteristic running glazes with two glazes blending together.

Two particular glazes also developed were the "Mottle" with a flecked effect taken from a Japanese glaze and the "Crackle" - a deliberate exaggeration of crazing in a thick heavy glaze. All manner of decoration was used - sgraffito, slip-layered, pierced or perforated and modelled features such as flowers, leaves and even dragons. One of the most unusual pieces was of a bald-headed man on ashtrays and stoppers. These grotesques are said to depict the features of Charles Peace, a notorious murderer of the time.

In January 1889 the Prince and Princess of Wales visited Middlesbrough to open the new Town Hall. The Cleveland Club was set aside for rest and reception rooms and





featured the Linthorpe peacock blue ware in the Japanese style. This sumptuous glaze was particularly admired by Princess Alexandra and, after the visit, her Royal Highness was sent a pair of vases on pedestals ( standing about 4'6" high) and two small table vases, all in peacock blue.

During the late 1880's the pottery was experiencing difficulties. Although there was still on-site red clay, it had been necessary to bring in Cornish white clay to provide brighter colours. Harrison also expected absolute perfection and many pots were discarded, adding to the costs.

Harrison died young in 1889 and, two months after his death, the Pottery closed

and the estate was handed over to the Official Receivers. It seems sad that such a brilliant flowering only lasted ten years in which time over two thousand designs were produced.

The Dorman Museum in Middlesbrough houses a large collection of Linthorpe Ware. The Linthorpe Room is being refurbished and due to open again in July and I would urge anyone who is interested to visit this stunning collection.



photos courtesy of the Dorman Museum / Middlesbrough Council

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## Annual General Meeting - Saturday, 2 August, 2014

The Annual General Meeting of the Northern Potters Association will take place at **Skirsgill Market, Penrith**, starting at 5.30pm on Saturday, 2 August, 2014. Tea and coffee will be available. This is the venue for Potfest in the Pens, so we hope many exhibiting members will take the time to come along and participate in the running of the association. Many committee members will be present during the day, so if there are any issues for discussion that you would like to raise, there is an opportunity for you to do so.

**Agenda: Apologies**

**Minutes from the last AGM**

**Matters arising**

**Chair's report**

**Treasurer's report**

**Membership secretary's report**

**Election of committee members**

**AOB (any other business)**

**Proposals from committee:**

**1 That the £5 exhibition submission fee be applied to all applicants**

The £5 submission fee was originally collected to help cover the cost of administering the selection process. When some members felt that NPA had 'too much' money in the current account, it was proposed and accepted at AGM that this fee should be taken only from those artists who were selected. The amount in the current account has now reduced, and committee feels that it is fairer for all exhibition applicants to contribute to the process which they benefit from. NPA exhibitions are aimed to be self-financing, and the reinstatement of this fee would assist greatly in making this feasible.

**2 That the concessionary membership fee be increased to £15 and apply only to full time ceramics students**

The cost of producing and posting the newsletter, and general committee expenses, exceeds the current £10 fee charged to concessionary members. The fee has not been increased in more than a decade, despite costs rising annually. To avoid misunderstandings over eligibility on the basis of age, committee propose to remove that concession.

The financial statement for the year ended 31 March 2014 is on page 16

As usual, we will be looking to recruit new committee members, so if you would consider it, or would recommend another member as having particular skills which would make them an asset to the association, why not get in touch with the association secretary, Julie Ward, and put your/their name forward?

The continuing success of NPA is dependent on members who are willing to give their time and efforts for the benefit of the wider membership. Since its founding in 1977, there have been a few tricky patches, when its future relied on the goodwill of a few key members, but in general we have been a successful, growing organisation, with a good reputation among galleries and the general public. Most members remain for at least several years, so must feel there is an advantage to membership. With more than 470 members, it should be possible to find a dozen who can keep up the momentum, and let some of the old hands have a (well deserved) rest!

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# Minutes of the 2013 AGM

**ST OLAVE'S CHURCH HALL, MARYGATE LANE, YORK**  
**15<sup>th</sup> June 2013**

**Present:** Barbara Wood, Alan Birchall, John Cook, Margaret Lawrenson, Helen Walsh, Julie Ward, Lesley Anne Green, Carol Metcalfe, Jill Ford, Ann Johnson, Geoff Proudlock, June Proudlock, Olinda Everett, Jim Simpson, Rene Cryer, Neil Pitts, Peter Humpherson, Chris Utley, Sheila Spencer, William Johnson, Su Hudson, Dianne Cross, Helen Graham, Ann Decker

**1 Apologies:** Collette Hennigan, Ruth Charlton, Ann Bates, Lesley Nason, Roger Bell, Sylvia Holmes, David Wright, Lyn Grant, Gerry Grant, Eric Moss, Ian Marsh, Brian Walsh, Annette Cole, Sophie Hamilton, Gerald Unwin

**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:** During the year from April 2012 to March 2013, we held **exhibitions** at Joe Cornish Gallery, Northallerton (Mar/Apr 2012), Water Street Todmorden (June 2012) and Rufford (Sept/Oct 2012). Joe Cornish exhibition had a small surplus, Water Street a deficit of £447 and Rufford a deficit £1268. Rufford is a prestigious venue which we will consider again in 2015/6 but smaller venues will be considered and the aim is to at least break even. The Exhibitions Officer has secured 3 selected exhibitions – New Schoolhouse Gallery (Nov/Dec 2013), Turnstone Gallery (near Whitby) (April/Jun 2014) and Ropewalk, Barton on Humber (Oct/Nov 2014).

The **newsletter** continues to be our main means of communication with members and it compares very well with other potters' groups at 28 pages every 2 months, a small number of adverts and great format. A short report from the latest committee meeting will be included in future issues.

The **website** lists 127 members work, which means that almost ¾ of members have not submitted their work and information. The 6 **regional coordinators** continue in their current roles. Each region has organised and run events including the NE-NPA organised photography day which was well supported by members from a wide area and run at a low cost to NPA with contributions from the 30 participating members. Examples of the photographs from the course were included in the recent magazine. Other regions are encouraged to put on similar professional development courses and use the NPA form to apply for NPA support either funding or underwriting by NPA although it should have an educational benefit to many members, and must be open to all members. Further views from the members will be sought through planning a regional coordinators meeting (with some of the committee) to be held twice a year (AGM + 1) although date and venue need to be arranged.

**Events** organised have included talks and demonstrations by Adam Field (Solway Ceramics Centre as a joint venture with Scottish Potters Association ) which was fully booked, Neil Brownsword (at 2012 AGM) which was poorly attended and Julian Stair (2013 AGM). There was a brief discussion about venues for AGM and Harrogate was suggested and suggestions for talks or demonstrations would be welcome – Phil Rogers was suggested. Earth and Fire 2013: NPA has 3 stands with 9 members showing and selling their work through these. Poffest 2013 the NPA stand will have a new exhibitor competition again which was very successful in 2012. 2015 Year of Clay – York Art Gallery will be re-opening and NPA have been asked for ideas for a major event with public involvement - an initial suggestion was discussed which included demonstrations of ceramic techniques perhaps linked to history (Journey through time).

**5 Treasurer's Report:** NPA still has two bank accounts with a significant number of members still paying their standing order into the Yorkshire Bank, despite numerous reminders in the newsletter and by email, which generates extra unnecessary work for both the treasurer and membership secretary. The financial statement (31 March 2013) was printed in the May-June 2013 newsletter. Membership fee income increased by approximately 8% reflecting the increase in member numbers. Events and exhibition income remains much the same (there is a

spread sheet available with a breakdown of income and expenditure for each exhibition). Committee travel is significantly down although exhibition travel is up because the previous Exhibitions Officer lives in Derbyshire, and was travelling to venues much further north. This will alter with the new Exhibitions Officer being based near York. Website expenses are significantly lower due to the major improvements in 2012 being completed and now NPA is only paying for updates and maintenance. Newsletter expenses continue to increase due to increased distribution costs. The Yorkshire Bank shows as overdrawn due to the amount in the CIE (Craft in Education) fund. It is proposed to incorporate this fund within the normal account balance. Chris Utley offered to provide written information for the newsletter about the history of the CIE fund, as most members are unaware of it. £400 timing adjustment is an amount pre-paid for a commission by East Riding Artists which has not yet been completed. The deficit of £2473 compared with a surplus of £2931 in 2011 and deficits of £3853 in 2012, £1032 in 2010 and £3487 in 2009. A healthy balance of £11,305 remains although significantly down compared with £17,770 in 2011. It is proposed that we aim to ensure that funds remain above £10,000. Steve Wood was proposed, seconded and elected as auditor for 2013/14

**6 Membership Secretary's Report:** Membership over the last year has shown a slight drop. 451 memberships, however 13 of these are joint memberships so the actual number is 464. Since last September we have had 22 new members and a slightly larger number of lapses. 347 members pay by Standing Order and of these 24 are paid into or have transferred to the new Co-op Account. 106 members still to change standing order to Co-op Bank.

**7 Election of Committee members:**

Rene Cryer and Marianne Von Tucka have resigned through the year, and Su Hudson and Carol Metcalfe are standing down from committee at this AGM. The Committee would like to thank them for their hard work and continuing support.

Barbara Wood and John Cook stood down but stood for re-election.

**Posts up for re-election include:**

**Chair** – Alan Birchall proposed Barbara Wood, John Cook seconded. Vote passed.

**Website Editor** – Barbara Wood proposed John Cook, Margaret Lawrenson seconded. Vote passed.

Other committee members elected:

Barbara Wood proposed Dianne Cross, Carol Metcalfe seconded

Barbara Wood proposed Olinda Everett, Carol Metcalfe seconded

Barbara Wood proposed Jim Simpson, Carol Metcalfe seconded.

**8 Any Other Business:**

None

Advertising in NPA News	
<p><b>Cost of advert for one issue:</b></p> <p><b>Diary listings:</b> free</p> <p><b>Small ads:</b> up to 30 words free to members</p> <p><b>Boxed Adverts:</b></p> <p><b>Colour</b> half page £30 quarter page £18 eighth page £10</p> <p><b>Black &amp; white</b> half page £20 quarter page £15 eighth page £8</p>	<p><b>Repeat Adverts:</b> Six consecutive inclusions for the price of five</p> <p style="text-align: center;"><b>All adverts have to be paid for prior to publication (Cheques made out to NPA, sent to the editor)</b></p> <p style="text-align: center;">Barbara Wood Old Mills, Seaton Ross, York, YO42 4NH e: npanews@btinternet.com</p>

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## Potfest New Exhibitor Opportunity - Barbara Wood

This is the final call for entrants to the 'new exhibitor' competition at Potfest in the Pens. If you have never participated in an NPA selected exhibition, or had a stand at any Potfest venue, you are eligible, as an NPA member, to take part. You are invited to submit a small amount of recent work, just enough to display on an area 30cm x 30cm, and the public and exhibiting members are encouraged to vote for their favourite, the one they would like to see more of. The prize is to have your stand fee for next year paid for by NPA. There is also a £50 cash prize for the entrant receiving most votes from exhibiting members. If there are not sufficient entrants the competition will not run.

The event takes place from 1 to 3 August (set up on 31 July). Stands are allocated on a first come first served basis, with no selection, and a wide range of styles and qualities of work is on show. There are many visitors to the show, lots of them are regulars, and most leave the place laden with carrier bags full of pots. It is a great chance to meet other potters, meet the pot-buying public, and generally get a feel for what's going on with ceramics today. If you haven't visited the show to date, you really should! You can see who is participating this year at the Potfest website - [www.potfest.co.uk](http://www.potfest.co.uk).

**More than 60 of this year's exhibitors are NPA members.**

Last year, Gary Thomas won both the public and the potters' vote, and consequently picked up two prizes. So, if you are eligible, please get in touch and I'll send full details out nearer the time. We will try to arrange for the work to be delivered by an exhibiting member who lives close to you, to keep your costs to a minimum. If you would like to attend for a day, you can help out on the NPA stand, and also have a chance to look around the show.

**To apply, email [barbara.wood99@btinternet.com](mailto:barbara.wood99@btinternet.com), or phone 01759 318146 by 15 July.**

\* An NPA selected exhibition is one that is organised by the NPA exhibitions officer. Participating in a regional group exhibition does not exclude you from this opportunity.

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## Event Listing with Craft & Design

Dianne Cross wrote in the last issue to inform members that we can now have events listed on the craft & design website and magazine. There have been few takers so far, so here's a reminder:

This is how it will work:

Any event organised by a regional group or NPA committee can be listed. Also, if five or more NPA members are participating in an event, eg. open studios, joint exhibition, workshop, lecture, this can be listed along with one image.

The information should be sent to Dianne Cross at [diannecross.npa@gmail.com](mailto:diannecross.npa@gmail.com) in plenty of time to meet publishing deadlines (website entries can be added at short notice) and should contain all relevant details – dates, opening times, location, event and participants details and so on.

If you're not sure just e-mail Dianne.

To see how the listing will look, go to [www.craftanddesign.net/craft-guilds/](http://www.craftanddesign.net/craft-guilds/) and select Northern Potters Association.

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Gallery 49, 1 Market Place, Bridlington, is pleased to announce an exhibition of work by the late Geoff Morten, and his widow, NPA member Jenny Morten, from 9 August to 15 October.

The title of the show, **Full Circle**, references the couple's journey from childhoods in Yorkshire, through a lifetime as artists working in London, Richmond, California and now Bridlington, East Yorkshire. The couple collaborated in showing their work many times, and since Geoff's early death in California in 2009, Jenny has moved back to England to continue making her ceramics, and to promote Geoff's paintings.

The influence of living in California for 10 years is evident in both artists' work. A vibrancy of colour spills out from Geoff's canvasses and prints to appear as soft pastel shades on the smooth shell like surfaces of Jenny's ceramics.

You are invited to the opening of the show from 2-4pm on Saturday 9th August 2014 at:  
Gallery 49, 1 Market Place, Old Town, Bridlington, East Yorkshire YO16 4QJ  
Refreshments will be served.

Jenny Morten is a Professional Member of the Craft Potters Association.



**Aquaramics** has recently moved premises to 23 Firs Parade, Matlock. This move is a great opportunity for me and the public as the new premises are bigger so now I can offer tuition, group classes and various craft workshops.

Being busy is always a nice problem for a potter, how ever I finally found time to develop my ideas for moving into some earthenware. This image is the result of my first real attempt of these glazes. This work was taken to Patchings art festival and proved very popular with the public and sold most of my stock in this style. Now I have the base glaze I can develop better and brighter colours.

My next event is Pottfest in the Pens Aug 1st-3rd 2014 where my usual stoneware and the new earthenware work will be on display.

**AQUARAMICS**, 23 Firs Parade, Matlock, DE4 3AS - Tel 07875 535896, [www.aquaramics.co.uk](http://www.aquaramics.co.uk)  
[aquaramics@hotmail.co.uk](mailto:aquaramics@hotmail.co.uk)

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## Welcome To New Members

Emma Dugdale	Blackpool	Lancashire
Janet Hayton	Appleton Le Moors	N. Yorkshire
Gwen Humble	Saltburn-by-the-Sea	Cleveland
Kay Kennedy	Rossendale	Lancashire
Rob Sutherland	Selkirk	Scottish Borders
Marion Walsh	Accrington	Lancashire

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

Subscription Rates:

**Individual**

£22 (if paid by standing order)  
£25 (if paid by cheque or Postal Order)  
£30 (for overseas members)

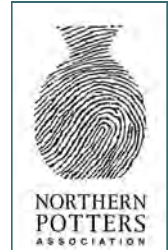
**Joint membership**

(2 members at one address) £34 (has to be paid by standing order)  
Full time student/unwaged £10 (has to be paid by cheque or PO)

(please send evidence of eligibility e.g. photocopy of SU card, UB40 etc.)

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**



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)

**Ceramic items for sale**

glazes, raw materials, oxides, stains, and miscellaneous tools and equipment are for sale for collection from Levens, near Kendal.

For a list and full details contact Otaia Johnson - [petotajohnson@msn.com](mailto:petotajohnson@msn.com), phone 01539 560919

**Equipment for sale from the studio of the late Derek Clarkson**

**Podmore pug mill**

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Presently wired for 3 phase £250



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Please contact N.P.A. member David Horsfall

Mobile: 07792153591 or E-mail

[suehorsfall2003@yahoo.co.uk](mailto:suehorsfall2003@yahoo.co.uk) for other information  
or to arrange viewing at Bacup, Lancashire

**NORTHERN POTTERS ASSOCIATION**  
**Financial Statement as at 31st March 2014**

<b>RECEIPTS</b>	2014	2013
Membership Fees	10128.00	10520.30
Events Income	4743.95	7696.48
Events Expenditure	4483.29    260.66	6573.90    1122.58
Interest	13.33	14.07
POS Admin Charges	195.00	60.00
POS Trans Charges	-104.42	-137.05
Interest received -Deposit Account	0.00	0.00
Sundry Income	124.85	198.00
	<b>10617.42</b>	<b>11777.90</b>
<b>EXPENDITURE</b>		
Committee Travel	1442.25	1702.20
Exhibition Travel Expenses	871.94	3370.13
Postage & Stationery	194.48	269.02
Insurance	390.93	390.93
Publicity	147.95	0.00
Website Expenditure	585.00	525.00
Newsletter	7627.98	7632.93
Less Adverts	913.00    6714.98	654.00    6978.93
Sundries	841.98	715.01
Auditor	350.00	300.00
	<b>11539.51</b>	<b>14251.22</b>
Current Surplus/Deficit	<b>-922.09</b>	<b>-2473.32</b>
<b>BALANCE SHEET</b>		
<b>Assets</b>		
Yorkshire Bank Current Account	230.84	-544.80
Co-op Bank Current Account	9482.79	11180.52
CIE Balance in Bank	669.96	669.96
Special Deposit in Bank	0.00	0.00
	<b>10383.59</b>	<b>11305.68</b>
<b>Liabilities</b>		
Accumulated Funds	10905.68	13379.00
Current Surplus/Deficit	-922.09	-2473.32
Timing Adjustments	400.00	400.00
	<b>10383.59</b>	<b>11305.68</b>

Alan Birchall, Honorary Treasurer

## Potting with Monty - Dan Bridge

About this time last year, I finished another long day of plumbing and potting, made myself a brew and loaded up Facebook. I was reading through my friend's statuses and scrolled down to an advert that caught my attention. It was for an opportunity to have an experience that would involve being trained by a master craftsman of a particular genre within the crafts. Pottery was on the list so I filled in the application and thought nothing of it... until I received a phone call from a television company asking various questions about me and my pots.

This carried on for about four weeks until they invited me to go for an interview at their office in central London. Of course I said yes, anyone else would. The interview was very relaxed and informal. It lasted about an hour, and then I came back to Burnley waiting for post, emails or phone calls for a 'yes' or a 'no.' One week later they rang and invited me to take part in a programme that would involve four weeks training and filming in the Cotswolds. I arrived at the hotel the night before, unsure of what to expect with a feeling of angst and excitement. There I was greeted by the producer, who introduced me to Mandy Dodd, one of the other apprentices. There was one more contestant, who was not due to arrive until the morning as she had to fly in from Ireland.

The following morning Mandy and I met in the foyer at reception at about 9am and the film crew drove us off to Whichford Pottery. We pulled up outside an old, beautiful barn with various sized plant pots scattering the grounds. We all headed for the canteen for a brew while the film crew were rushing around outside preparing for the first introduction/meeting with Monty. At this point Ashleigh arrived, we were briefly introduced then asked to go back to the entrance and walk in to meet Monty... So we did...once, twice, three times, even four. This was the routine I would have to try and get used to over the next four weeks.

By the time we had been introduced to Monty, Jim and Adam (another four times) it was lunch time. There was a local pub, a short walk from the pottery, which made lovely warm pub grub for us every day.

Task one was to make a jug, so we did. Ashleigh was not keen on



this. She had decided this experience was not for her and left to make way for Babs to join on the other tasks.

Task two was to make a pair of scaled down 17<sup>th</sup> century Baroque style urns for Sir Roy Strong's critical eye. During this task I threw about 30 smallish urns and some full scale, just to try because we had as much clay as you could possibly imagine. I picked two of my scaled down urns for firing even though I preferred my full sized ones.



We were driven to the first location the following morning. After waiting in the cars for what seemed like hours we were 'miked up' and sent off to a section of the gardens they deemed fit for live execution. On a path with a pasting table covered with white linen, he began the onslaught. Too small, unimaginative handles and it would look better without the relief! (I agreed with all of the comments made that day by him). As a viewer, you saw a massively edited section of the episode and were led to a unanimous conclusion...

Task three was to make a tea set for the Goring Hotel in London. This, somehow for me, was more detached from reality than task 2. It was for a particular room where Kate Middleton stayed the night before her wedding. The example tea set was slip cast and every cup and saucer throughout the building was also. They asked us to make a tea set "fit for the Queen". We spent a good hour or two taking photos and generally messing with stuff to annoy the PR girl.

We arrived back in Chipping and didn't start any work until the next day. We arrived at the pottery and were made to wait further for an 'on camera' brief and demo which took until lunch, for which the pub provided warm food. Lovely.

We started to make shortly after 1pm, but then had to be interviewed for about 30mins each. Now it's mid-afternoon and I'm just starting, so I make some pots. Home time at 4pm and my pots were too wet to wrap so I left them low down away from drafts and heat till the morning. I managed to cover some with cling film but I really would have preferred to stop at the pottery and finish them. My mornings start at 5am so I wandered around the village until the breakfast was being served at the hotel, ate breakfast and waited in my room till 8.30am. Then I



met Mandy and Babs in the reception as usual. We arrived at the pottery at 10ish by which time my pots were too far gone to turn and dry. Throw them away and start again. I made a couple more then it was interview time for another 30mins, then lunch. Unfortunately the clay was not waiting for the other priorities like lunch and talking to a black box with a round thing on the front, carried by two or three people. I had to remember that this was the reason I had the privilege of being here.



Initially I thought we would slip cast but it was to be throwing only. That's fine but Monty went to Wedgwood to make a slip cast teapot fit for the Queen. Mmm... While we were throwing porcelain and having difficulties drying too fast and not fast enough, Babs, Mandy and I were experiencing real problems with cracks, warping and timing, but I was in somebody else's studio, who employed about 30 other staff. I was very aware that I was disturbing their day, not to mention the embarrassment of these professional potters having to be quiet while I talked gobbledegook to the black box thingy. Whatever stage the clay was at, it was against insurance issues to be at the pottery without film crew presence.



Everything started to collapse; all three of us were rushing and making mistakes (in-between the interviews of course). There just weren't two 'full' weeks for making and firing due to the time consumption of interruptions for interviews, lunches and more interviews.

I learnt a lot about being a professional potter and everyone at Whichford Pottery was very friendly but most of all, tolerant. The

whole experience was fantastic and I thoroughly enjoyed myself. Some see it as failure. I see it as another one of clay's great learning curves and anyone who plays with mud knows you just pick yourself back up and do the whole process again.

images:

- 1 Dan, Babs and Mandy
- 2 Whichford plant pot, freshly thrown by Adam
- 3 Whichford's Pottery Garden
- 4 Adam drying a section of his pot
- 5 Dan's 'scaled down' urn
- 6 Sir Roy Strong's garden
- 7 The Royal Suite at the Goring
- 8 Example tea set used at the Goring
- 9 Dan's test piece with original glaze
- 10 Dan's tea set in its display box



*'Monty Don's Real Crafts' can still be seen on 4 OD*

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## Feel the Fear - and Do it Anyway - Stephen Green

A few months ago Barbara Wood said "Isn't it about time that you wrote an article for NPA News" so obviously I have been putting it off ever since.

Today I thought, I have all my galleries stocked and most of the work for Potfest is done, so pour a large glass of wine and get on with it.

A bit about my pre potting life.

I was one of those who went into teaching for the security of a monthly pay cheque. I spent 32 years teaching ceramics and built up a thriving ceramics department that saw all 1,300 pupils experiencing clay on a weekly basis. The sad thing is, that when I took early retirement 4 years ago, pottery stopped dead. It makes me wonder where the next generation of potters is going to come from.

I have always made pieces for friends and family but it was 8 years ago when a friend asked me to put my work in her gallery that I started to sell commercially. Much to my amazement, it was a success and gave me the confidence to approach other galleries and apply to sell my work at Potfest (which I have done for the past 6 years)

I use a variety of building techniques from slab building to sculptural work. However, my main focus of production is coil building. I use this technique when producing all my vessels and bowls. This is a time consuming process carried out on a heavy duty banding wheel and involves turning and refining the shape using a variety of tools as the form develops.

My other two areas of passion are surface decoration and the production of exciting and original stoneware glazes that enhance and compliment the form of my work.

I use two main decorating techniques –

- a) Piercing - the piece is first dried to leather hardness then at this critical point I use a scalpel to pierce the surface to create individual and unique designs which can be used for a variety of purposes but primarily as light sources.
- b) My second form of surface decoration is hand applied clay either in very thin coils or thinly rolled out clay shapes. These are built up over the entire surface to produce Art Nouveau inspired designs that hopefully enhance the form.

Before firing each piece, various oxides are applied to the surface, and the work is then bisque fired to 1000°C. My glazes are applied by pouring over the surface. Due to this unpredictable glazing technique, you can achieve some stunning effects (as well as some monumental disasters).

The glaze firing is usually between 1240°C and 1250°C.

Over the past 4 years I have see some massive developments and advances in my work. Of course, when running a business, you cannot neglect continuing to produce your "Bread and Butter" pieces, but alongside this, I am constantly striving to create ever more new shapes, designs and glazes.





Recently I have been experimenting with producing sharp angled “Art Deco” designs (one of which you can see in the attached images).

Glazing is something in which I am hugely interested. As I work in stoneware, over the years, I have enhanced my glazes by using various oxides under them. I am currently experimenting with making electric fired stoneware glazes more flamboyant and hope to develop this area in future work.

Some of my recent work has developed as a high firing earthenware glaze (Red Peony) which has proved very popular, when combined with copper oxide painted under the glaze, it gives a vivid green which works perfectly on both plain and decorated forms and almost looks like it has been produced in a reduction firing. I am hoping to develop this glaze and expand the colour range in the coming months.



Over the past 4 years since becoming a full time potter, I could not have imagined how far my journey would take me. I was awarded the Craft&Design Gold Award for Ceramics and overall Maker of the Year 2010 and in April 2013 I was featured in Lancashire Life. I have been invited to exhibit at numerous events and more importantly I have met some amazing potters – Veronica Ballan, Steve Valentine, Laura Hancock, Lizi Pickup and Jacquie Cross to mention a few. Also, I would like to thank my fantastic kiln man and friend Dylan Cross of Northern Kilns who I could not live without.

The potter’s life is unique and I would thoroughly recommend it to anyone – Feel the fear and do it anyway !

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## Regional News

### North East

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

Some of our members have been involved in exhibitions and open studios this Summer. This August several members will again be exhibiting with the Roseberry Ceramics Group at Ormesby Hall (National Trust) near Middlesbrough. The exhibition will be open for four weekends in August, finishing on the late Bank Holiday Monday (25th August). The opening times are 1.30 - 4.30pm (normal N.T. admission charges apply ).

We are in discussions with Durham Cathedral and the Oriental Museum (Durham University) for proposed exhibitions in 2014/2015.



### East

Co-ordinator: Lesley Anne Greene  
Email: lesleyannegreene@gmail.com  
Tel: 01943 431823

It was great to catch up with fellow makers and Northern Potters at Ceramics at the Mill which was organized by Julie Miles as part of Craft and Design month. From April to June NPA East members have been busy exhibiting in York Theatre Royal, Zillah Bell Gallery Thirsk, Wetherby and York Open Studios and the Turnstone Gallery in Sandsend.

It would be great to hear and share how people are getting on. So don't forget you can send me your summer e-fliers / Invites, info etc to forward to members in this region.

(Please try to send a week in advance of the start date)

Anyone interested in arranging / hosting a local potters get together? please do get in touch if you would like me to forward info /request other members in your area .



### South East

Co-ordinator: Brian Holland  
Email: brianhollandceramics@yahoo.com  
Tel: 01909 724781

I hope everyone is enjoying this glorious summer. Earth and Fire at Rufford saw several of our members relieved that this year the weather was good - let's hope it stays fine for Hatfield as well.

Jim Simpson, Darrell Milnes and Steve Booton had a successful POP UP SHOP in Sheffield Winter Gardens and by the time this is printed many members will be preparing for POTFEST. Do we ever get a Summer Holiday!

The next meeting of the SE Group will be at Brian Holland's studio, and will be a RAKU day. Please bring pots that you wish to Raku. A basic alkaline frit glaze and oxides will be provided, as will kiln, burner, gas and combustibles, but please bring any other materials that you wish to experiment with, or that you could add to the experience.

Also please bring a contribution for lunch. Meet at 11.00 am and continue until whenever!  
Members from other areas are most welcome.  
Enjoy the rest of the summer.



## South West

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



We had another successful exhibition at the Old Parsonage in Didsbury on the Spring Bank Holiday weekend. We now have that weekend booked for the next two years!!  
Altrincham College of Arts has invited us back this autumn - there is still room for more if anyone is interested.

We also have an opportunity to exhibit at The Plantation Garden Centre near Plumley, just south of Knutsford. This is a very nice, family run Garden Centre with excellent cafe. We are looking at 3 to 4 weeks August running into September. They would handle sales with 20% commission. In return we would do some demonstrating.  
[www.visitplantation.co.uk](http://www.visitplantation.co.uk)

I will be in my workshop on Friday 1st August between 11.00am and 4.00pm if people would like to pop in for a brew, share ideas and maybe have a go at throwing. If people are interested in any of the above please contact me.

## West

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



Exhibitions and Events in the region with members taking part:

'Ceramics at the Mill', Higherford Mill, Barrowford, 9th, 10th and 11th May.

Degree Show with student members taking part, 16th -24th June.

Silverdale and Arnside Art, Craft Trail, 27th-29th June.

Members are continuing to support 'Burnley Arts Centre' – Artisan Market, every second Sunday of the month.

Further applications/information for this relatively new venture from [market@burnleyyouththeatre.org](mailto:market@burnleyyouththeatre.org)

Skipton 'Art-in the Pens', 16th, 17th August.

PR1 – UCLAN, 'Westside' – Monday 15th September – Friday 3rd October

Garstang Arts Centre – 15th November – 13th December – wall hangings only.

As mentioned in the last newsletter we are still waiting for confirmation of dates for the International Ceramic Studios, Keszket, Hungary. Hopefully this year but as time is short it could be next year.

Next meeting to coincide with the Degree Shows at UCLAN on Monday 16th June and afterwards at the 'Ale Emporium'; our themed ceramic piece is ' June'.

## 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



July and August are going to be a busy time for us in the North West. We are looking forward to the Poffests, the Richard Slee exhibition at Tullie House and various exhibitions at Greystoke Church near Penrith. No plans for a social at the moment but I will email members if this changes.

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 Jim Simpson - [jim@handmadestudiopottery.com](mailto:jim@handmadestudiopottery.com).

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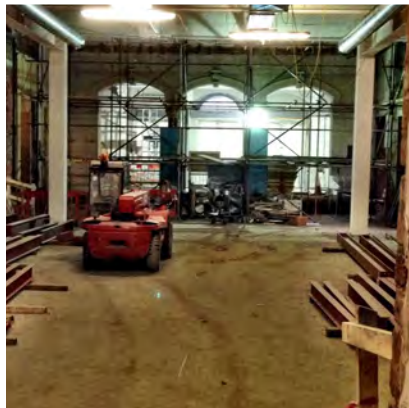
## Watch this Space - Ann Decker

What an eye opener. Recently, some members of NPA were guided on a memorable tour - behind the construction at the York Art Gallery. Our guides, Lorna Sergeant, the Gallery Manager, and Helen Walsh, Assistant Curator of Decorative Arts and NPA member, imagined the scaffolding away to reveal the architectural features of this Grade II listed building that has gone through a few changes since it was built in 1879. This transformation, to be opened in spring/summer 2015, will bring to life a long-held dream for art and ceramics lovers. The reclaimed space and liberated light on the upper level combine to make the Wall of Pots and adjoining Ceramics galleries truly spaces to enjoy.

Right now, everywhere, are girders, scaffolds, newly-laid concrete, electrical wiring, protective wrapping. Arched windows and glass ceiling panels peep through the organised chaos on the second floor. However, when the spaces are ready, pots from the permanent collection will be displayed in five large glass cabinets between decorative cornices along each side of the great hall. Two smaller galleries for pots will be installed on either side of the large gallery. One of them will be a handling room where pots can be picked up and viewed up close. At the front of the galleries there will be a viewing deck overlooking the reception area below. With high glass ceilings, open spaces and a huge variety of pots these galleries will be fascinating to visit.

The marvels continued as we walked on scaffolding where the balcony at the back will be, looking onto the Artists' Garden. On the main floor at the back, for the first time, lorries delivering paintings and ceramics, will pull up to the delivery port and unload and load works of art in an environmentally secure way - a big deal when borrowing from other collections. At the front, there will be a large, light reception space sharing the glass ceiling with the pots on the upper level. Marble columns, discovered behind cladding, will be freed to welcome visitors. To the right a café will beckon through reception or through restored period doors leading to the outside.

The refurbished York Art Gallery, the new Centre of Ceramic Art, promises to be an exciting venue. Watch this space!





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### RAKU & CRAQUELLE GLAZES



*Please do not hesitate to contact us for further information*

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

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

## If you use Clay - You need CTM Potters Supplies



Manufacturer of Contem Underglazes ♦ Mail Order and Collection

Stockist of Valentine Clays & Scarva Earthstone Clays ♦ Distributors for Spencroft & Potclays range of Clays  
 Raw Materials ♦ Frits ♦ Colouring Oxides ♦ Tools & Equipment ♦ Potters Wheels ♦ Rohde Kilns  
 UG Pencils ♦ Contem Underglazes ♦ Raku & Crackle Glazes ♦ Stains ♦ Scarva E/W & S/W Glazes ♦ Slips  
 Kiln Furniture & Shelves ♦ Bead Stands ♦ Brushes ♦ Bisqueware & Bisque Tiles ♦ Ceramic Fibre Blankets & Paper

5% discount to potters association members (excl. direct deliveries of clay, and machinery/kilns/wheels)

[www.ctmpotterssupplies.co.uk](http://www.ctmpotterssupplies.co.uk)

DOWN-LOADABLE CATALOGUE AVAILABLE ON THE WEBSITE

Unit 10A, Millpark Ind. Estate, White Cross Road, Woodbury Salterton, Exeter EX5 1EL 01395 233077

Unit 8, Broomhouse Lane Ind. Estate, Edlington, Doncaster DN12 1EQ 01709 770 801

**Viv Rumbold - Plate,**  
inspired by Kandinsky, slip  
decorated earthenware  
with underglaze velvets  
and sgraffito, 10.5"  
diameter

