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members

NPA NEWS

The magazine of the Northern Potters Association



January - February 2015

www.northern-potters.co.uk



in this issue:

From the Ismay
Archive,
For the Love of
Ceramics,
'Horribly Beautiful'

Editor's Comment

Welcome to 2015 - you'll notice that it's a slightly slimmer magazine this time, probably due to most of you being too busy with the festivities to think about sending in any articles or pictures. Fortunately, we've still got some good quality contributions, including the first of a series of articles by Alex McErlain based on individual pots from the W A Ismay collection at York (page 8). Alex has been a truly stalwart contributor to this publication of late - anyone would think he didn't have enough to do since his retirement!

There's a well timed warning about scams from Lesley Anne Greene (page 6), and a brief report on the SSN conference in Manchester from Ann Decker (page 10).

Graham Hough writes about his visits to Platform Gallery, Clitheroe, around Armistice Day each year to display and work on his extraordinary heads. I'm sure it's a great opportunity to explain what he does, and engage with visitors both on the subject matter and the techniques he uses.

Eric Moss's shelfie (page 14) is not quite in line with my intention to see how people actually live with their pots (Eric has collected pieces from a number of locations and put them together for a photo, rather than snapping them in situ), but he's got some lovely pieces, so I've let him off! I hope we continue to get images (with just a bit of written explanation) from any of you who collect, and I know there are plenty of pot hoarders out there.

Brian Holland's call for entries to Sheffield Ceramic Festival (page 16) is worth reading - though the spaces may already be filled. I hope it gets off the ground as an annual event.

And finally, there's more information about the refurbishment at York Art Gallery (page 22), which will re-open later this year.

The first annual CoCA lecture took place in November, and was received with a mixed response. I have received some very positive comments about it, but also some rather strong responses that it would be good to have a potter giving the lecture rather than an installation or performance artist. If you have an opinion on who should be invited to give the lecture in future years, please contact Helen Walsh - helen.walsh@ymt.org.uk.

As NPA contributes to the funding of the event, it's important that it provides something that members want, so do have your say!

Cover :
Ruth Charlton, Queenie,
handbuilt porcelain, underglaze
and glaze

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 23 February 2015

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

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

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

New Books - Roger Bell

Ceramic Sculpture: Making Faces	Alex Irvine	\$24.95
Firing Kilns	Benedict Brierley	19.99
Vessels of Influence (Birth of Porcelain in China & Japan)	NC Rousmaniere	17.99

Book Review - Roger Bell

CERAMIC GLAZES: The Complete Handbook
Thames & Hudson

Brian Taylor & Kate Doody
£28.00

Books on glazing have a number of standard formats. At one extreme there is a list of recipes, usually culled from active potters. The CPA Glaze Book is a good example. Plenty of interesting recipes but annoying gaps. You may find what you want and your eyes will not 'glaze' over with theories and formulae. At the other extreme are the books with the theories and formulae that will enable those with patience and a logical mind to develop a glaze of the colour and surface required. Other books limit themselves to specific areas such as wood-firing, raku or soda glazing.

This new book, like many, falls between the two extremes. The first 100 pages cover the basics of glazing – materials, mixing, application, firing methods, faults etc – very competently. I found the chapter on colour particularly informative.

The remaining two thirds covers the way 100 ceramicists use colour, mainly via glaze, in their work. A brief description of the aims of the maker, a technical description, 2 or 3 photos of work, recipes of glazes, slips etc used together with temperature and firing method, thumbnails of the main colours incorporated and notes on the effects created are included for each of the 100. There is, I think, enough information to enable you to make up and test each product.

The press release claims that it is 'organised by temperature range with special firing techniques for salt and wood'. But there is no such apparent order and no kind of indexation to get you to a particular firing method, temperature, colour or whatever. The first artist, Akiko Hirai Collingwood fires to cone 9/10 with partial reduction, the second, Claire Loder, single fires to earthenware cone 03!

This really is a fundamental flaw. Nobody wants to turn 100 pages in the hope of finding a possible glaze to work from. Far from being a 'Complete Handbook' i.e. a standard reference work, it becomes a coffee table book.

Another problem is that most artists, and hence lists of ingredients, are from the USA. While there is a glossary and directory of ceramic materials included, no UK equivalents are given. Nor for that matter are US equivalents given where European potters give their recipes.

A cursory glance might suggest that £28 for a 300 page hardback book was very good value, but in spite of the high quality production, I cannot recommend it. Far better remains 'The Glaze Book' by Stephen Murfitt from the same publisher.

Exhibitions - Barbara Wood

The recent 'Northern Fire' exhibition at the Ropewalk, Barton on Humber, produced a slight loss to NPA, despite being 'successful' in terms of how it was received by visitors and the gallery.

Based on the budget prepared beforehand, it was always unlikely that we could break even, but due to the merits of the venue, and the excellent deal we were offered in terms of a reduced commission rate, we decided to go ahead. Holding a group show in a new venue can be a good way to introduce new artists to the gallery, and so helps promote the work of NPA members.

Sales Breakdown - Northern Fire		
Selling price	No. of items sold	Total value
£20 and under	1	£20
>£20 to £50	11	£440
>£50 to £100	14	£1010
>£100 to £200	11	£1650
>£500	1	£700
Total	38	£3,820

On the budget, the breakeven figure for sales was £6,444, i.e. if we sold work worth £6,444, NPA would receive £322.20 in commission (at 5%), which it was thought would cover costs. The actual sales figure was £3,820, which gave NPA £191 in commission, not quite enough to cover costs. Despite saving some of the estimated costs (one of the selector's waived their fee, and the gallery paid for lunch on selection day), we made a loss of £47.66.

The main costs in the admin of an exhibition tend to be for the selection day. The panel of 3 selectors includes one NPA member (not a committee member), and an independent ceramic artist (usually someone local to the gallery). These 2 are each paid a fee of £50, plus their travelling expenses. The third member of the panel is a gallery representative, who does not receive a fee. Other costs are travelling for the exhibitions officer and/or other members helping in setting up and taking down the exhibition, and possibly advertising/private view/labelling costs. This varies depending on the location and how much the gallery will do. We sometimes negotiate a favourable commission rate by offering to do certain tasks ourselves. The exhibitions team does not receive any payment for the time spent working for NPA, but we do cover 'out of pocket' expenses (e.g. car parking). In all instances, we try to ensure that the artist receives more than 50% of the selling price of their work.

It has become increasingly difficult for NPA to arrange exhibitions which will make money (though we hope individual participating members will do so by selling work), and that is one reason that at the last AGM we asked to change back the rules applied to the exhibition application fee. We ask for a £5 fee from all applicants, which will go a long way towards paying for the selection process to take place. For a period, including for the Ropewalk exhibition, we only banked the cheques of artists who were selected (as voted on at the 2011 AGM). The attendees at the 2014 AGM agreed that this be changed back to a straight fee for everyone who applies. This makes a big difference to planning an exhibition, and is still a very low fee compared to many events (some charge £25!). Had fees from all applicants been accepted at Ropewalk, there would have been a small surplus rather than a loss.

Exhibition Opportunity - David Wright

We are working on a possible exhibition for NPA members with the **Harris Museum and Art Gallery, Preston**. In conjunction with their major summer 'Rural' exhibition, when paintings and items from the archives will be put on display, it is hoped that a collection of ceramic pieces will be put on display to support the exhibition.

There will be eight display cases available and members of the NPA will be invited to submit work produced to a 'Rural' theme. Title to be announced.

The exhibition will take place **25th July – 27th September 2015**. It will be well publicized and marketed, so this will present a great opportunity to have work in front of a large and wide audience.

All work should be offered for sale.

There is also the possibility of a short film being made to accompany the Rural Exhibition.

Full details will be available in the next NPA Newsletter with details on how to apply.

Warning - Advertising Scam - Lesley Anne Greene

If someone approaches you selling advertising space in a publication and it sounds too good to be true, it probably is not a good idea to proceed, especially when they are asking for money up front. Do not be tempted unless you have researched the company and are satisfied that it is bona fide and that you will be receiving value for money e.g. will the publicity reach your target audience? can you find out about other makers/artists who have used their company and are able to offer testimonials? have they received orders or resultant sales?

Scammers are very clever - it is very easy to be caught out at just the wrong moment. They can sound very plausible and it's sad that one has to take a suspicious outlook, but I'm sure you will agree it is better safe than sorry. So please, warn your friends without getting too paranoid.

The particular incident that brought this to light was a member who was approached with an unsolicited phone call offering a full page editorial in a Christmas supplement, at a special price of £386 (instead of a 'normal' price of £2148).

Fortunately, our member was not taken in, and did some thorough research into the 'publication', and contacted some of the artists who had featured in previous supplements. The impression was that they were vulnerable, often elderly, people with little computer knowledge, but none had received any sales or feedback from their very expensive articles. It also seemed that once they had signed up for one article, these people were targeted again by other publications, who turned out to be part of the same company.

Please think carefully before sending any money to someone who has contacted you - if you want to advertise, do your research and make your own decisions on where, when and how much you can spend - as Lesley mentioned, you need to get your work before the correct audience, so the chances of that being a publication you've never heard of, in an area where you don't live or have an outlet for your work are probably slim.

BW

Diary

- 4 - 31 January **Winter Collection**, Junction Art Gallery, Woodstock, Oxfordshire - includes NPA member James Hake, junctionartgallery.co.uk
- 24 February - 1 March **Firing on All Cylinders!**, exhibition by NPA member Steve Tootell, Gallery St Ives, Tokyo
- 26 February - 4 April 2015 **NPA-SW exhibition** at Althrincham College of Art. open Saturdays only. contact clive.weake@gmail.com for details
- 12 - 14 April **British Craft Trade Fair**, Great Yorkshire Showground, Harrogate - bctf.co.uk
- 17 - 19 April **Ceramic Art London**, Royal College of Art
- 23 - 25 May 2015 **NPA-SW exhibition** at The Old Parsonage, Didsbury
- 26 - 28 June **Earth & Fire**, Rufford Abbey, Ollerton, Notts
- 3 - 5 July **International Ceramics Festival**, Aberystwyth Arts Centre - internationalceramicsfestival.org
- 25 July - 27 September **'Rural'** exhibition at Harris Museum and Art Gallery, Preston
- 26 - 27 September **Sheffield Ceramic Festival**, Meersbrook Park, see page 16 for details

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

Short Committee Minutes 7 December 2014

The minutes from the previous meeting were approved and signed.

Exhibitions: Northern Fire at The Ropewalk 25 Oct - 30 Nov 2014. Made a small loss - sales totalled £3580 (*subsequently increased to £3820*) DW has submitted proposals to Platform Gallery, Cartwright Hall, Upfront Gallery, Harris Museum & Art Gallery - only Harris has responded so far. Other possible venues considered and some will be pursued

Publicity Need to increase publicity produced for exhibitions - DC to be asked to prepare template for press release.

Events National Year of Clay 2015 - no further details available. Earth & Fire discussed - may be last year, but discussions for alternative arrangements are taking place and we hope to know more soon. The CoCA lecture was well attended, but would prefer hands-on potter as lecturer - need to invite suggestions. Possible demonstrators for AGM discussed.

Website improvements have been made - gallery in use and working well. New header images are needed.

Finance Yorkshire Bank balance £1162, Co-operative Bank balance £9585. Awaiting info from AB re analysis of activities. **Membership** 467 memberships including 15 joint total 482 members. **Regional Groups** reports from all regions received and read. JS resigned from committee - SH will take on regional role in the interim. **AOB** New committee members invited to attend next meeting. DW to contact Janet Barnes re any opportunities for NPA to be involved with YMT. **Date of next meeting** 21 February 2015

From the Ismay Archive - Alex McErlain

Val Barry b.1937. Ovoid form, porcelain with matt glaze, h. 10.2cm.

Purchased from the Peter Dingley Gallery, in 1976.

Photograph Phil Sayer.

'I hope my pots have a feeling of peace and tranquillity about them. But the peace and tranquillity of a landscape with a potential fertility inherent in it. A movement and rhythm of life. Vulnerable, fragile finely balanced but optimistic and reassuring in their earthiness.' Val Barry, c 1976.

I have chosen to write about this pot because of its visual and tactile appeal. I also wish to raise awareness of its maker, who was a highly regarded potter until the mid-1980's when she abandoned ceramics to work in other materials, such as bronze.

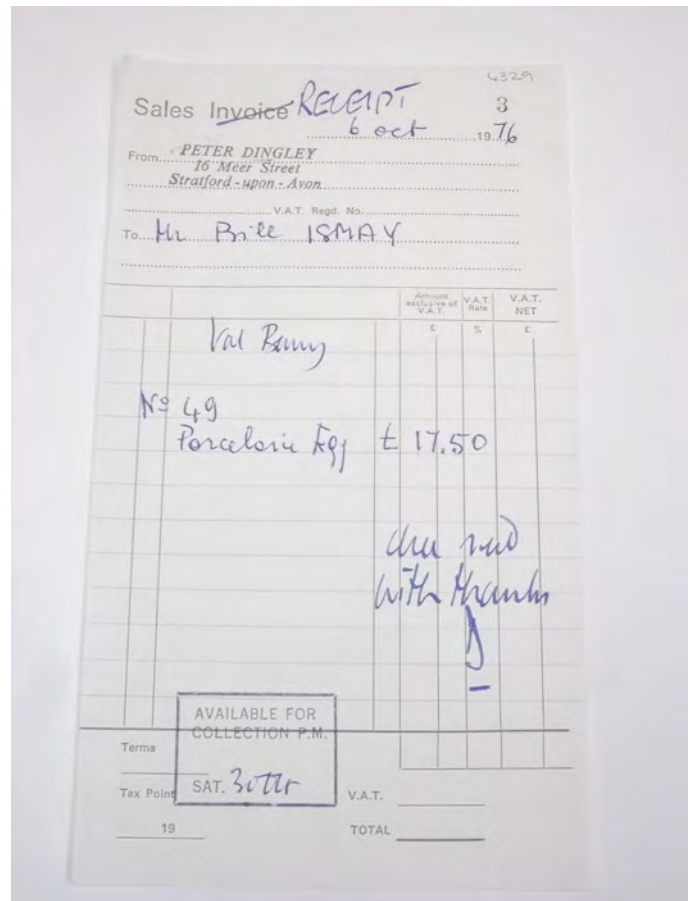
The 'egg' inspired form has been a subject for many potters to explore but few have done so with such accomplishment. The pot sits comfortably within cupped hands and evokes the kind of feelings you get when handling a large sea worn pebble. The obvious difference however is that this work is as light as an empty eggshell. It encourages physical exploration; revolving the form around in the hands, feeling the base and cut top; it's a rather sensuous object.

The pot is made in porcelain, turned to smoothness, its base delicately recessed with the signature 'ValB' scratched in there. The distinguishing feature of the cut 'z shaped' slit, tempts the viewer to peer inside. I always thought the piece was hand built, so was surprised when I shone a light into it and saw rather pronounced throwing rings. It has been glazed with a tactile satin matt white glaze, dipped on each side into a stain, resulting in the speckled brown-green colour. The vertical pale band which remains, serves to emphasise the egg shaped form. I think it captures the vulnerability which Barry refers to in the statement above.

Bill Ismay's collection at York Art Gallery is much more than just an archive of pots. There are thousands of bits of paper ephemera that may be accessed and these include correspondence, exhibition posters, invites, price lists and other material which helps give a context to the pots. I trawled the archive for items related to Val Barry whose work I had long admired. Amongst many items referenced was a statement, written in the seventies in which she also revealed her Yorkshire origins. *'I am very conscious now of the Yorkshire landscape, its sense of order and balance. Terraced houses blackened with coal dust, farmland, moors, people, all co-existing. I feel I owe my sense of form and shape, balance and vulnerability to this childhood environment.'*

The eldest child of a Barnsley miner's family, Val Barry worked in an office then as a nurse before moving to London in 1964. She was 30 when she enrolled to study ceramics at the Sir John Cass School of Art. Her studio was in North London. Ismay bought six pieces of her work and there are a further fifty, acquired by Anthony Shaw, now housed in York.

The York collections are full of almost forgotten gems and I plan to dip into the archive throughout 2015 to raise awareness of more works that I think are worthy of a fresh look. This series of articles also celebrates the reopening of York Art Gallery and many of the items I've selected will be on display in its new Centre of Ceramic Art (CoCA).





For the Love of Ceramics - Ann Decker

The Centre of Ceramic Arts (CoCA) held its first Subject Specialist Network (SSN) conference in Contemporary Studio Ceramics on December 9th, 2014 at Manchester Metropolitan University. Against a background of genteel Victorian architecture at the Righton building, twenty curators, academics, practitioners, writers, and tutors met to share exciting information and experiences about ceramics. Over lunch, introductions were made, then the talks began.

Helen Walsh, NPA member and Curator of Ceramics at York Museums Trust, and Karen Southworth, project coordinator, updated the audience on the digital project (working title 'I Love Ceramics') to collate information and collections regarding all aspects of ceramics in one place. The aims are to encourage 'new' people to take an interest in ceramics, and to widely promote ceramics, including celebrations to launch CoCA. The new website will include space dedicated to linking CoCA with regional museums, galleries, ceramics/artist groups, and other cultural groups. Funding has now been received for the project and it will be launched in Summer, 2015.

Iain Cartwright presented the advertising material for next year's British Ceramics Biennial (BCB) on the Spode site in Stoke-on-Trent; and the start of the Clay Foundation in April 2015, a partnership between BCB and Stoke University to promote ceramics-related activities throughout the year. Claudia Clare, who co-wrote 'The Pot Book' with Edmund de Waal, gave a quick tour of her upcoming book, 'Subversive Ceramics'.

The conference continued as Stephen Dixon guided us through the Staffordshire Consortium WW1 Project, entitled 'Resonance', speaking of absence, crested china and pig's trotters. Sue Blatherwick presented an overview of her PhD on her ceramist father, Robert Blatherwick, with links to Michael Cardew, in her paper: 'Archaeology of the House'. Alex McErlain recounted his experience at the Wood Firing Conference in Denmark.

Manchester Art Gallery is planning an engrossing exhibition entitled 'Eastern Exchanges' to run from 2nd April until 31st May, 2015, explained curator Janet Boston, linking antique vessels with contemporary ceramics and other media from China, Korea, Japan. Michael Eden fascinated us with his talk on 3D printing of complex vessel forms in a variety of materials with a ceramic coating. His QR code memory holder spans time, new ways of working with material, and design.

After a tea break, Steph Boydell took the audience on a tour of the 'Material Matters' exhibition, part of the Special Collections from the Manchester School of Art at MMU Library. No labels! The objects, made from a variety of materials including clay, spoke for themselves.

What a conference! Sharing knowledge, connecting people, generating ideas. Well done and thank you to the Ceramics Curatorial Team at York Museums Trust. Members of NPA who would like to join the SSN can get in touch with Fiona Green fiona.green@ymt.org.uk or Helen Walsh helen.walsh@ymt.org.uk. It's free! A great way to network and learn about what other people are doing in the world of ceramics.

Photo: Fiona Green



'Horribly Beautiful' - Graham Hough

: WORKING AT THE PLATFORM GALLERY, CLITHEROE

For the past three years I have booked the Education Gallery in the Platform Gallery for the week in November that falls around Armistice Day. For those who do not know the gallery it uses the old Clitheroe Railway Station buildings. The railway station is still in use and together with the adjacent bus stops becomes a major benefit to the gallery in that as well as us arty types who visit galleries specifically, it attracts the travelling public who have a few minutes to kill before their train or bus arrives thereby broadening the range of visitors to this excellent gallery, set in the splendid East Lancashire town of Clitheroe. The gallery mainly deals with the 'crafts' and holds regular exhibitions and sales of a wide range of work. The Platform Gallery Craft Shop features work by local and national designer-makers. The emphasis is on hand made, quality items of original design; paintings and drawings are usually exhibited in Clitheroe Castle.



My part in all this is to hire the Education Gallery, which can be used for a range of activities, in an area at the far end of the main gallery. I make a range of bizarre 'heads' and 'character heads' of men and women who served during World War 1. I set up my display on Monday morning and for the rest of the week, from 10.00 am to 4.00 pm I work in the gallery on new pieces. It is a total indulgence for me in being able to work for an extended period free of the usual domestic tasks at home. A major highlight of this time is to be able to talk to visitors and hear their comments. I have been gently chided for producing ugly faces "when there is enough ugliness in the world" and, recently my work was called "horribly beautiful" which will now become my strap line. It is interesting to talk to fellow artists and those that want to return to art after a long period of having to earn a living. Especially fascinating is listening to the experiences and knowledge of people stimulated by my depictions of people who served in the Great War, including stories of grandparents who worked in the local factories and on the land. I even learnt, from a relative of a Stockport hatter, that top hats and Australian Military hats were made of rabbit fur felt.

I recommend the experience both to work in a gallery and have time and opportunity to talk to your potential customers – just don't book it for the second week in November!



Members' Gallery

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



1. Carolyn Corfield - **The Alchemist**, glazed porcelain with glassmelt & gold leaf finish with raku glazed stoneware. Height 75cm
2. Alan Ball - **Large Round Pot**, naked raku, 25cm h, 22cm d
3. Carolyn Thorpe - **Large 'Enso' crackle pot**, coiled, naked raku
4. Kathryn Watson - **Contours (detail)**, hand built wood fired stoneware forms
5. Jackie Needham - **Sentinel**, hand built earthenware bust of deer
6. James Slicer - **Small terracotta jugs**, (15cm x 10cm)



On the Shelf - Eric Moss

Taking up Barbara Wood's challenge here's my 'shelfie'. For best effect - and to show the pots I care about - I brought a (very) few from my collection down from various shelves, dusted them off and arranged them in the glare of my studio lights.

Fiona Mazza: Harrogate based ceramic artist. Slip cast vase inspired by veined butterfly wings. Naked raku technique with smoke delineating the butterfly wing's veins. Fired by Fiona in my garden during 2012 North Yorks Open Studios' demo and pot swapped.

Dennis Farrell: currently based in Shropshire. This raku fired 'conical boat form' was an early source of inspiration for my seedpods. I bought it from Godfrey and Watt in Harrogate in the early 2000s to complement a bigger, bolder upended boat hull by Dennis which my wife gave me as a birthday present.

Eric Moss: this is a 'dirty little angel' - a thin slab built, bud vase (the flower would be the angel's head). This came from the first raku glaze firing done in my first home made oil drum raku kiln in 2006.

Steph Black: studio in Harrogate. I have a few (though not enough) of Steph's intriguingly thin, but strong, thrown bowls with their fascinating dry finishes suggesting geological strata. I like to think this one, bought from her stand at Earth and Fire, is based on the outer wall of a queen wasp's nest which I gave to Steph as its delicacy and colour striations reminded me of her work at the time.

Vanessa Bullick: based in Cellardy Scotland. This slip-spiked sawdust-spherical vessel I bought from Vanessa's stand at Potfest in the Pens, Stirling - its colouration evocative of the landscape and beachscapes near where Vanessa lives and works.

David Ashby: pottery in Grassington. This beautiful comic bird is earthenware, hand-built painted with underglazes, oxide washed and gold lustre 'hat'. David is best known for his beautiful, pastel-slip functional glazed earthenware peppered with scratch marks, sprigs, pressed lettering and thoughtful one liners on life.

Trudy Weir: formerly York, now Sheffield-based. Multiple coloured slips slab-built stoneware vessel bought from Trudy at Earth & Fire, Rufford 2011. Trudy's considered use of colours and selected parts of patterned slabs often suggests textile weaves but, equally, the eye can often see a landscape, or cityscape in her pots.

Jim Faulkner: based near Lincoln. Multi-layer coloured slip, blowlamp-mutilated surfaced vase with a characteristic wavy base (reminiscent of the ripple motion in a snail's foot). A pot-swap with Jim at Earth and Fire, Rufford, 2012.



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Eric Moss: smallest, slab-built 'waveform' (Ferric Chloride painted, copper wire wrapped foil saggar fired in a raku kiln). This form is scale independent which makes for interesting 'families' and arrays when multiples are aligned.

Lis Holt: (blue, barium glaze fired coiled gourd form). I have other pots by Lis including an especially fabulous 'blue wave' which she gifted to me after I remarked how stunning it was. This piece was bought from Godfrey and Watt, Harrogate, mid-1990s.

Call for entries - Sheffield Ceramic Festival

We are planning the final details of The Sheffield Ceramic Festival to be held in the Walled Garden of Meersbrook Park, Sheffield on Saturday 26th and Sunday 27th September 2015. Meersbrook Park is a large park about 2 miles out of the city centre just off the Chesterfield Road. The Walled Garden is a charming part of the park with a variety of planting, including a Japanese themed area perfect for displaying large garden pieces, a large grassed area giving ample space for 25 exhibitors, a formal garden with ample space for 5 more potters and some refreshment stalls, another open area which can accommodate 5 more ceramicists, demonstration area, and more refreshment. There are also covered areas for display/demos and an education room which is perfect for lectures, etc. Sheffield, the UK's fifth largest city with a population of around 600,000 and a thriving art community, would be an ideal place to launch such a venture and liberal use will be made of the extensive opportunities for promoting the event.

The allocated spaces are based on the spaces at Potfest, but we are hoping exhibitors will provide their own stands/tables/plinths, and gazebo. The cost per space will be £50: we are investigating the cost of hiring stalls for those who prefer - so far the quotes have been exorbitant- and if required, this cost will be in addition to the £50 fee. Places will be allocated on a first come basis.

Please provide the details below, and forward with a **cheque payable to Meersbrook Park Users Trust**, to Brian Holland, Studio 3, Persistence Works, 21 Brown Street, Sheffield S1 2BS.

SHEFFIELD CERAMIC FEST 26TH, 27TH SEPTEMBER 2015

NAME

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Welcome To New Members

Rebecca Appleby	Leeds	West Yorkshire
Linda Jones	Great Broughton	Middlesborough
Janet Nuttall	Smithills, Bolton	Lancashire
Tim Pearce	York	North Yorkshire
Pamela Smith	Trawden	Lancashire

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

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As new - cost £1000, will accept £800
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contact Wendy Andrew - sevenlimes@hotmail.com, 07527 078853

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Contact the membership secretary:

Margaret Lawrenson
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Tel: 01482 634784
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You can download a copy of the membership form from our website - northern-potters.co.uk.

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East

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



Whilst writing my report for December I would like to take the opportunity to wish members all the best for 2015, hoping that you have a productive and inspiring year.

I went along to the handling session at the Yorkshire Museum along with an enthusiastic group of NPA-E members on 26 November, and we got to handle a Hans Coper and a Lucy Rie, among others. Through the intimacy of touching and handling one can fully appreciate the weight, form and texture of a piece which gives it its presence and hints at the processes used in its creation. I think we were all very grateful to Helen Walsh and Fiona Green for allowing us this experience and the opportunity for discussion. Helen also gave us an illustrated talk about the history and development of the ceramic collection in York, and how the gallery refurbishment is coming along. It is going to look fantastic, and is looking at international status as the Centre of Ceramic Art. Once the gallery is opened there will be the possibility of retail and voluntary opportunities for those who are interested in participating/applying.

NPA-E member Julie Ward organised an informal meet up with other potters in York in early December, to discuss the possibility of a photography workshop and other activities in 2015.

Please send me details to circulate if you wish to arrange something similar near you in the New Year.

South East

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



Working with the management and the volunteers of Meersbrook walled garden, in Meersbrook Park, Sheffield, we are planning the first of what we hope will be an annual event - the Sheffield Ceramicfest. The date will be the weekend of 26 September 2015, cost per space will be £50, and will be allocated on a first to pay basis. There are 35 plots for potters, several covered spaces for lectures, demos etc, outdoor space for raku and other demos, and refreshment areas. There is a Japanese garden which is perfect for displaying any large outdoor pieces, and which can be used to advertise individual stands. If people need to hire trestles and gazebos then this would be extra - so far we have found that hire costs are high - for instance, gazebos came in at £75 per person, and we know that it is possible to purchase similar for the same price. Please register your interest by contacting me and I will send you a form - so far 26 people have registered an interest, and this is before advertising.

Meersbrook Park is a popular park on the south side of Sheffield but only 2 miles from the city centre. There is ample car parking both within the park for exhibitors, and on surrounding roads for visitors. It is also served by regular public transport.

(see the call for entries in the magazine - more details are included there)

All the best to everyone - meeting at Trudy Weir's studio in January.

South West

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

A small group had a very enjoyable day at Pat Amies' studio near Congleton, learning how to make simple moulds. The homemade soup and bread was excellent! Pat is hoping to do another day next year for those that missed out - a big 'thank you' to Pat.



West

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

Our exhibition 'Ceramic Wall Art' at Garstang proved a popular event and members and the general public attended the private view. Several pieces of work were sold at the preview. This is the first time that NPA-W has exhibited solely for the wall. 14 members, with 3 from other regions, displayed their work and there were some very positive comments about the wonderful variety of work. The exhibition 'Winter Warmers', at Towneley Hall, Burnley, continues until January 2015.



We are in the process of organising an exhibition at Cross Street Gallery, Standish, near Wigan, which will be for March and April 2015.

The exhibition at Lytham Heritage Centre has been confirmed for June 2015. If you have any ideas for the exhibition title, which include the word 'clay', please email me.

The December meeting has now taken place, and I will email members with the date for our March/April meeting and the theme for a ceramic piece.

North West

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

The Jacob's Join at Bob and Denise Park's was well attended. An afternoon raku session was organised for all those who gave prior notice that they could attend, and this turned out to be very successful. Thanks to Bob and Denise for organising the event. I will let members know about the next social by email.



If any members have ideas for group events or exhibitions, please get in touch.

North East

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

Our exhibition at Durham Cathedral is going well. We had an enjoyable 'meet the Potters' event on 29 November. It was well supported by members and visitors. We went on to the Prior's Hall where three of the exhibitors gave short informative talks about their work, and we enjoyed refreshments provided by our cathedral hosts. The Cathedral exhibitions officer said she was impressed by the work and would like us to exhibit there again in the future.



The organised visit to the Oriental Museum was very informative and helpful. Applications for the exhibition must be submitted by 31 January 2015. Details and forms from Victoria Leeks - toria.leeks@hotmail.com (NB: a condition of application is that you must have visited the museum)

Alison Britton's lecture at the Shipley Gallery in November was most interesting and well attended. There was also another opportunity to look at the collection in the Henry Rothschild Study Centre.

By the time you read this, we will have had our usual Christmas buffet lunch in Durham.
Happy New Year to you all.

A bigger and better York Art Gallery

£8 million development for summer 2015

York Art Gallery will reopen in summer 2015 after an £8 million development which will increase exhibition space by 60 per cent and establish the Centre of Ceramic Art (CoCA).

The development will create a suite of three galleries to show ambitious and high profile exhibitions, extra learning space and a new artists' garden, which will link to the existing York Museum Gardens.

A newly built first floor South Gallery and a new gallery in the original Victorian roof space will become CoCA, which will showcase work from the most extensive collection of British studio ceramics in the country.

The gallery closed on December 31 2012 for the development which will be finished in summer 2015.

Janet Barnes, chief executive of York Museums Trust, said: "The £8 million development will see York Art Gallery become one of the best regional galleries in the country. It will allow us to showcase even more of our nationally important collections as well as giving us the space and conditions needed to attract much larger touring exhibitions which previously would not have been possible.

"The unveiling of the fantastic Victorian roof space was a central part of our plans and, together with the new first floor South Gallery, become home to CoCA. We have more than 5,000 examples of British Studio Ceramics, the largest in the country, and we want to establish the gallery as the place to come to learn, study and enjoy this genre of art."

The development will also include:

- A second entrance at the rear of the gallery into the new area of the York Museum Gardens.

- Better visitor facilities including new cafe, shop, toilets and lift,

- A new learning room on the first floor.

- Much improved storage for the collections.

The new first floor South Gallery and the roof space will create some of the 60 percent extra exhibition space. The rest will be achieved by expanding into rooms previously occupied by the City Archives, creating the suite of three galleries on the ground floor.

For the first time people will be able to walk directly from the York Museum Gardens, via the new artists' garden, to the gallery and through to Exhibition Square.

Centre of Ceramic Art (CoCA)



York Art Gallery now holds the world's most extensive and representative collection of British studio ceramics, thanks to the acquisition of collections from Dean Milner-White, WA Ismay and Henry Rothschild and the recent loan of Anthony Shaw's collection.

Opening up the roof space and creating a new upper South Gallery will make use of the height of the Victorian building. This will add some 450m² of high quality gallery space. These two new galleries will become the Centre of Ceramic Art, showcasing our world class collections of more than 5,000 British studio ceramics which span the twentieth century and come right up to the present day.

Our displays and special exhibitions will be supported by archives and visible open storage for much of the collections.

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Eryl Fryer - Round Pods
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