

£2

Free to
members

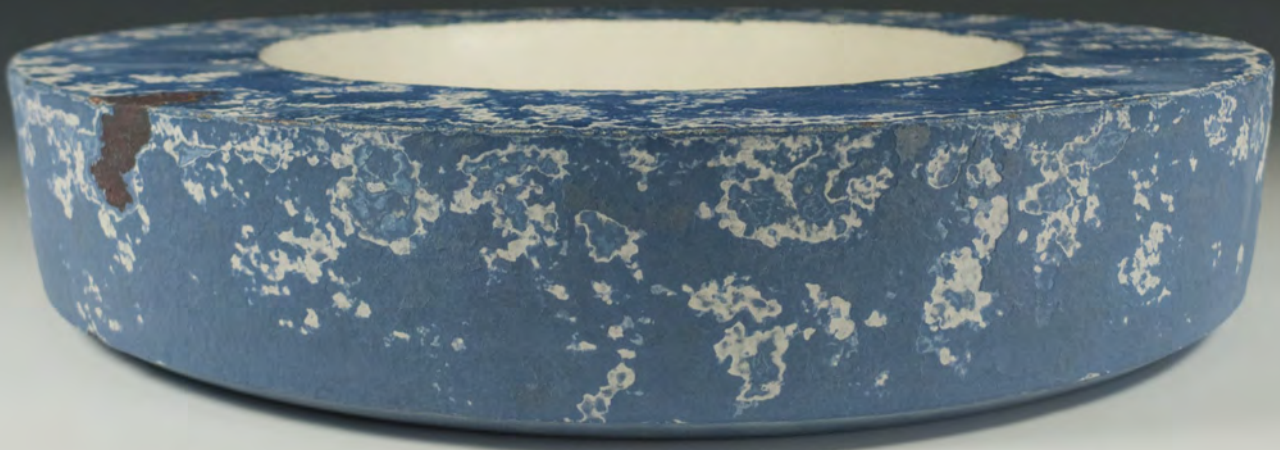
NPA NEWS

The magazine of the Northern Potters Association



November - December 2014

www.northern-potters.co.uk



in this issue:

Rufford with a Drill and a Screwdriver, Little things Mean a Lot,
Fragile in a Fragile Landscape, A Visit to Guldagergaard

Editor's Comment

Already, we've reached the final issue of 2014 - I don't know where the time's gone, but am determined to be a bit more productive in actually making ceramics next year. You can help by sending in lots of interesting articles and pictures so that I can spend more time in the studio! We have another packed issue, with some really interesting pieces from Alex McErlain (a double helping, thanks Alex), David Wright (limbering up for his regular contributions as Exhibitions Officer), Caroline Lee, and Christine Hurford.

Alex's first piece (page 9), about the recent ceramics sale at Adam Partridge's auction house, is surely enough to whet the appetite for the next sale. I did spend a few hours reading through the entire catalogue, making a wish list of pieces and makers I'd love to add to my collection, but (perhaps fortunately) was otherwise occupied on the day of the sale, and forgot all about it until later - that probably saved me a considerable sum!

David's report on helping Pollie and Garry Uttley with their momentous exhibition at Rufford (page 10) highlighted one difference between staging your own show, and organising an NPA show. We don't have the luxury of spending much time beforehand considering where every piece will go, and deciding on the exact layout - it's much more 'seat of the pants', revising and refining as you unpack the work. There is usually a bit of a plan, but it has to be flexible. As volunteers, our helpers can't be expected to give up as much time as you might put into your own show, but we still produce attractive and successful exhibitions when we get the chance!

Caroline's inventive use (page 12) of now readily available technology to simplify monitoring her kiln remotely is a great tip - if you've got any similar suggestions to share, please send them in.

Christine certainly put a great deal of effort and planning into her participation in C-Art this year (page 16), and is very lucky to have so many good friends willing to help her on a daily basis. It must have been stunning, as a visitor walking in the Lakes, to come across the impressive sight of hundreds of ceramic dragonflies, 'hovering' over an upland waterway.

And finally, Alex's article about his visit to Guldagergaard (page 18) shows what a difference an imaginative approach to sharing information can make. Adding humour to a simple glaze test, demonstrating the effect of location in a kiln by using glass shelves must enhance the experience for visitors.

Cover :

James Faulkner, Large Blue Bowl - thrown stoneware with multiple layer eroded slip and glazed bowl area

Barbara Wood

Your Committee

Barbara Wood Chair & Newsletter
Old Mills, Seaton Ross, York, YO42 4NH
Tel: 01759 318146
Email: barbara.wood99@btinternet.com

Helen Walsh Vice Chair
York Museums Trust, Manor Chambers,
26A Marygate, YORK, YO30 7BH
Email: helen.walsh@ymt.org.uk

Alan Birchall Treasurer
Red Lion Cottage, 228 High Road, Chilwell,
Nottingham, NG9 5DB
Tel: 07709 509985
Email: doc.albirchall@ntlworld.com

Julie Ward Secretary
45 Whitestone Dr, York, YO31 9HY
Tel: 01904 611895
Email: jgward@hotmail.co.uk

Margaret Lawrenson Membership
'Seven Firs', Kemp Rd, Swanland, E.Yorks, HU14
3LZ
Tel: 01482 634784
Email: margaret@sevenfirs.karoo.co.uk

David Wright Exhibitions
david.wright52@virgin.net

Sylvia Holmes Exhibitions Admin
Chapel Farm, Thixendale, N Yorkshire, YO17 9TG
Tel: 01377 288340
Email: sylviaholmes.npa@gmail.com

Dianne Cross Publicity
Email: diannecross.npa@gmail.com

Jim Simpson Coordinator for Regional Groups
Email: jim@handmadestudiopottery.com

Olinda Everett
Email: olindaworks@yahoo.com

Lesley Nason
Email: lesley.nason@bopenworld.com

Neil Pitts
Email: neil@napceramics.com

For website updates:
John Cook
Email: mr.jccookie@googlemail.com

in this issue

Editor's Comment		page 2
New Books	(Roger Bell)	page 4
Book Review	(Roger Bell)	page 4
Exhibitions	(Barbara Wood)	page 5
Short committee minutes		page 6
Diary		page 7
West Dean College - Short Courses		page 8
SOLD!	(Alex McErlain)	page 9
Rufford, with a Drill and a Screwdriver	(David Wright)	page 10
Little Things Mean a Lot	(Caroline Lee)	page 12
Annual CoCA Lecture & York Art Gallery		page 13
Members' Gallery		page 14
Fragile in a Fragile Landscape	(Christine Hurford)	page 16
A Visit to Guldagergaard	(Alex McErlain)	page 18
Isle of Man property for sale		page 20
Welcome to New Members		page 20
Regional News		page 24
On the Shelf	(Barbara Wood)	page 26

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. Only listing may be reproduced without the permission of the editor.

next issue

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

by 27 December 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. The chance of them being included is improved if you make it easy to do so!

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

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

New Books - Roger Bell

The Handbook of Glaze Recipes	Linda Bloomfield	30.00
Pots & Tiles of the Middle Ages	Maureen Mellor	20.00
Vessel Sculpture 2: German & International Ceramics Since 1946	Ed O Thormann	45.00

Book Review - Roger Bell

PORCELAIN

Publ: Bloomsbury

Vivienne Foley

£19.99

The stated aim of 'Porcelain' is to provide an 'inspiring practical guide', and this it does. The list of chapters and order are predictable:- History; What Is Porcelain?; Workable Bodies; Working Methods; Forming & Finishing; Glazes; Firing; Faults & Remedies plus the usual appendices. It would be perverse not to follow this pattern. The basics are covered remarkably comprehensively in 140 pages of clear text with interesting and relevant photos.

It is obvious throughout that the author is completely on top of her material and has thoroughly researched her subject and potters both current and historical who work with porcelain. One thing I particularly like in Foley's text is that it is logical and thorough but maintains readability. Necessary technical information is included but does not overwhelm. For those starting out with porcelain the table of the properties of 15 porcelain bodies from Potclays and Valentines could prove an invaluable timesaver. It details type of work; translucency, texture and colour; firing range, plasticity; turning properties; and plasticity after reclaiming.

Foley has been making sculptural vessels in porcelain for 40 years in Ireland, and many of the illustrations included are of her own work. She also includes the work of potters from around the world. The 10 from the UK include Felicity Aylieff, Edmund De Waal, Tanya Gomez, Christine-Ann Richards and Paul Scott. Other names familiar to me are Michael Flynn from Ireland, Dorothy Feibleman from the USA, Jung Hong Park from Korea and Valeria Nascimento from Brazil. From these you can see that the makers range from exquisite thrown pieces to enormous, figurative and non-figurative, to sculptural pieces that look impossible to make, let alone fire and survive moving around.

Yet again Bloomsbury (previously A & C Black) have brought out a useful book at a reasonable price.

Advertising in NPA News

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

Exhibitions - Barbara Wood



Northern Fire opened at the Ropewalk, Barton upon Humber, on Saturday, 25 October, and was well attended by artists and guests. Several sales were made, and hopefully these will continue during the run of the show (until 30 November). There were many positive comments from visitors on the high quality and variety of work being displayed. The catalogue produced by the gallery will be a good reminder for people considering purchasing in the future.

With 20 artists participating, we managed to find sufficient plinths and shelves for each one to have a separate space, which was quite a treat. Alison Brayshaw and David Wright helped me with the set up on the Wednesday (thank you both), and Richard Hatfield, Ropewalk's exhibitions officer, was wonderful throughout, with plinth making and

painting, hanging all the wall work, and generally doing whatever was required without obvious complaint. On the Thursday, I only had slight titivation of the layout and some light labelling to do.

I volunteered to take on the organisation of this show mainly because I love the venue, and have enjoyed working with Richard in the past. It is the first time in my NPA experience that only one artist had to be reminded to submit their form after the deadline had passed, so I suspect Sylvia has trained you all well in my absence!





Any unthemed group show involves more compromise than might be necessary in a solo or self selected show. A self selected group of artists would generally know the work of the other participants before agreeing to go ahead, and so you would expect the work to be complementary in some way, more so with a solo show. With a group selected by a panel from open applications, it isn't possible to consider this - the panel are looking at the quality of the work and selecting based on achieving a perceived standard. This can lead to a great variation in the work, which can be challenging to display.

With work being removed when it is sold, some spare stock must be immediately available, so that no obvious gaps appear. This might mean that an artist's 'favourite' piece may not be in the initial display, but the display must not be dependent upon a particular piece remaining in place ('sorry, you can't buy that or we'll have an empty plinth'). For this show, as for most, we need to make significant sales to cover NPA's costs, so it is in our interest for work to be removed when it is sold, as it allows us to get something else out and hope to make another sale.

Short Committee Minutes 18 October 2014

The minutes from the previous meeting were approved and signed.

Exhibitions: Northern Fire at The Ropewalk 25 Oct - 30 Nov 2014. Possible future venues being explored are Cartwright Hall, Gallery Oldham, Upfront Gallery and Platform Gallery. Potential venue at Storey Gallery, Lancaster for March/April 2015 - unfortunately time-scale and facilities not suitable for a selected NPA show, and the regional group will be contacted. **Publicity** is in hand for the Northern Fire exhibition. It is hoped to add an NPA Facebook page/group in the near future. **Events** National Year of Clay 2015 is a marketing campaign and due to funding constraints likely to be web-based with organisations and individuals encouraged to advertise events, provide information etc. The CoCA lecture is on 1 November. **Newsletter** printed and in the post. **Website** enhancements including a gallery of images linked to members' pages and improved functionality on mobile devices are being tested. **Finance** Yorkshire Bank balance £1118, Co-operative Bank balance £8932 this is likely to dip below the agreed minimum and it was discussed which NPA activities are adding to or reducing this balance. **Membership** 466 memberships including 14 joint total 480 members. **Regional Groups** reports in the newsletter although committee requested that reports are received before the next committee meeting so that items can be discussed if needed **AOB** NPA archive to be stored by the secretary. **AGM 2015** to be held in York Sep/Oct 2015 **Date of next meeting** 7th December 2014

Diary

- 9 - 13 November **Expressing Essence in Ceramic Form** - NPA member Antonia Salmon is running this course at West Dean College, Sussex. westdean.org.uk
- 15 November **Tactile Techniques with Clay** - workshop with NPA member Rachel Wood, Rufford Craft Centre, rachel.wood2@tiscali.co.uk for details
- 15 - 16 November **Art in Clay**, Farnham, includes NPA members Adrian Bates, Steph Black, Jill Ford, Pratima Kramer
- 16 November - 13 December **Ceramic Wall Art**, Garstang Arts Centre, NPA-W exhibition- pv 16 Nov, 2 - 4pm
- 20 November Alison Britton gives the **Henry Rothschild Lecture**, Shipley Art Gallery, Gateshead - doors open 6pm
- until 22 November **Dancing with Clay** - solo exhibition by NPA member Brian Holland at Cupola Gallery, Sheffield
- 22 - 23 November **Art & Clay**, the Atheneium, Leasgill, LA7 7EX - includes NPA members Gwen Bainbridge, Rebecca Callis, Nigel Edmondson, James Hake
- 22 November - 14 December **Inspired - NENPA exhibition** in the Galilee Chapel, Durham Cathedral - contact toria.leeks@hotmail.com for details
- 23 November **Holmfirth Art Market** - includes NPA members Ian Marsh, Lesley Nason
- 28 - 30 November **Christmas Craft Fair**, Brewery Arts Centre, Kendal, includes NPA members Gwen Bainbridge, Rebecca Callis, James Hake -breweryarts.co.uk/art
- 29 - 30 November **Christmas Art & Food Market**, Harley Open Studios - harleygallery.co.uk includes NPA members Sue Candy, Emma Williams and Penny Withers in the market, and Rachel Wood's open studio
- until 30 November **Northern Fire**, selected NPA exhibition at the Ropewalk, Barton upon Humber, DN18 5JT
- 30 November **Holmfirth Art Market** - includes NPA members James Oughtibridge, Karen Howarth
- until January 2015 **Winter Warmers** at Towneley Hall, Burnley , NPA-W exhibition
- until 11 January 2015 **Winter Crafts** - Platform Gallery, Clitheroe, includes NPA members Rebecca Callis and James Hake
- 26 February - 4 April 2015 **NPA-SW exhibition** at Althrincham College of Art. open Saturdays only. contact clive.weake@gmail.com for details
- 23 - 25 May 2015 **NPA-SW exhibition** at The Old Parsonage, Didsbury

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

West Dean College - Short Courses

West Dean College, Near Chichester West Sussex, PO18 0QZ



work by tutor Jane Abbott



work by a course student



work by tutor Susan Halls

Many people come back to West Dean College time and again to work with leading potters and ceramics artists. Short Courses in pottery and ceramics begin with throwing for complete beginners and you can then go on to build on skills, and learn how to coil, hand-build, sculpt and use glazes to complete your work. Courses are held in a dedicated, well equipped workshop. Be inspired by the ceramics collection at West Dean and the natural forms in the award winning Gardens.

Experience throwing pots on a potter's wheel with one-to-one tuition and your own wheel throughout the weekend. Learn the techniques and processes for completing pots. **Throwing and turning for beginners** with Alison Sandeman (7 – 9 November £247) or with Louisa Taylor (16 – 18 January £247).

Learn how to make ceramic spoons using hand building and surface decoration techniques. **Make ceramic spoons** (14 December £126 Suitable for all) with Claire Ireland Use throwing and turning techniques in porcelain and stoneware in **Throwing teapots and teaware** with Tim Andrews (6 – 9 February £369 Intermediate).

Liberate your throwing practice, and taller or wider pots will become a reality as you progress to jugs, vases, jars and bottles. The concept of making pots that do not need turning is also introduced. An ideal course for anyone keen to improve and develop their throwing. **Tall and wide - expanding your throwing skills** with Alison Sandeman (5 – 10 April £588 Intermediate).

Jane Abbott will teach you the technique of slab building in clay to make vessels, bowls and jugs. Create ceramic forms by joining slabs together and decorating with coloured slips ready for a bisque firing. **Hand-built ceramics with coloured slips** (10 – 12 April £237 Suitable for all).

At the end of your pottery course, you may either leave your work to be glazed and fired at the College, book a place on a one-day course to decorate and glaze it yourself, or take your pieces away with you unfired for completion elsewhere.

ACCOMMODATION AT WEST DEAN

Stay with us and wake up to beautiful views over the Sussex Downs in the stately splendour of a country mansion. The bedrooms are a mixture of contemporary and traditional styling. From £95 for a weekend. Accommodation includes dinner and breakfast.

FURTHER INFORMATION For more on what's on at West Dean, to browse the Short Course FLIPBOOK or to book a Short Course and obtain a 5% discount visit www.westdean.org.uk. First time bookings receive a 10% discount. (Telephone booking only +44 (0)1243 818300).

SOLD! - Alex McErlain

A new specialist studio pottery auction took place on Friday 10th October at the Adam Partridge auction house in Macclesfield, Cheshire. With 380 lots on offer, this was a considerable sale in both scale and quality. The majority of the lots sold, with some pieces by potters such as Lucie Rie and John Maltby making very good prices.

A good number of Northern Potters were represented in the sale; for example there was crystalline glaze work by Derek Clarkson, a spectacular charger by David Lloyd Jones, early William Plumtre bowls and a group of pots by Pat Higginbotham whose work I hadn't seen for some time.

Auctions appeal to me in several ways. They provide the opportunity to see and handle interesting work, the chance to study things in detail and sometimes to be surprised. There is always the fascination of discovering something that has not been recognised by others and maybe to bag a bargain. I also enjoy finding pieces to add to my collection that have not been available to me before. This time I was fortunate to acquire a beautiful Crowan teapot and can now admire Harry Davis's unsurpassed skill in an object that I can make a brew in. I was both a buyer and a seller, letting go of some pots from my collection to make space for others. I enjoy the merry go round of pots finding new homes and this allows me to continue to indulge my passion for acquisition.



The sale featured a group of works by Edward Hughes which rarely come to the market. It came as no surprise that they all sold. Amongst some extremely large items was a gigantic garden pot by Svend Bayer that years ago had been the star attraction at a Craftsman Potters exhibition, appearing on the invitation card which was included with the lot. At £900 hammer price, someone got a lot of pot for their money.

I followed the auction live online and saw how important internet bidding has become to this market. This sale had been organised by Jason Wood who drew on his considerable knowledge of the field to identify works which included a number by some quite obscure potters. His involvement has meant this auction house will become a regular player in selling studio ceramics which more usually occur in southern based auction houses.

Adam Partridge intends to hold another studio pottery sale in the spring so watch out for details, you might be considering passing some items back into the market place or looking for some new works with luck, at a bargain price.

www.adampartridge.co.uk

Images: Viewing day at the auction. Photographs: Jason Wood.

Rufford with a Drill and a Screwdriver - David Wright

Inspirations of India realised.

Stand in the empty gallery space at Rufford; it seems vast, and the thought of filling the area with work is daunting. Those empty walls like huge, white brick canvasses; it echoes, and the far end of the room seems a very long way away.

When Pollie and Garry Uttley were offered the opportunity to hold an exhibition of their work to coincide with Earth and Fire, the thrill must have been tempered with the enormity of what lay before them. The concept of a show of their work and the inspirations drawn from many, many trips to India was very appealing, despite Pollie being diagnosed with Parkinson's disease, the chance to mount an exhibition to resonate with a wider audience, to capture the colour, noise and smell of India along with the diasporas and cultures of this vast country, was too great an opportunity to do something other than mount precious pots on white plinths.

In characteristic style, they set about making new work, dreaming up ideas for the show, discarding the impractical (well, some of them) and when we met up again they both acknowledged help was needed as the whole thing was getting too big.

I went to the gallery, just to stand and get an idea of scale and soak up the atmosphere, try to map out in my mind



how they planned to divide up the space. I need not have worried, when I got over to their studio and successfully completed my formal interview to see if I was up to the job, there, spread out on the table was an impressive scale plan on graph paper. There were files of notes, with catalogued work waiting to be allocated its space, and lists of different plinths available from Rufford.

An afternoon spent placing little paper cut out plinths and furniture, organising the space and which work was to go where, got glued down and the graph paper gallery took shape.

There is more to organising an exhibition than filling up space with work. There are the legislative and practical needs. Wheelchair access and space, room to stand and view, understanding the right amount of space for each piece, creating a narrative and journey, making a focal point to draw the eye through the space. Inclusion of textiles and Indian artefacts had been decided at the outset. A dowry chest, chairs, hanging textiles, dresses, whilst not forgetting the Kingfisher beer.

“Well that seems alright, see you in a couple of weeks David”.
“Oh and can you bring a drill, screw driver and a staple gun”?

When I got to site everything had been delivered. Boxes lined the floor, plinths and screens had been freshly painted, thanks to Chris Hoxey and the fantastic help and tireless efforts of the Arts Team. We spent two long days arranging and hanging wall pieces. One particular challenging arrangement of nine wall pieces, set in a diamond configuration looked great and well worth the effort. I lost count of the number of holes we drilled, the number of rawlplugs and screws used. I am now acquainted with the back and front of over 80 wall pieces and 50 plates and bowls.



There was of course some improvisation, some rethinking, but the final exhibition realised Pollie and Garry's dream, hugely successful, but above all the show achieved the original goal of telling a story and engaging with a wider audience.

Pollie and Garry will be exhibiting at International Ceramic Conclave, Habitat Centre, Delhi. 24th – 30th November 2014



Little Things Mean a Lot - Caroline Lee

It is often said that “little things mean a lot” and this saying is illustrated by a little DIY creation I am about to share. I wondered if others might find it useful also.

I am fortunate to share my life with 2 technically creative people, my son Christopher and my husband Andy, the latter of which will do almost anything for a bacon sandwich. Together they have dreamt up and built me a system which facilitates easier monitoring of my kiln’s controller when required. In fact, you could call it armchair monitoring!

My kiln is located in one end of the garage. Its controller is on the wall to the left of the kiln. My studio is formed from the other end of the garage. This garage is attached to our home. After finishing work in my workshop I like to shut the door and have a break. I still, however want to keep an eye on the kiln if it’s firing. I can now do this from upstairs or my living room or wherever I am in the house. As it is on the internet it could also be used outside the house and I’d just need to take my tablet computer or smartphone with me.

In possession of an iPad already, we bought a network-capable CCTV camera from Ebay (other on-line shopping centres are available!). The software that comes with the camera needed to be compatible with the viewing device, iPad in my case. The camera was inexpensive and just needs an electrical socket. Mounted on a rudimentary arm, it points at the digital readout of the kiln’s digital controller, filming it. It can work wirelessly if you are near enough to your router but Andy has wired mine directly to the router supplied by our internet service provider.



The cctv camera aimed at the kiln’s controller



The cctv camera

The camera is installed as an app, so I just need to turn on the iPad, select the camera app from the icons, and what comes up is a live video camera view of the kiln’s digital controller.

It’s quite a simple concept but it works well in making regular monitoring of an electric kiln simpler. Having, over the years, worked in many institutions where firings have to be done in one’s absence, I think this would work well too for example in some schools, colleges or studios where you just want that extra reassurance that everything is progressing normally.



View on the iPad

Annual CoCA Lecture and York Art Gallery

As I write this, the Clare Twomey CoCA lecture is a few days away, but bookings have gone really well, with more than 150 (free) tickets taken. We won't know until the day how many are NPA members, how many are Friends of York Art Gallery, and how many are members of the general public, but I hope our members are making the most of this opportunity.

NPA and the Friends are helping fund the event, and hope to continue to do so in the future, as it is a great chance for us to attract a big ceramic 'name' up north without incurring the total cost ourselves. It is good for NPA to invest in such educational and hopefully entertaining events, but we do need to be sure the number of members involved justifies the expense.

If there are any particular speakers you would like to suggest for the future, please let me know.

Thanks in anticipation to Azu Fletcher, Rick Welton, Ann Decker, Chris Utley, Sophie Hamilton and Alison Brayshaw who have all offered to help on the day.

Helen Walsh has outlined various ways in which NPA members can become more involved with the newly re-furnished York Art Gallery when it re-opens next year, and these will be communicated to members both by email and in the newsletter as they arise.

There will be opportunities for pot handling sessions, behind the scenes tours, visits to the archives, and various chances to volunteer and assist in projects as they occur. We are very fortunate that Helen has been on our committee for several years now, despite not being an active potter herself, and this has given us an insight into the workings of the gallery as well as the chance to influence some of the developments which are taking place.



Jim Robison courses 2015

Glaze making and surface explorations: 24 - 29 May

Informative lectures followed by practical experience of mixing raw materials into slips and glazes. Hands on glaze testing with applications to bisque ware and all work fired and discussed in detail. A great chance to gain knowledge and understand your fired results.

Making and decorating: 26 - 31 July

Hands on making in all areas, but with specific emphasis on hand built and extruded forms.

Jim has taught ceramics at school to degree level and managed his own studio and gallery since 1975. Liz's home cooked food and social evenings add to the mix in lovely West Yorkshire countryside.

Author of Slab Techniques and Large Scale Ceramics, Jim gives entertaining demonstrations with an opportunity for personal development regardless of previous experience.

www.boothhousegallery.co.uk
jim.robison@boothhousegallery.co.uk



Members' Gallery

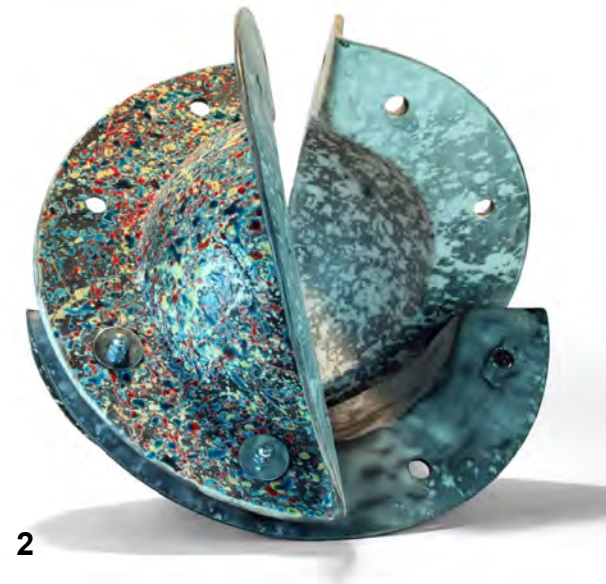
Let me have images of your latest work for inclusion in the members' gallery - Ed.



1



3



2



4

- | | |
|--|---|
| 1. Carolyn Thorpe - Large 'Enso' bowl , coiled, naked raku | 5. David Wright - Box with Elm Lid , coiled, wood fired |
| 2. Eric Moss - Big Clam , moulded, bolted, raku / naked raku | 6. Antonia Salmon - Touch Point 2 , hand built, marbled form |
| 3. Katie Braida - Untitled , coiled, incised, with oxides, underglaze | 7. Beverley Porter - 'Envy' (detail), hand built, tin glazed earthenware |
| 4. Sylvia Holmes - Large Tile , stoneware with vitreous slips, blister and crackle glazes | 8. Helen Graham - Hand Disk , moulded porcelain, transfers, shellac resist |



Fragile in a Fragile Landscape - Christine Hurford



Cumbria Art (C-Art) is a popular event with studios, galleries and exhibitions open for 16 days in September. Last year, I opened my studio (near Penrith) every day and although I had visitors there were plenty of times when there was no one there; so when the organisers said they would support showing art in extraordinary places, I decided to go outdoors on the hills. My work is mainly site specific ceramic installations.

When I think of it now it was rather a mad step. Unpredictable weather could have destroyed my plans on some, if not all the days. Over a warm summer I went ahead with plans combining my art with my work for Fix the Fells – footpath work in the Lake District. This involved making hundreds of porcelain dragonflies with delicate wings, to be put on polycarbonate levels to give the appearance of the insects flying over a stream. The fragile nature of the piece mirroring the fragility of many of the upland paths.

Permissions had to be sought from the National Trust, the National Park, and farmers for the four different sites proposed, and visits made to try and visualise the work and take measurements. September arrived and it was a great month - every day I had my work outside it was warm and sunny with very little wind. I felt very lucky!

Now it is over, what have I learnt? Well, dogs not on leads were the main problem and one I had not considered. Racing over, friendly and interested led to quite a few dragonflies broken by a foot in the wrong place. I spent my days on the hills watching for them. Ceramics would be fine in the pouring rain but it would have been miserable for me sitting with my work all day, even if it was just dull, cool or a fine mist.

I was very reliant on the help of friends and in the end over twenty helped either with the carrying up the hillside or with the packing up in bubble wrap or putting out each day. I had not realised how heavy the work would become by the time we'd gone nearly a mile up the footpath towards Red Tarn which was one of the four sites. We carried boxes, up to 15 at a time, hanging between two poles carried by two people on their shoulders.

Unwrapping the dragonflies and setting up took up to 2 hours each morning depending on who was around to help, usually it was just me.

You cannot show work outdoors and be too precious about it – if it breaks, it does. I had spare dragonflies and super glue on hand.

Would I do it again? Yes, I think so. I loved chatting to people who probably would never have come to my studio. If they were not interested in the art work, then the weather, footpaths or mountains were good topics of conversation and often led on to what I was showing. I would make the work more robust and perhaps have it in places where I could leave it out overnight but this piece was about fragility – and most of the dragonflies returned in one piece to my studio.



Ancient and Fragile - detail



Friends Charlotte and Fran transport the work

A Visit to Guldagergaard - Alex McErlain

The International Ceramic Research Centre is located in Guldagergaard Park, Skaelskor, Denmark. The centre is an amazing place, in a public park, housed in the restored buildings of a former tulip farm. There are studios, gallery, kiln yard, residential accommodation and offices. The facilities are first class, with the kiln provision being an exceptional feature. Directed by Mette Blum Marcherm, the research centre attracts potters from all around the world to work and live together for short periods. The emphasis on having foreign artists resident helped the centre to establish its international reputation quickly.

Over the years, a number of experimental kilns have been built including 'Embla', a twin firebox, two chimney cross draft kiln designed by Fred Olsen which everyone is drawn to by its unusual visual appearance. The number and variety of wood fired kilns gives this place an attraction to those wishing to experiment.



When I was there a group had constructed what was described as a 'transparent kiln' as an educational tool. This was a reconstruction of a wood firing with the finished pots set out on shelves of glass in exactly the same layout as they had been in the real firing. This enabled visitors to 'see inside the kiln' as it were and observe how the creative placement of pots had worked with the passage of flame.

Other evidence of creative exploration came in the form of ceramic dog's noses! Displayed along a wall, mounted on wooden boards, was a series of clay and slip trials that were not only beautiful and effective but made everyone smile. They consisted of small press moulded dogs noses, pressed in differing clays and set in the various wood kilns to record the response. I have encouraged creative test piece making over the years but have never seen such a brilliant example.

I visited Guldagergaard at the end of August to speak at the 2nd European Wood Fire conference (see report in Ceramic Review). My lecture was about Patrick Sargent and his impact as one of the pioneers of European wood

firing. I also showed my film about him 'Made in Switzerland'. There were many interesting people in the audience and I met some famous potters that I hadn't met before including one of my heroes, Fred Olsen, the author of The Kiln Book. His book has been my kiln building bible for many years. I also caught up with some current research being conducted by potters in the UK. Coll Minogue has been investigating women wood firers and her PhD is being supervised at Aberystwyth University. Gwen Heeney is registered for a PhD at Newcastle University. There has been a real growth in research degrees in the UK which is curious given the decline in the subject at undergraduate level.



4

A bonus of my visit was to discover a potter whose work was new to me and which demonstrated real potential. Kyung Won Baek (Won to Europeans) is from Korea and makes pots using the pinch technique. She had been resident at the centre for the past few months and was about to return to Korea. It's not often you see the pinch pot technique used so sensitively. Her residency had given her time to further explore form and surface and she had created a lot of small exploratory pieces. I was struck by her delicate handling of the material and her innovative use of form. She had also explored the possibilities of the wood firings, this being different from her more usual clean glazed work. I hope we see her work in the UK in the future.



5

I fully recommend anyone interested in developing their work, exploring numerous firing techniques and establishing a network of international contacts, to visit Guldagergaard and maybe apply for a residency. There is a really good website to visit at <http://ceramic.dk>.

Images:

1. The studios
2. The Embla kiln
3. The 'transparent' kiln
4. Kiln room with shelf rack
5. Kyung Won Baek's work on her desk
6. Dog nose trials

all photos ©Alex McErlain



6

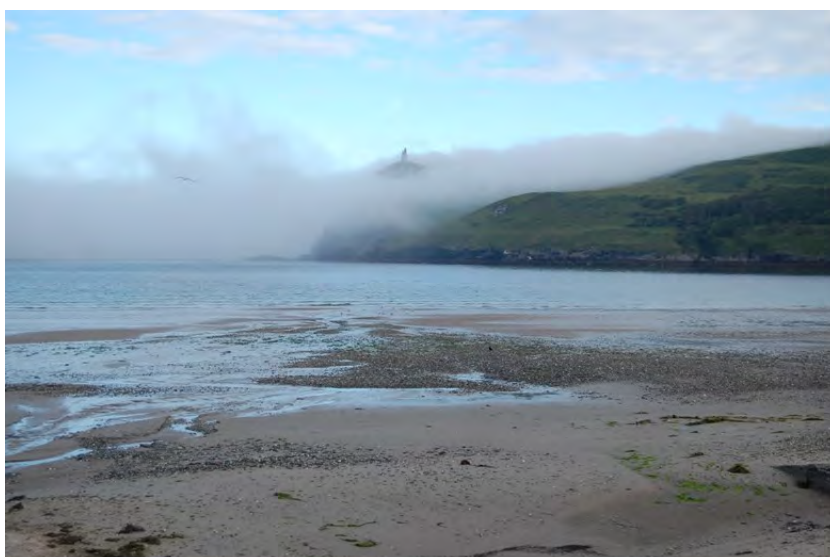
Isle of Man property for sale

The Isle of Man has many beautiful beaches, but in the South of the island, a small seaside village called Port Erin, boasts one of the best sandy beaches on the island. This beautiful bay curves from the old jetty, around the small promenade with a diving shop, ice cream parlour and beach side café, around to the rockier coastline, with lush green hillside, leading you up to the charming Bradda Glen Tearooms, and walking further, continue along Bradda Head, climbing to the top, for what is said to be one of the most breath-taking views in Britain. The Gulf Stream passes close, making gardens in the Isle of Man less susceptible to frosts, hedges of fuchsia and hebe thrive along with palms and other exotic plants. You might feel you've travelled further afield, than the short plane trip or leisurely boat trip from the mainland.

Less than a minute's walk from Port Erin beach and promenade, a spacious two bedroomed property with studio apartment to the rear, is now for sale. This versatile accommodation comprises lounge/dining area, kitchen, two bedrooms and shower room. Whilst to the rear, the studio offers open plan kitchen/lounge/dining with steps to a raised sleeping area and shower room. Outside a small courtyard with decked area overlooks a little glen.

Previously, this property was a shop with flat above, and could easily be reopened for retail, retaining living accommodation and studio for holiday let or potter's workshop. £159,500

Contact: Deborah 015395 62351 for further details.



Early morning view across Port Erin bay

Welcome To New Members

Anne Fung	East Didsbury	Gt. Manchester
John Hall	Durham	
Dave Helm	Almondbury, Huddersfield	West Yorkshire
Julie McCann	Halton, Lancaster	Lancashire
Beverley Seth	Sheffield	South Yorkshire
Walter Storey	Alston	Cumbria
Valerie Zoz	Sheffield	South Yorkshire

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

NPA Membership

Subscription Rates:

Individual

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

Joint membership

(2 members at one address)

£34 (paid by standing order or cheque)

Full time ceramics **student**

£15 (has to be paid by cheque)

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



**NORTHERN
POTTERS**
ASSOCIATION

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

You can download a copy of the membership form from our website - northern-potters.co.uk.

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

ISA DENYER'S ANNUAL OPEN HOUSE AT WIGHILL

Wednesday 12th and Thursday 13th November

10.30am - 7.30pm daily

Ceramics, Jewellery, Bookbinding, Furniture, Prints, Textiles and Treasures from India

Wighill House, Wighill, nr Tadcaster LS24 8BG

Come and bring your friends too!

Refreshments served all day

TACTILE TECHNIQUES WITH CLAY

Saturday, 15 November, 10.30am - 4.30pm

Price £65 at the Big Art Space, Rufford Craft Centre, Rufford Country Park, Ollerton, Notts, NG22 5DF

Explore and have fun with the process of coiling and pinching. Using an experimental approach, you will gain confidence, skills and befriend your clay!

To book: **Rachel Wood**, 07956 009580

rachel.wood2@tiscali.co.uk

www.rachelwoodceramics.co.uk



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.

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.



Sedgefield Pottery Supplies Ltd

The Old Smithy,
Cross Street, Sedgefield,
Co. Durham, TS21 2AH
tel: 01740 621998
e-mail: bill@sedgefieldpottery.co.uk
web: sedgefieldpottery.co.uk

40 clay bodies available from stock
Wide choice of colours - glazes, underglazes, lustres
Agents for Valentines, Potclays, Narbertherm, Rohde
New kilns supplied and fitted (not just delivered)
Kiln elements made to order, kiln repairs
- Good, reliable, individual service at a competitive price

POTTERYCRAFTS LIMITED

**For the beginner and expert
in ceramics & pottery**

Front & Top Loading Kilns manufactured
in Stoke-on-Trent

Extensive Range of Clays

Pottery Wheels

Slab Rollers

Glazes

Tools & Brushes

Raw Materials

Moulds

Bisque

Helpful & Friendly Advice

Everything a Potter needs

**Tel: 01782 745000
Fax: 01782 746000**



www.potterycrafts.co.uk
sales@potterycrafts.co.uk

AMACO® glazes: Magic Flow,
Textured Alligator, Artist's Choice,
and Stone Texture



WWW.KILNLININGS.CO.UK

10% Discount for NPA members

(Please Email us for details)

*All refractory materials sold for Kilns, Furnaces and Forges
(And other heat applications)*

Insulation Bricks, Firebricks and High Alumina Bricks

Ceramic Fibre products

Castable Refractory Products

Insulation Materials/Boards/Blankets

High Temperature Cement's and Adhesives

Burners, Miniature Hobby Kilns

Fireclay and Vermiculite

Made to measure Moulds and other products cut to size/shape

KILNLININGS

WWW.KILNLININGS.CO.UK

Email us: info@kilnlinings.co.uk

Tel: 07958 615187

5% NPA
MEMBER
DISCOUNT
Ask for details

With you all the way



Official Sponsors of...

 **British Ceramics Biennial**



Exclusive Authorised UK Importers for...



01782 219816
sales@potclays.co.uk
www.potclays.co.uk





Regional News

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

East

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

At the time of writing this report some of our NPA East members have been busy exhibiting / participating in the East Yorkshire and Hull Open studios, Easingwold and district Art Society Autumn Exhibition and The Great Northern Contemporary Craft Fair. Please do not forget to email me your publicity info at least a week before the event if you would like me to forward it to other members in our region.

There has been a keen response from NPA East members who have been invited by Fiona Green (Collections Facilitator for Art) to a presentation about the new Centre of Ceramic Art and pot handling session which is to be held at the Fairfax Room in the Yorkshire Museum, York on November 26. Fiona sees this as a way to get to know and liaise with local potters and hopes to have further sessions in the future.

No one has got back to me re hosting a potters get together or similar in their area. I am still getting emails which regularly bounce back so if you are not receiving messages from me just send me an email at lesleyannegreene@gmail.com then I can automatically add you (I do not know whether it is a typo error, old address or just a full in box).



South East

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

Minutes of meeting held in Brian Holland's studio on Sunday 24 September

Apologies: Karin Hessenberg, Ann Bates, Christelle Askew, Gerald Unwin, Gill Sykes, Darrell Milnes, Jim Simpson.

Present: Amanda Fenner, Andrea Leigh, Penny Withers (PW), Trudy Weir (TW), Brian Holland (BH).

1. **Exhibitions** BH mentioned the possibilities of a new exhibition venue at St Matthews church in the centre of Sheffield. Sarah Vanic is trying to develop a ceramic centre there which will include a gallery and workshop space. PW mentioned the annual flower festival at Manor Oaks which attracts many visitors and wondered if we could do a related exhibition at the site. PW is to investigate.

2. TW offered her studio for a visit and meeting where we will also show several ceramics related DVD's. TW is to go on the handling trip at the Yorkshire Museum, to find out if something similar can be arranged for us.

3. **Potters Camp**. This has become a non starter. BH offered to take on all the work related to organising the site but there were no offers, except of advice from Pete Clough, to take on other roles, the committee feeling that they were already stretched.

4. **Sheffield Ceramic Fest**. We decided upon 26th/27th September 2015 for this. BH and Ken Taylor have since been to a site meeting with Kactus, of the walled garden committee (whose idea it was), and we can now add more detail. Kactus has got the go ahead from the Parks and Recreation Department. We looked at the site and were very impressed by the location. The walled garden at Meersbrook Park has several open days each year and has an impressive footfall. The delightful site has ample room for up to 35 stalls for individual potters, plus covered space for demonstrations, lectures, workshops, plus space for food stalls, a raku area, and a Japanese garden which would be suitable for displaying large garden related pieces. We estimated the cost of a space to be £50 for the two days if the potter provided their own stand, otherwise we could provide a stall at the added cost of hiring this (this to be researched).

It is hoped that this will become a regular event. Initially we are calling for declarations of interest but application forms will be out shortly and bookings taken. Please reply to me.



South West

Co-ordinator: Clive Weake
Email: clive.weake@gmail.com
Tel: 01625 536388

Our next Exhibition opportunities are;
Altrincham College of Arts. Preview 26th February until 4 April 2015. Open only on the Saturdays.
There is still room for more exhibitors if anyone is interested.
We are at the Old Parsonage, Didsbury on the Second May Bank Holiday 23 - 25 May 2015.
Please let me know if interested, we will again have a table for those who have not exhibited before.



West

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

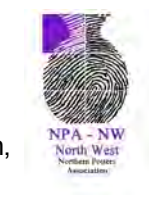
I apologise for having to cancel our last meeting which was due to unforeseen circumstances.
Members who had made a piece of themed work for 'Labour Day' can submit at the next meeting.
Exhibitions
Our exhibition 'West Side' at PR1 Gallery, Preston, showed a wide variety of ceramic work and the Opening Night was well attended. Although sales were not great there were positive comments from both staff and students for this annual event.
We have an exhibition 'Winter Warmers' at Towneley Hall, Burnley, this runs until January 2015, again there are some very encouraging comments.
These two exhibitions ran at the same time, around thirty members showed at one or both of these.
Our next exhibition 'Ceramic wall Art' is Sunday 16th November until Saturday 13th December at Garstang Arts Centre. This show has individual appeal to create a piece of ceramic for the wall; the preview will be on Sunday 16th November from 2pm – 4 pm.
Our continuing thanks to Julie Miles who keeps our Facebook site N.P.A. West up to date with information and images.
Next Meeting: Our next meeting will be mid December, as usual this will be our festive 'Jacob's join', which is always popular. Members will be notified by e-mail of the date and time. Our theme for the ceramic piece is 'Festive Food and Drink'.



North West

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

Bob and Denise Park will be hosting the next social - 7.30pm 26th November at 14 Jefferson Garth, Greystoke, CA11 0UA (017684 83985). Jacob's Join so bring some food and a bottle.



North East

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

The exhibition at Durham Cathedral entitled "INSPIRED" is due to open on Sat 22 Nov and finishes on Sun 14 Dec 2014. It will be in the Galilee Chapel situated at the West end of the Cathedral.
There will be a "Meet the Potters" event on Sat. 29 Nov from 2pm to 4pm to which all are invited.
The organised visit to the Oriental Museum is happening on the 4th Nov. in preparation for submission of ideas to the Curators in Jan. 2015 for the selection process. For further information please contact Victoria Leeks - toria.leeks@hotmail.com
All NPA members are invited to the Henry Rothschild Memorial Lecture at the Shipley Art Gallery in Gateshead, NE8 4JB, tel 0191 4771495. It will be on Thursday 20th Nov. and will be given by Alison Britton. Tickets are £5 and are available in advance from the Gallery or on the door.
Doors will be open from 6pm and the Lecture starts at 7pm. The Gallery will close at 9pm.



On the Shelf - Barbara Wood

Do you have a favourite arrangement of pots that cheers you up every time you look at it? This is my shelfie, in the sitting room where I spend evenings in front of the telly. There are other groups of pots all around the house, but this is currently the one which gives me most pleasure. I find it very calming, and each pot holds a memory of when and where it was acquired, and usually of the maker who produced it.

one of my own coiled, burnished and smoke fired pieces. I haven't made any of these for a while, but every now and again I look at this and think there's still something to explore here

a bit of a bonus here - this Chris Cox pot was bought with the insurance money when a workman broke a tea bowl (also by Chris). I still mourn the original tea bowl, but this one is much bigger!

Marcus O'Mahoney made this salt glazed beauty. I bought it at Saltbox Gallery in Helmsley, and it's the only one in this group not by an NPA member

almost every group of pots in the house contains something by Chris Jenkins. I've been going to his excellent pre-Christmas studio sales, and always come away with more than I intended!

one of Penny Withers' gorgeous crackle glazed porcelain boxes. Like little curling stones, these pieces have an incredible depth to the glaze

the eroded slip surfaces of Jim Faulkner's work provide a constant fascination. The many layers suggest the passage of time, and belie the smooth finish (I also love the wavy bottom!)

a Liz Bowe tea bowl, this one was acquired at Earth & Fire several years ago



SNEYD CERAMICS LIMITED

GLAZE & UNDERGLAZE STAINS
 GLAZES - FOR ALL APPLICATIONS
 PAINTING COLOURS
 RAW MATERIALS
 PRINTING INKS
 COLOURED ENGORGES

ONGLAZE COLOURS
 BRUSH-ON GLAZES
 CERAMIC CAFE COLOURS
 COLOURING OXIDES
 PRINTING MEDIUMS
 BODY STAINS

Below is a small selection of our products

STANDARD COLOURED GLAZES



STONEWARE GLAZES



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

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

Peter Humpherson - **Deep
Serving Dish**, stoneware,
nuka glaze over iron slip,
18cm h.

