

£2

Free to
members

NPA NEWS

The magazine of the Northern Potters Association



July - August 2012

www.northern-potters.co.uk



In this issue:

A Japanese Passion, A Potter's Mole writes..., Potting with Parkinson's

Editor's Comment

It seems that a lot has happened since the last issue. I took part in 'Open up Sheffield and South Yorkshire' - unfortunately the bit of South Yorkshire I was in didn't seem to have got the message, and it was very quiet throughout. Then there was the Sculptural Ceramics Symposium in York, which, although the speaker list sounded good, left some delegates rather underwhelmed. For me, the most exciting part was hearing about York's collections (already world class), and the plans to develop York Art Gallery into a ceramics centre of excellence. If all goes to plan, in a couple of years we will have a truly exceptional resource available in the north.

In late May, as a slight diversion, a group from the Swedish Ceramics Society visited York and then Stoke. The York leg of the trip involved a guided tour of the Gordon Baldwin exhibition, which Helen Walsh led and thoroughly enjoyed, then a dinner in York's oldest pub (probably), at which 4 local makers were asked to bring examples of our work, and to talk briefly about it in return for roast beef and Yorkshire pud. The following day we had arranged a tea party in Trudy Weir's garden, just outside York, at which we treated our 22 guests to a 'typical' afternoon tea - fruit cake with Wensleydale cheese, 3 sorts of scones with cream and jam, and copious amounts of Yorkshire tea. The weather was perfect, thank goodness. Strangely, 3 separate members of the group asked if Trudy and I were sisters (no, we're not), and some of them got the impression that Trudy's husband, Clive, was actually my husband (not from anything we were doing, I hasten to add). I have subsequently had an email and a letter, both asking me to thank my husband! But that's (more than) enough about me.

There is news in this issue of 3 future exhibition opportunities - 2 of them early next year, but one with a very short deadline. Studio Eleven Gallery, in Hull, is offering a small show in August, and are looking for applications by 15 July! 'All Creatures Great and Small', at Water Street Gallery, has now finished, and there will be a report in the next issue. 'Clay, Ceramics and the Natural World', at Joe Cornish Gallery, has also finished, and had reasonable sales, though a change to the gallery's commission policy during the event led to a small loss for NPA. The gallery are interested in inviting some members back for a pre-Christmas show, and perhaps having another selected show next year.

Potfest in the Pens will be taking place from 3 - 5 August, and NPA will be having a promotional stand, with the added attraction of the 'new exhibitors' competition, showing examples of work from 12 members who have not yet participated in an NPA selected exhibition, or a Potfest. Visitors will vote for the one they'd like to see more of, and the winner will have a stand paid for by NPA next year.

There are so many interesting articles included that I don't know which to draw attention to, so read them all! And please, keep sending your contributions and images in - the more you send, the more interesting it is to read.

Cover :
Alan Ball - **Large Oval Black Pot**
18cm h x 17cm d

Barbara Wood

Your Committee

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

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

Lesley Nason Exhibitions
Barn Croft, Fishpond Lane, Egginton, Derbyshire,
DE65 6HJ
Tel: 01283 736017
Email: lesley.nason@btopenworld.com

Sylvia Holmes Coordinator for regional groups
Chapel Farm, Thixendale, N Yorkshire, YO17 9TG
Tel: 01377 288340
Email: sylviajaneholmes@yahoo.co.uk

John Cook Website
Email: mr.jccookie@googlemail.com /
websitenpa@gmail.com

Rene Cryer
Email: mail@renecryer.co.uk

Su Hudson
Email: suhudson@btinternet.com

Carol Metcalfe
Email: carol4npa@yahoo.co.uk

Marianne von Tucka
Email: marianne.vontucka@btinternet.com

Helen Walsh
York Art Gallery, Exhibition Square, York YO1 7EW
Email: helen.walsh@ymt.org.uk

in this issue

| | | |
|----------------------------------|-------------------|---------|
| Editor's Comment | | page 2 |
| New Books | (Roger Bell) | page 4 |
| Book Reviews | (Roger Bell) | page 4 |
| Exhibitions and Events | | page 5 |
| Out of the Earth III | (Shirley Peacock) | page 7 |
| Diary | | page 8 |
| European Prize for Applied Arts | (James Faulkner) | page 9 |
| A Japanese Passion | (Alex McErlain) | page 10 |
| Potting with Parkinson's | (Dan Bridge) | page 12 |
| New Members | | page 13 |
| Members' Gallery | | page 14 |
| Manor Stokes - urban wood firing | | page 16 |
| A Potter's Mole writes.... | (Rob McMillan) | page 18 |
| A Potter's Moll writes.... | (Liz Robison) | page 20 |
| Regional News | | page 24 |
| NPA | | 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 August 2012

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 or anything similar that involves an extra process to make them accessible!

Make sure you have permission to use any images you send. Some galleries / artists will allow you to take photographs of their work for your own reference, but not for publication. If you are asked to include a copyright statement please send it to me and I will use it (e.g. all images provided by York Museums Trust include something like 'courtesy of Jane Hamlyn / York Museums Trust').

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

| | | |
|---|----------------|---------|
| Art & Copyright | Simon Stokes | 35.00 |
| The Craft & Art of Clay (5 th Ed) | Peterson | 28.00 |
| Matter + Spirit: Stephen de Staebler | Ed Burgard | \$34.95 |
| Clay's Tectonic Shift: John Mason, Ken Price, Peter Voukos, 1956-1968 | Ed MacNaughton | \$50.00 |

Book Reviews - Roger Bell

CERAMICS & THE HUMAN FIGURE

Publ: A & C Black

Edith Garcia

£25.00

At first glance this appears to be another lazily produced book – select a series of artists to provide pictures, working methods and inspirations, then link together with brief introduction and conclusion – send to printer. However the introductory chapters by Bonnie Kemske (ceramist and editor of Ceramic Review) and the author (researcher and ceramic sculptor) are perceptive essays on overarching themes of history, attitude, culture etc, leading naturally into the 40 plus monographs.

Although Garcia admits there is much overlap, five themes are identified: Revisiting History; The Human Condition & Everyday Life; Gender & Social Issues; Hybrids; and Disappearance. The first three are self-explanatory. Hybrids covers the combination of human and animal forms either to explore the interrelationship or to comment on what it is to be human. Disappearance covers a very disparate group. Conceptual and performance pieces are included, the human figure may be diffused and most interestingly Bonnie Kemske makes pieces that you hold to your body, that 'fit' you. The final chapter takes 6 of the artists concerned and elaborates on some of the making techniques involved.

Although there are a number of familiar names featured (including Christie Brown, Claire Curneen and Richard Slee from the UK), a majority of the work appears to be of US origin. Nationality or working location are not always mentioned. There is a wide variety of work displayed but I think it fair to say that a familiarity with Ceramics Monthly and Ceramic Art & Perception would give a good idea of the overall styles included.

Production quality as always is excellent with a clear, unobtrusive layout allowing the, often strange work, to be appreciated. The book fills a particular niche which enables it to stand out from the crowd of ceramic books. Undoubtedly it will get people asking why certain approaches are omitted. The stylised figures of such as John Maltby, the body parts of Jill Crowley, spring to mind as ideas that could have broadened the scope of the book.

Yet again A & C Black must be congratulated on keeping the ceramics bookshelf well stocked.

Based in Hull's Cultural Quarter, Studio Eleven is offering workshop space in its shared ceramic studio at a very cheap price.

Includes:

Bench, storage, kiln, internet access available, with 24hr access to the facility.

Contact Adele on 01482 229600 or email info@studioeleven.co.uk for further details.

Studio Eleven Gallery, 11 Humber Street, Hull's Fruit Market, Kingston upon Hull, HU1 1TG

Exhibitions and Events

Invitation to NPA for a celebratory exhibition at Studio Eleven, Hull

Studio Eleven is Hull's contemporary print and ceramics centre with a popular gallery situated on Humber Street in the heart of the emerging cultural quarter. Set up by artists Adele Howitt and Rob Moore, the initiative provides much needed studio space with specialist facilities for ceramicists and printmakers. The facilities are fronted by a small gallery which makes for an exciting platform to show the very best in ceramics and print. The gallery is in the historic old fruit market - once known as the 'Covent Garden of the North' - situated next to the Marina which is home to many racing events including the recent International Clipper race. We're the first initiative of this kind within the region, and aim to inspire the locals with innovative artwork not usually shown within this area.

We have teamed up with NPA to provide an exhibition space for their members in **August 2012**. The Humber Street committee have planned a summer variety of events programmed to take place during this month, including the Maritime and Folk Festivals - programmed to manifest along Humber Street and the river front. August is an optimum time to sell and promote work from NPA.

Therefore, we are calling for innovative ceramic art both in relief and 3-dimensions. The artwork may reference or call upon the influence of domestic pottery and we will accept work that challenges those boundaries. We have 2 large lockable glass cabinets, 2 small lockable glass cabinets, plinths and plenty of wall space.

Exhibition dates: 3 August – 2 September 2012 (PV tba)

Delivery of work Saturday 21, Sunday 22, Friday 27 July

Opening times 11am – 4pm Friday – Sunday

To apply: Email 4 jpegs (no larger than 1mb), CV and Statement FAO Adele Howitt: info@studioeleven.co.uk

Closing date for applications: 15 July

Studio Eleven is a not-for-profit enterprise and is free to exhibit for NPA members. We operate on a sale or return basis. The commission on sales is 30%. If you would like any further information, please don't hesitate to contact Adele on 01482 229600 (NPA contact: Barbara Wood)



Advance notice of upcoming exhibition:

A selected NPA exhibition will be taking place next Easter at Red Barn Gallery, near Penrith. The gallery is booked for 22 February to 8 April 2013. Full details will be published in the September/October issue of the newsletter, with selection taking place before Christmas 2012.

Red Barn Gallery is an attractive venue with an established customer base. It is in the village of Melkinthorpe, 5 miles south of Penrith, and close to the M6 motorway.

SH

Invitation from Water Street Gallery, Todmorden:

Members are invited to submit works for a Ceramic Tile Art exhibition to be part of a Small Works Exhibition from November 2012 to January 2013. These could be designed as fine art works, or functional (or both). They may be fitted with a wall hanging hook, or suitable as coasters - size 14cm x 14cm.

Last Christmas, the gallery's Small Works Exhibition together with 'Art in a CD Case' was a great success. This year they would like to include ceramic artists as well. For further information, submission forms and registration please contact Rosemary Holcroft - email: info@waterstreetgallery.co.uk, tel: 01706 839714

LN

Advance notice of NPA-E selected exhibition to take place at Creation Fine Arts, Beverley, East Riding of Yorkshire, from 20 March to 28 April 2013.

Creation Fine Arts is a new gallery, only opened in June this year, so a bit of an unknown quantity, but it is situated in the middle of Beverley, which is the county town, and has a very affluent population and attracts a high number of tourists each year. Set in a grade 2 listed property, the gallery consists of a series of rooms on different levels, offering the potential for some exciting displays. The owner, Nigel Walker, will be selecting the work, and NPA members Ali Brice and Barbara Wood will help curate. Full details will appear in the next issue (probably!).
BW

Earth & Fire

As you will know, Earth & Fire took place in June, and seems to have been enjoyed by many of the members present. I gather there were some serious weather-related breakages on Friday, which can be heart breaking, but when I visited on the Sunday spirits were reasonably positive.

The NPA group stand looked excellent - well done to Jackie Knight, Laura Manners and Steve Booton for putting on a very professional and attractive display.



Laura Manners and Steve Booton on the NPA Group Stand

BW

Photography Training Day

NPA-NW are hoping to organise a day with professional photographer Michael Sewell in Burnley, Lancashire, to enable members to take better photos of our work for submissions, galleries and the internet. Cost for the day is £300, divided between the participants (some NPA funding may be requested). It will probably take place in September, and numbers are limited to 6 maximum, 4 preferred.

If you are interested please contact Bob Park - b.park@virgin.net

Out of the Earth III - Shirley Peacock

NE-NPA Exhibition at Crook Hall, Durham, April 15 to May 21, 2012

Crook Hall is a haven of calm and tranquillity just ten minutes riverside walk from Durham city centre. The gardens are more beautiful than ever, and were perfect for our exhibition. Despite the weather, there were many visitors, numerous purchases and some very complimentary remarks.

On entering the gardens and walking past the maze (a special delight for children), the delicately poised stems of Victoria Leeks' 'Blackbird Meadow' came into view, while, inside a small secretive garden, her jewel-like red & turquoise bowls nestled against old red brick walls. The colour and design of Carol Metcalfe's plates, strata & column pots beautifully echoed their surroundings of ivy-bedecked walls and arches. Geoff and June Proudlock's statuesque urns, platters and serene oxide-banded bowls stood amidst the foliage and flowers.



Shirley Hetherington - 'Someone left the cake out in the rain'

Lorraine Clay's assembly of disc weights, hanging from a great tree, were strange fruit indeed, depicting as they did, marks and signs of extinct languages. The attractive blue 'Towers' were reflected in the still waters of the lovely pool.

The 'Cathedral Garden' contained several artists' work, my own coiled pots and vessels amongst them. Brenda Spittle's stargazing torsos and volcanic spheres stood on multi-coloured pebbles against ferns and stone walls. Nearby were Annette Cole's half-sphere planters, and startlingly blue-centred, pierced, frilly edged, bird baths. Ann Royal's decorated intricately folded planters and bowls and Mary Whitby's exciting, geometrically shaped sculptures were placed against tree trunks, grasses and around the pool.



Mary Whitby - 'Homage to David Nash'

Steph Jamieson presented stone fragments and discs decorated in spirals, Celtic designs and ancient cup and ring patterns. Shirley Hetherington's 'Triffids' and 'Someone left the cake out in the rain' (which was snapped up by a visitor at the preview evening), displayed a quirky sense of humour. June Roddam's lava glaze planters and bowls, and Colette Hennigan's iridescent raku bowls and blue inlaid planters enhanced the gardens, while Barbara Hayward's group of female torsos, in various clays and finishes, were very attractive standing amidst plants and ferns.



Annette Cole - Half sphere planters



Steph Jamieson - Glazed flat stone and 'doughnut'

Our thanks go to the owners of Crook Hall, Maggie and Keith Bell, and also to the NE-NPA Committee for their effective organisation of this varied and successful exhibition.

Diary

- 1 - 7 July **Holmfirth Art Week** - holmfirthartweek.org.uk
- 7-8 July **Pots in the Byre**, Broadwood Hall, Allendale, broadwoodstudios.co.uk
- 6 - 7 July **Exhibition of Paintings and Pottery**, NPA member Jenny Smith, and painter Rachel McNaughton, Wetherby Town Hall
- 6 - 8 July **Art in Clay**, Hatfield House
- until 14 July **Garden Party**, NPA-W exhibition, Gallery 23, Arteria, Lancaster
- 15 July Deadline for **NPA exhibition at Studio Eleven** Gallery, Hull - see page 5
- 19 - 22 July **Art in Action**, Waterperry House, Oxfordshire, artinaction.org.uk
- 27 - 29 July **Potfest in the Park**, Hutton in the Forest, nr Penrith - potfest.co.uk
- 3 - 5 August **Potfest in the Pens**, Penrith - potfest.co.uk
- 18 - 19 August **Art in the Pen**, contemporary art show in Skipton Cattle Mart, 10am - 4pm, preview Friday 17, 7pm - 9pm - artinthepen.org.uk
- until 12 August **Of a Twitter** - exhibition by NPA member Ruth Charlton plus Hans Ulrich, Alvin F Irving, John Calver. The Beach Hut Gallery, Kents Bank Station, LA11 7BB - thebeachhutgallery.co.uk
- until 31 August **Summer of Art**, The Biscuit Factory, Newcastle, included NPA member Alan Ball - www.thebiscuitfactory.com
- until 31 August **Summer Exhibition**, Maidenbridge Arts Centre, Tatham, Lancs, includes work by NPA member Sylvia Holmes
- 1 - 16 September **C-Art Open Studios in Cumbria** - includes NPA members Gwen Bainbridge, Mary Chappelhow, Ruth Charlton, Joan Hardie, Colette Hennigan, Arwyn Jones, Syl Macro, Angie Mitchell and Annie Peaker.
- 16 Sept - 21 October **NPA exhibition** at Rufford Craft Gallery
- 17 Sept - 5 October **NPA-W exhibition** at Atrium Gallery, Preston College
- 30 October - 8 November Exhibition at **Thoresby Gallery** - contact Brian Holland for details - brianhollandceramics@yahoo.com

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

European Prize for Applied Arts 2012... - James Faulkner

The **European Prize** in co-operation with the World Craft Council Europe and Design Flanders, aims to reward the best works in the field of contemporary applied arts and design-led crafts. In 2012, 86 finalists have been selected from 550 Europe-wide applications. Two prize winners will be selected, one in the 'Master' category, and one in the 'Young Talent Prize' (under 35). Winners receive a prize fund of €3500 and €3000 respectively. Other prizes and commendations may also be awarded. The European prize was first run in 2009, when 100 makers from 19 countries were selected from 600 applicants.



Vase, thrown, 8 x14cm h

Being fresh from graduation, I was looking for things to get involved in. I found out about the competition whilst researching European ceramics fairs as I'm interested in taking my work to a wider European market in the future. I wasn't so sure that the competition would be for me though - my confidence in my work isn't the best - but I let my partner Sarah talk me into it. As she so rightly pointed out, what did I have to lose? I could see though that the real benefit of the competition would be in how it would serve to raise my profile on the continent, if I was selected.

The application itself is a straight forward affair, completed online and it costs nothing to enter. I had already decided not to make a 'one off piece' due to time constraints, but to use pieces that I was already making. The photographs had to be of a high standard, with a minimum resolution of 300dpi. I had already begun photographing my work using a black to white graduated tint as a back drop, and a pair of daylight spotlights, which I rig up in the kitchen at home. I feel the tint gives my work a professional look and helps tie the images together as a cohesive set.

Once the application was in, it was all about the wait, but not being the most confident about my work I'd already decided that I wouldn't get selected. So, when I got a letter

from the organisers telling me my application was successful, and asking me to select and send three of the five pieces I'd sent images of, I was stunned, then I was elated, then I was terrified, then finally relieved. Why relieved? So sure was I that I wouldn't get selected that I'd already sold two of the pieces, leaving me just three! I'll consider that a lesson learnt.

So now my work will be taking a trip to Mons in Belgium in time for the judging and exhibition. The whole experience so far has been an education, and a significant boost to my confidence as a new maker. The winner will be announced at the opening of the exhibition on the 14th July. Sadly, I won't be there though, having just begun to establish myself as a maker, money is rather tight and I simply can't afford the travel costs. It is worth noting for any future applicants though that the organisers do reimburse exhibitors the costs of a night in a local hotel on the opening night.

Having got to this point, the work boxed and ready to send I find myself in limbo, waiting for the right day to send the work, whilst pondering the competition and the outcome of the judging. As nice as winning would be, I'm not holding my breath, although I could certainly put the prize money to good use. Just being selected has done more for my confidence as a maker than I could have given it credit for. Anything extra is now just a bonus.



Bottle, 8 x 16.8cm, made from 5 thrown and slabbed components

<http://www.wcc-europe.org/NEWpages/europeanPrizeAppliedArts2012.html>

Both vessels are decorated with multiple layers of slips, oxides and stains, then biscuit fired to 980°C, glazed inside, and then fired in an electric kiln to 1260°C

A Japanese Passion - Alex McErlain



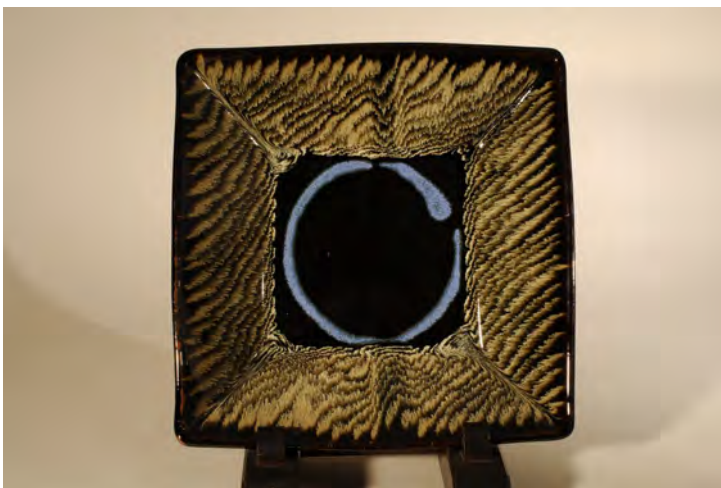
Portrait c1985, photo Shizuko Hughes

I first met the potter Edward Hughes when he came to work at Winchcombe pottery as a summer student during his vacation from art school in 1975. He remembered his time at Winchcombe as being one of significance for him 'I came away from that summer really quite humbled and feeling that real work was going on there of importance, but that it wasn't easy. Even then to my young eye I realised that the economic reality of making a way in this world by making pots by hand was not an easy matter.'

Hughes spent much of his life in the north of England; he was born on the Wirral in 1953, the son of an architect. The family moved to Cumbria where Hughes developed his lifelong love of the countryside and, through his teacher Barry Gregson at Lancaster Royal Grammar School, he discovered ceramics. Pottery making appears to have become an instant obsession for him and he practiced learning to throw, slab building

and reading as much as possible about the subject. He spoke with great enthusiasm of being allowed to handle work made by potters such as Lucie Rie and Ray Finch and of visiting Manchester Art Gallery to see an exhibition of English slipware.

Hughes attended Corsham Court, Bath Academy of Art and became quite proficient at making pots on the wheel whilst maintaining a strong interest in slab building, something that he was to continue throughout his life. One of his teachers at Corsham was the potter Les Sharpe, a Harrow graduate. Hughes went to work for Sharpe briefly in 1976 before embarking on a life changing trip to Japan. He had obtained a Japanese government Monbusho Scholarship to study at Kyoto City Art University and despite the language difficulties he found that he loved Japan. On graduation he decided to stay, establishing a studio in Shiga, exhibiting his work and quickly developing a reputation for making excellent tableware. He achieved a good deal of success in Japan but always at the back of his mind was his passion for early English slipware and his desire to return to England and discover more about it.



Pressed dish, 37.5cm x 37.5cm, c2004, photo Steven Yates

Hughes returned in 1984 first working from a studio in Renwick, Cumbria then later at Isel, close to Lake Bassenthwaite, where he built a large kiln and began making what many regard as his best work. His pots are characterised by his exceptionally accomplished making skills combined with slip decoration under stoneware glazes. He mainly used ash glazes which under the right conditions melted with the slips to produce a rich colour palette. His primary passion was making pots intended for use so he made prodigious quantities of tableware. We did not hear much about Edward Hughes in the UK as most of his output was sold in Japan where he continued to exhibit regularly. However his work was acquired during his lifetime by museums such as the V&A and the Fitzwilliam. In March 2006 he died in a climbing accident on Pillar in the Lake District.

In 2009 I had a letter from his widow, Shizuko, requesting help in dealing somehow with preserving the memory of Hughes' ceramic legacy, perhaps by presenting the work in an exhibition and publishing a book.

In due course an exhibition was organised at Manchester Metropolitan University and now after many months work a monograph has been published, titled 'A Japanese Passion'. The lavishly illustrated book includes an essay, exhibition texts, the transcript of an extensive interview with Hughes, a complete chronology and lists of published writings.

It is available from:

www.blurb.com/bookstore/detail/3294415



Fluted bowl, copper glaze, 35cm d, c2000,
photo Steven Yates

NPA Membership subscription



Anna-Mercedes Wear would like to remind all members to make sure they are paying their subscription into the NPA's Co-operative Bank Account. She was going straight home from Earth & Fire to sort out her own payment (preferably before she washed the reminder off her hand).

To change, retain the same date your payment is made and make sure you cancel your existing standing order, e.g. if your payment is due in February, ask for the new mandate to start in February.

From previous bank : Yorkshire Bank plc,
Sort code: 05 07 17,
Account number: 35683010

To new bank : The Co-operative Bank
Sort code: 08 92 99
for the account of: Northern Potters Association
Account number: 65488052

The payment reference should be the member's full name, please - we can't always tell who the payment relates to from the account name.

If you have any queries on this, please contact Alan Birchall, NPA Treasurer - email: doc.albirchall@ntlworld.com

Potting with Parkinson's - Dan Bridge

I have always loved art, since I was at school, although my first attempt at making a pepper pot blew up in the kiln! This did not deter me and I went on to study 'A' levels and a diploma in art.

I specialised in ceramics at the University of Wales Institute, Cardiff, where I enjoyed making tableware and gained my BA (hons) degree. I came back to Burnley needing work and started work as a labourer, working my way up to becoming a plumbing and heating engineer.

In January 2009, I decided that I needed to return to clay and started to build a studio in the back garden. During the build I started experiencing intense pain and a tremor down my left arm. Unfortunately, what I had thought to be a trapped nerve turned out to be Young Onset Parkinson's.

I needed to change my thinking from my degree work, so started to make some cups. I had been researching characters that were long and spindly. I wanted to show, in my forms, a way of portraying the jerkiness and loss of controlled movement, that I experience daily. I threw some simple tableware with some scratches from my affected left hand. However, I was not satisfied that this was the most appropriate way that I could express this issue. (figure 1).

I met up with an old University friend, Pierre Williams, in Hereford, and there he taught me how to throw thinner, pull neat handles and that less is definitely more. I came back to Burnley and started to use what he had taught me; there was an instant change in my work. I decided to warp the pots (instead of scratching) to show a loss of control. These were a vast improvement on my previous pottery. Although I liked them, there was something still missing, something else that I was not happy with. (figure 2).



figure 3

I decided to show them anyway and approached the Platform Gallery in Clitheroe and there met a very experienced Gallery Curator (Grace Whowell) who very subtly steered me in a different direction, for which I am grateful. The new focus resulted in more refined pieces which would have a wider appeal. This development lifted my confidence and opened my eyes, to realise how important aesthetics, are while keeping the functionality of the pot. (figure 3).

I have to create my own individuality in shape and decoration, still telling myself that less is more. I have decided to use my Parkinson's to create something aesthetically pleasing while the effects of this condition can be quite uncomfortable to look at. This condition is a malfunction within the brain and it is not entirely known what the cause is. Basically, there is a gland in my brain which is failing, prematurely stopping. It produces cells called Dopamine which tell your body what to do, and if there is too little you slowly lose control of your body.



figure 1



figure 2



figure 4

Whenever I research Parkinson's the Dopamine is represented by two dots or circles. I use platinum, applied with various plumbing fittings onto the bodies of my pots. These represent how precious these cells are to me. I also use circles that are thrown onto the sides with sections cut away. I cut these sections away to describe how much Parkinson's is affecting me whilst making that particular pot. (figure 4).

Although I have this disability, there are people who have worse things to deal with in life than I do, but this is me, and as long as I can push and pull mud balls around my studio, I will keep on making.

Image details:

figure 1: thrown cup, stoneware body, decorated with manganese scratched with my shaky hand. Dipped in tin glaze, fired to 1280°C.

figure 2: thrown cup, porcelain body. Clear glaze inside and bottom half outside. Black glaze outside with copper carb/manganese painted round the join. Fired to 1280°C.

figure 3: thrown and altered teapot and cup, porcelain body. Clear crackle glaze, fired to 1280°C. Platinum circles stamped and refired to 750°C.

figure 4: thrown and altered teapot and cups, porcelain body. Clear glaze, fired to 1285°C with 30min soak.

Welcome To New Members

| | | |
|-------------------|----------------------|-----------------|
| Ged Carney | Hadfield | Derbyshire |
| Annette Edmondson | Formby | Merseyside |
| Sara Fahey | Hawkley Hall | Lancashire |
| David Green | Burnley | Lancashire |
| Marianne Love | Thornton - Cleveleys | Lancashire |
| Helen Pickard | Middlesbrough | North Yorkshire |
| Celia Rayner | Lytham St Annes | Lancashire |
| Catherine Tindale | Guisborough | North Yorkshire |
| Jenny Wightwick | Mobberley | Cheshire |
| Lisa Wilks | Kendal | Cumbria |
| Jen Wingate | Pimlico | Durham |

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

Members' Gallery

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

1



2



3

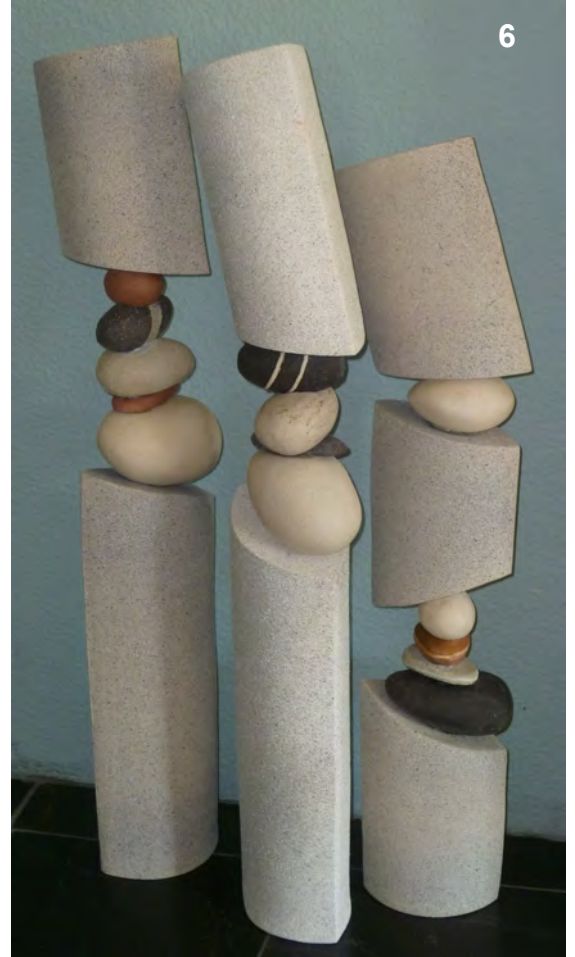


4





5



6



7



8

- 1 Lesley Nason - **Hare in the Landscape**, porcelain with texture, oxide, resist and crackle glaze
- 2 Judy Taylor - **Herd**, hand built, mounted on acrylic sheet
- 3 Maggie Barnes - **Small Vessel**, hand formed porcelain
- 4 Paul Muchan - **Cup, saucer and mug** stoneware
- 5 Paul Reid - wood fired stoneware, photo Luke Forshaw
- 6 Gillian Sykes - **Cairns**, slab built, Earth stone flecked, Earthstone 40S, grogged black and earthenware clays
- 7 Carolyn Corfield - **Vintage Deities**, unglazed stoneware and burnished terracotta, boxed
- 8 Lorraine Clay - **Party punch set**

Manor Stokes - urban wood firing

The Manor is an inner city district of Sheffield with a long and varied history. It is situated on one of the city's seven hills overlooking the Don Valley, the main road in from the M1 and the east-end remnants of a steel industry which had once turned the skies black with smog. The area is now highly visible from a wide area, in a clean air zone where any puff of smoke is extraordinary.

Manor Lodge, farm and deer-park have been through many transformations. Today the area is being restored and developed as a visitor attraction by Green Estates whose many projects fall into heritage, environmental, community and cultural categories and include: archaeology, apiary, coppicing, green waste recycling, pictorial meadow seed and public events. Archaeological evidence indicates that this was an area of commercial ceramic production pre-dating that of Stoke on Trent, and so a strong ceramics timeline is being investigated and nurtured, leading to contemporary activities by Yorkshire Artspace, which has an on site studio for their supported graduate start up programme and a residency scheme for recognised ceramic practitioners. The current resident is Edith Garcia who follows the high standard set by her predecessor, Frances Priest.

With this site, support, and history it seemed that it would be an ideal spot to build Britain's first smokeless, urban, wood-fired kiln.

Sarah Villeneau and Penny Withers, both former active members of the Rufford Woodfiring Society, who have been searching for an alternative site after Rufford closed its kilns in 2008, have undertaken the project. Green Estates, with Heritage Lottery Funding, has been tremendously supportive as have the Arts Council/England, Artists Newsletter and Yorkshire Artspace. The kiln is based on a design by Masakazu Kusakabe and was first built at Kecskemet in Hungary. Two young Hungarian potters came over to Sheffield on an exchange visit to help during the building week in March when the sun shone and the group were able to take pleasure in recording each day's progress. In an adjacent pottery studio the pots for the first firing were also being made.

The test firing took place on May 5th.

Everyone who had taken part in the kiln's creation during the week-long kiln building course already understood the theory of its design: the air inlets, bourry box and flame path. They also intimately knew of its hidden internal structure and of its arches, brick by brick. The kiln was fired full of the pots that had been made during the building week – and it worked like a dream!



The firing took 14 hours, reaching cone 9 throughout plus cone 10 in all but the very top. A few puffs of smoke were emitted while reducing at top temperatures. As this was a test firing it was felt justifiable to push it to find out just how smokeless it really was. However, it is clear that there is no need to reduce this heavily. The kiln reached the desired temperature evenly and achieved 100% reduction in the glazes and clay bodies without smoke. There was some flashing throughout the kiln, particularly on pots on the edges of shelves, also ash effects on pots on the kiln floor and bottom shelves. Stoneware clays (mostly Earthstone reduction body) and porcelain were tested: the glazes were familiar and had already been tried and tested. Many local potters came to see it at work and on the unpacking day an eager group had gathered in anticipation.

The organisers would like to heartily thank everyone who built the kiln, produced the first pots and took part in the test firing; and to those who came along to give support and encouragement at its launch. The group is now very keen to fire again and want to offer the opportunity to become involved in this exciting new project.

For details email manorstokers@yahoo.co.uk, or ring 07510 668585.



A Potter's Mole writes.... - Rob McMillan



The Potter

I met the potter at a mutual friend's house in 1975. She had already completed her DipAD in Ceramics at Wolverhampton Polytechnic and was studying for her MA in Industrial Ceramic Design at North Staffordshire Polytechnic where I had trained in Mining Engineering. So, due to my career in coal mining, I have described myself as her 'mole' - it was not a misprint.

Gill began a studio in the garage of our Blurton bungalow and produced small quantities of mugs, goblets and bowls based on her college work, while also working in the design studio at Myott Meakin Pottery in Cobridge. My move to a Yorkshire colliery saw her set up in an outhouse at our Burghwallis bungalow, where she made stoneware and tableware which produced small sales and gifts. Much to her delight, many people still use them over thirty years later and she will still make replacements when required.

My move back to North Staffordshire in 1986, still in the coal industry, brought us to our present house, and Gill established her pottery in the adjoining garage extension where it remains to this day. She started experimenting in white stoneware decorated with coloured slips and produced plant pots, mugs, plates and clocks. She engaged with the bubbling vaporiser market making production runs and individual examples.

Gill joined the North Staffordshire Guild of Craftsmen and decided to revisit porcelain, from her college experience, producing mainly vases. Encouraged to take part in Potfest in Penrith she made a reconnaissance and decided a theme was necessary, feeling she would be 'rinsed' taking brown tableware! She struck on white and green producing a large range of porcelain jewellery and all manner of vases, dishes and drinking vessels. She makes sculptural pots in Earthstone with porcelain overlays. These days she attends Potfests in Scotland and Penrith and has gained confidence from the comradeship. Then there are Guild events and other functions throughout the year. She has a small collection of other potters' work gained on her travels, and joined the Northern Potters Association in 2008.

I can honestly say I could not throw clay at her wheel let alone on it. I have watched the process thousands of times and am still intrigued. However, I have tried to be supportive in other ways, closing my eyes when the home takes on the appearance of a shop floor. I like to think I have influenced some designs, a sort of man in the street view, and helped with some of the technical stuff for example the fittings in her terra-cotta garden lanterns. I have made stands for her work. Redundancy came in 1989 and I became a railwayman. I am out for long hours and Gill says it gives her even better opportunities to knuckle down and turn the house into a tip.

When possible I help with fairs and events, lugging the cartons in and out of the venues but I let Gill do the setting up. Reading an article by American potter Ross Murphy ("Selling and Promotion" Designer Craftsman Magazine, January 1985) I learnt the sales techniques and help sell her work. Conscious that its quality is the main feature, I just help in purchasing decisions. When we have had Open Studio events (or as I call them booze and nibbles with pottery thrown in) I help unmake the home while it runs. Some evenings I smile with almost charitable pleasure as the kiln dims the house lights and helps to bolster nPower's profits.



Cromartie Kilns despair that after 30 years this still functions!

With her work now in galleries and museums I am very proud of her achievements; why, some people know of 'The Other Pottery' in Barlaston before they think of the...ahem...main one! I have had to learn something of art and sculpture and it is always a pleasure to meet avid collectors of her work. As I write she is sat at the table carving butterfly designs on spherical vases ready for biscuit firing. For Gill this is a life long and absorbing vocation.

As with all potteries there are sometimes failures and rejects from the kiln. I scatter and dig the jewellery pieces into the garden imagining that one day in the distant future, when this land is being redeveloped, somebody will come across them and so begin a discovery into the little pottery that once existed here and produced these treasures.



Sculpted pot



A Japanese Passion

The Pottery of Edward Hughes

by Stephanie Boydell, Shizuko Hughes and Alex McErlain

A monograph on the work of potter
Edward Hughes (1953 – 2006)

Includes essay, exhibition texts, transcript of an
interview, 116 pages, lavishly illustrated

Published June 5th 2012

Available from:
www.blurb.com/bookstore/detail/3294415

MAGGIE BARNES CERAMICS
Member of the Society of Designer-Craftsmen



NERIKOMI

an exploration



The Arts Council supported
Research & Development Project
is now closed.

The Mercer Art Gallery in Llanrgata is to host a showcase event in September
where both experimental work and related items will be on display

A small publication is now available, can be pre-ordered direct from Maggie
and sent to members priced £5 postage free

For further information, enquiries about the event, and other items for sale
please contact

MAGGIE BARNES

01423 867401-07957 796093 or maggielbarnesceramics@btinternet.com

A Potter's Moll writes.... - Liz Robison

What a lot has happened since I last wrote in these pages. In March we flew to Vancouver to stay with potters Keith and Celia Rice-Jones who had arranged for Jim to give a lecture to the British Columbia Potters' Association at Emily Carr University and do a weekend hand building course for 25 people at the Shadbolt Arts Centre in Burnaby, Vancouver.



Keith Rice-Jones and his work

The first person to arrive asked me if I had always lived in Yorkshire. I said that I was born on Merseyside. 'So was I' he said. 'Birkenhead' I said. 'New Ferry' he said. Practically next door.

From our visit to Vancouver Art Gallery I learnt that Jack Shadbolt was a Canadian painter who was instrumental in persuading the art gallery not to look to Europe and Empire for its acquisitions but to concentrate on Canada. We also learned that the collected paintings of Emily Carr formed the basis of the original Art Gallery collection.

The Museum of Anthropology is stunning architecturally, surrounded in the distance by snowy peaks and full of amazing artefacts made from cedar wood, from dishes to totems (there was no clay). One of my favourites was an enormous dish carved in the form of a turtle which could hold enough food for a celebration for a whole village.

Keith and Celia drove us down to Seattle where we attended the annual conference of NCECA (National Council for Education in Ceramic Arts) which was held in the Washington State Convention Centre. Jim goes

to this every year (it is in a different city each time) but to my mind it was out-of-control-big and there were too many near-misses for me. For example, poor introductions which did not properly prepare the audience for the subject matter and too many participants who just talked about 'Me and my pots' whatever the programme said the talk would be about.

Wally Keeler demonstrated in tandem with a woman who made clay heads. In a vast ballroom, the big screen version of her was behind Wally and vice versa. The sound system was not tip top either.

I'll draw a veil over the toe-curling song about making things in clay that one of the organisers tried to force the audience to learn.

The trade stands were the liveliest part and Jim did demos for North Star, the company that makes extruders and slab rollers.



Ceremonial carved bowl

There were 50 gallery exhibitions in association with the conference in the greater Seattle area. We enjoyed the big group show in the Seattle Design Centre but did not get to many others. The NCECA event overlapped with another called COMICON, so we jostled with Darth Vader, Batman and Disney Characters on the many escalators. I felt they were having more fun and I will not be going to Houston, Texas, next year.

My usual answer to the perennial question—'Do you do any clay work?'—backfired: When I said I was a potter's moll, the person thought I said MALL and asked what that entailed.

Our final destination was Traverse City, Michigan, where our son and his wife have moved to. It is a lovely lakeside resort town and they live minutes from a secluded cove. We toured the engineering plant where he works and a man said to us: 'Your boy sure talks funny- he said to me: 'can I pinch your torch' when he meant 'Can I borrow your flashlight.'

We all drove south to Ann Arbor which is where Jim and I met in 1970 and we visited my then landlady who is a spry 96 year old yoga enthusiast living in a retirement apartment. After lunch she said 'Would you like to meet my boyfriend? He's 102.'

When we got back we had a glaze and surface decoration course in the studio for 10 very eager students. It is wonderful to see the penny drop when they begin to 'get it' with slips glazes and tests.

We had a long weekend with the MG Owners' Club to Cavan in Ireland. It's the centre of Irish Lakeland - spectacular scenery, especially driving around Lough Erne. Two National Trust properties were opened up for us, Castle Combe and Florence Court and we visited a

Neolithic tomb. (The guide explained how the sun penetrated a slit in the wall at daybreak on a particular day and then said 'We are going to simulate that today with a thirty watt light bulb.')

We visited the Belleek pottery factory in County Fermanagh and enjoyed watching the processes, including the intricate basket work, but the work was not to my taste – pale cream, often with tiny green shamrocks on. There have obviously been some more modern ideas as shown by the pots in use in the café. But one person had recorded in the visitors' book that they were on honeymoon from Chicago especially to visit Belleek and were not disappointed.

Last weekend we were on the Lleyn peninsula and we called in to see potter Oldrich Asenbryl who we knew 20 years ago. His workshop and showrooms are in old stable buildings in Sarn. When I asked him how old he is now, he replied: 'Too old to die young.'



Jim's glazing students visit Chris Jenkins' Marsden studio



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

Studio Selection

from the PotteryCrafts range
Products carefully chosen especially for
dedicated craft potters.

- Potter's wheels designed for daily use in a busy workshop.
- Robust kilns that will achieve high temperatures comfortably.
- Creative clays for expressive and challenging work.
- Glazes to broaden the potters' palette with adventurous textures and effects.
- Tools, machinery, colours and equipment for 21st century studio potters.
- 5% discount for all association members excluding kilns and machinery.



You don't have to be making a living from your pottery
but if you are serious about ceramics then the Studio Selection is for you.

Tel: 01782 745 000 www.pottery crafts.co.uk

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

POTCLAYS

LIMITED

Established in 1941, Potclays Ltd. has grown to be the leading UK manufacturing supplier of ceramic materials & equipment



QUOTE YOUR MEMBER NO.

FOR A 5% DISCOUNT

T&Cs apply



ONLY AUTHORISED IMPORTERS
FOR THE WHOLE OF THE UK AND ROI



- ❖ Premium quality clay bodies renowned the world over. Unrivalled range and variety.
- ❖ Over 25 years of experience in building kilns from the smallest toploders to the largest industrial truck kilns.
- ❖ An ever-increasing portfolio of authorised distributorships for the best-known brands in the market.
- ❖ Our own extensive network of agents and distributors across the UK and beyond (see the Links page of our website)

Potclays are proud to support

- ❖ craftscouncil.org.uk/learn/programmes/firing-up
- ❖ craft-action.org.uk/group/firingup



Brickkiln Lane • Etruria • Stoke-on-Trent • ST4 7BP 01782 219816 • sales@potclays.co.uk • www.potclays.co.uk

Regional News

North East

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



Crook Hall exhibition was a success (see Shirley Peacock`s report)...we`ve been invited back next year. We are hoping to have an unselected selling exhibition at Hexham Moot Hall in late October 2012. At present we`re putting together a proposal for an exhibition in Durham Cathedral for Autumn 2013. We are hoping to arrange a photographic workshop for this Autumn as our regional education event .

East

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



I expect the pressure is on for many makers as we come into the busy summer season. Please do not forget that I am happy to pass on your info regarding events, I know that this is appreciated by members. It would be very helpful if you can send your info a week before the event at the latest. It would also be great to pass on feedback about your event etc. Its great to know how people are doing. So please do not hesitate to contact me .

I have just delivered some new pieces to Holmfirth Art week and would like to take this opportunity to wish the Organisers and NPA members participating all the best. It`s a fantastic fundraising event for Macmillan and also great exposure for your work as it has a huge footfall both in the main exhibition and fringe events.

I am now getting my head down preparing for Potfest in the Pens and look forward to meeting and catching up with some of you there. If there are any NPA East members who have not received emails from me would you please send me a message with your current email address to the above. I am aware of several addresses that are failing to be delivered on a regular basis and although I have attempted to re send them on an individual basis this is proving too time consuming. I currently have over 130 addresses on my mailing group. Thanks in anticipation.

Last but not least the Selected 2012 awards are published in the current issue of Craft and Design Magazine. I was pleased to be voted in as a finalist with Stephen Green and Julian Jardine. Congratulations to winners of gold Patricia Shone, silver, Emma Kriste-Wilcox and NPA member Hannah McAndrew.

South East

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



We met on Sunday 10th June in my studio, where we had a raku event and a meeting. Both were very successful. At the meeting we looked at the possibility of taking an exhibition to a London gallery and this is being researched by Tina Sanderson. Our Thoresby exhibition is going ahead, 30th October to the 8th November, please get in touch if you want to participate. We are planning to work with the Sherwood Forest Wood Firing group who will organise activities on their site throughout the exhibition.

We are planning to meet quarterly in future (apart from any extraordinary meetings needed for exhibition or activity planning) and to hold these meetings in a different studio each time. Dates and venues to be announced soon. Good luck everyone with their summer season of shows and exhibitions (perhaps the NPA ought to reconsider organising a festival/camp again as they used to).

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 to a wide audience.

South West

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



Our next Exhibition will be at the Electric Picture House, Congleton running from Monday 19th November to Thursday 29th November 2012. Twelve members will be exhibiting.

Go to www.electricpicturehouse.com to find out more about the venue.

West

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



Meeting Tuesday 19th June

Twenty five members attended this meeting which was held at the University of Central Lancashire. This was our annual visit to the degree shows where we have a short meeting followed by a tour of the exhibits. There was a diverse range of ceramics on display including industrial slip cast ware and studio hand built and thrown vessels. Congratulations to our student members whose work was on display. Thanks to all for another good turn out and especially those traveling distances. It was also nice to see new faces. Exhibitions

West members still have work on show until the 14th July at Arteria Gallery Lancaster and Platform Gallery Clitheroe.

We are calling for entries to two forthcoming exhibitions (details below) both in Preston. Please Email ghwilcock@uclan.ac.uk if you are interested.

17th September until 5th October Preston College, Atrium Gallery

October 22nd until November 2nd Univ Cent Lancs, Pr1 Gallery

Next Meeting

Will be held at the 'Bitter Suite' Pub, Preston, Tuesday 11th September 6.45 pm.

The theme for a vessel or form is 'Preston Guild'. The Guild only happens every 20 years so we won't have to do it again for a while.

North West

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



Thanks to everyone who responded to the questionnaire I sent out (30 out of 65 so far). If any members have not heard from me, please could you let me know as it may mean that I need to update your contact details (perhaps you have changed address and/or email address since you joined?)

The Greystoke Festival which took place in May goes from strength to strength. It's great to see a themed exhibition where a lot of thought and work has gone into the exhibits. Unfortunately, I didn't make it along to the potters' market but I heard that it was very successful. The ceramic work by degree students at the University of Cumbria was also very impressive. One of the graduating students, Lisa Wilks, is an NPA member.

I have contacted Paul Scott and he has kindly agreed to give a demo/talk next year which is very exciting. Roger Bell and Bob Park are organising a photography session with a professional photographer (see details in newsletter). Potfest in the Parks and Pens are round the corner and, last of all, don't forget to come to the C-Art Open Studios in September. Nine of our members are taking part this year (see diary for details).

NPA

To have your details added to the **website**, send your name, contact details (email, phone, web) to John Cook at websitenpa@gmail.com together with up to 4 images of recent work, and an artist's statement of up to 100 words.

For events to be added to the website and listed in the newsletter diary, send details to npanews@btinternet.com.

If you have a poster or flier for the event, include it.

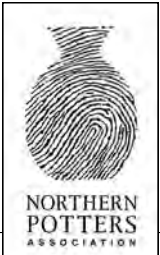
www.northern-potters.co.uk

Membership

For many years we have a reduced subscription rate for full time ceramics students and those in financial hardship. The £10 rate does not cover the costs involved in membership (the annual cost of printing and posting the newsletter is now £17.34), and is not intended as a concessionary rate for those over a certain age! If all of our members who are eligible for a senior bus pass suddenly decided to pay only the £10 fee, we would soon be unable to continue, as our normal running costs would far exceed our income.

If you can afford to pay, please do not ask other members to subsidise you.

| NPA Membership | |
|--|--|
| Subscription Rates: | |
| Individual | £22 (if paid by standing order) £25 (if paid by cheque or Postal Order) £30 (for overseas members) |
| Joint membership (2 members at one address) | £34 (has to be paid by standing order) |
| Full time student/unwaged | £10 (has to be paid by cheque or PO) |
| (please send evidence of eligibility e.g. photocopy of SU card, UB40 etc.) | |
| You can download a copy of the membership form from our website - northern-potters.co.uk . | |
| If any of your contact details change, remember to let us know | |



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

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) | |
| Small ads: up to 30 words free to members | | |
| Boxed Adverts: | | Barbara Wood Old Mills, Seaton Ross, York, YO42 4NH e: npanews@btinternet.com |
| Colour | | |
| half page £30 | | |
| quarter page £18 | | |
| eighth page £10 | | |
| Black & white | | |
| half page £20 | | |
| quarter page £15 | | |
| eighth page £8 | | |

NORTHERN KILNS

www.northernkilns.com
 info@northernkilns.com
 01253 790 307

| | | | | | | |
|---|---|---|---|--|---|--|
|  WOOD |  ELECTRIC |  GAS & RAKU |  PLUG-IN |  NABERTHERM |  SLAB ROLLERS |  WHEELS |
|  CHAMPION |  ROUND TOP |  SQUARE TOP |  TRUCK KILN |  WOOD |  SERVICE |  NK DELIVERY |
|  RAKU |  RAKU KITS |  RAKU BITS&BOBS |  BURNERS |  RAKU CLAY |  WE TEACH | JOIN US ON Facebook Twitter Linked In You Tube |
|  DESIGN |  HELP & ADVICE |  CONTROL |  SALE SALE |  RECONDITIONED |  MADE IN BRITAIN |  |

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

NPA members Michelle Freemantle (above) and Anna-Mercedes Wear (below) at Earth & Fire

