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# NPA NEWS

The magazine of the Northern Potters Association



November - December 2012

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



## In this issue:

Peter Dick: an Appreciation, Curator's Corner, A Potter's Moll writes....

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## Editor's Comment

Following the AGM in September, we've had a few changes in committee roles. Helen Walsh has become Vice Chair. Helen has been a committee member for several years now and, despite not being a potter herself, has contributed a great deal through her role as Assistant Curator of Decorative Arts at York Museums Trust. She has been able to provide a venue for us for meetings and shared events, has assisted me when I was Exhibitions Officer in setting up and curating exhibitions, has arranged opportunities for members to have access to the amazing collections that York holds, and has written for this publication (though not as often as I'd like!). Occasionally she has acted as Secretary at committee meetings, and always without grumbling (much). Her knowledge is invaluable, and I am very grateful to her for taking on this role.

Lesley Nason and Sylvia Holmes have exchanged roles, with Sylvia taking on exhibitions, and Lesley becoming coordinator for the regional groups. Both have carried out their previous roles conscientiously, and I'm sure this will continue. Lesley, in particular, has invested a great deal of time and energy in the exhibitions programme, and I'm sure Sylvia will continue the good work in future.

The sad loss of Peter Dick, a founder member of NPA, in July, is recorded by Ian Howie in his 'Appreciation' (page 10). Many members will remember Peter and the potters' camps held at Coxwold Pottery, and our thoughts and condolences go out to Jill and family.

Claire Lake warns us of a scam which she was a target of, although she didn't fall for it (page 4). Her investigations into how such scams operate is fascinating. It is too easy to be flattered when someone appears to want your work, but vital to take the time to make sure it is a genuine opportunity, and alas, so often it isn't!

Jim Simpson recommends that members look at Wirksworth Festival, as a possible exhibiting venue, or at least to visit (page 12).

It is encouraging to read about Mary Morgan's experience with Southport Ceramics Studios (page 20), an all too rare example of the gap created by a college closure being filled by some enterprising individuals.

At this time of year there are many local events taking place in the run up to Christmas, and I wish you all a successful pre-festive season. Don't forget that you can advertise your events on the NPA website by sending details to me, at npanews@btinternet.com, preferably attaching a poster or flier.

**Cover :**  
Andrew Pentland - **Light Porcelain on a Dark Plinth**

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 4 January 2013**

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](mailto:npanews@btinternet.com), sent on CD or in long hand with photographs to Old Mills, Seaton Ross, YORK, YO42 4NH.

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## New Books - Roger Bell

Clayton Bailey's World of Wonders		
In His Element (Roger Cockram)	Alan Marshall	10.00
Anne Hironelle – Ceramic Art	Jo Lauria	19.99
Krauskopf: Ceramic Work by Ruth Krauskopf 1992- 2011		
Phil Rogers: A Portfolio	Various	25.00
Santa Barbara Ceramic Design	Terry Gerratana	32.50
Stephen De Staebler: Matter + Spirit	Ed T A Burgard	24.95

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## Overseas Art Scam - Beware! - Claire Lake

I recently received an email out of the blue that initially grabbed my interest. A gallery in Copenhagen was interested in me supplying work to them on what sounded like quite a large scale. Obviously I was interested in this apparent opportunity and replied asking for more details – where they had seen my work, what exactly they needed and, having recently moved into fused glass whether it was this or my ceramic work they were particularly interested in. The reply came within 24 hours, but hadn't answered anything, just reiterated that they required work and quite quickly.

Within the email were an address, phone number and name. Not entirely comfortable with the reply I researched the information given. The web pages appeared of the named potter/gallery owner, the address existed in Copenhagen but when I tried to delve deeper to contact her direct through her own website and blog nothing happened, the 'contact me' page didn't connect. We googled street view of the address, a busy shopping area with a selection of the usual shops within a building called 'The Galleria'. Suspicions were now very high, but I still couldn't work out if it was a scam, how was the money to be made from it.

My next step was to research art scams, not an awful lot came up but of the few that did very similar emails were sent. Some people had lost thousands it turns out. I sent a final email, a very cheeky one, saying that I would like to contact the other artists they deal with having never exported before, what were their commission rates and that I would expect payment in full and cleared before releasing work as well as being unable to accept the visa payment they seemed to want to make so badly. The emails stopped.

The scam isn't about selling your artwork and not paying you. You sort out the shipping and delivery, possibly with a company they recommend, you do get paid by Visa for the work and shipping costs. The shipping company is fine, the visa card however, is stolen. As you are the last traceable person in line it is you that Visa come after to recover the stolen 'money', and in the meantime you have lost work, payment to the shipping company plus the recovered money. As I said, people have lost thousands by not doing a few simple checks and being wary of something that really is too good to be true.

I reported this to the Action Fraud team, found easily online, and they asked me to retain a copy of the emails. All of the information given to them is transferred to London Metropolitan Police and if other similar scams crop up on their radar they will then ask for your evidence and hopefully someone gets caught.

I very rarely get unwanted emails so this was quite surprising and plausible but actually the initial one was more vague than I gave it credit for, yes they asked to be supplied with my work, I interpreted that as being artwork but it didn't even mention art.

Apparently people do fall for it all over the world incurring huge debts in the process. Shame about that really, would have liked to reach out to Denmark.....

Claire Lake  
Quietly firing on.

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## Exhibitions and Events

### Message from the new Exhibitions Officer

Hello everyone, my name is Sylvia Holmes, and I've just taken over the Exhibitions Officer role from Lesley Nason. Many thanks to Lesley for all her hard work for the NPA over the last two years - I know it's not been a walk in the park by any means: I just hope I'm not going to regret volunteering to take on the job! I hope I can look forward to everyone's support during my time as EO. Help from members is always needed: suggesting suitable venues, organising local exhibitions and events, delivering work to and from shows, setting up and taking down, invigilating, distributing flyers, attending previews: it all helps. Most importantly, NPA events and exhibitions are organised by volunteers for the benefit of all NPA members, so do please show your support by applying to exhibit, attending the events, and visiting the shows! You can contact me on [sylviaholmes.npa@gmail.com](mailto:sylviaholmes.npa@gmail.com) or by phone on 01377 288340

### Exhibition opportunities

Applications are now being taken from members who would like a chance to exhibit on the NPA group stand at Earth and Fire 2013, taking place at Rufford, June 21st to 23rd. This is an excellent opportunity to take part in a major international ceramics fair, while sharing the cost and workload involved. Three artists will be selected, with the cost (£265) and staffing of the stand over the three days to be shared between them. Please note that the deadline for completed applications is very tight: Friday 30th November AT THE LATEST. If you'd like to take part in this enjoyable and well-attended event, email [sylviaholmes.npa@gmail.com](mailto:sylviaholmes.npa@gmail.com) for an application form as soon as possible. Further details about Earth and Fire can be found here: [www.nottinghamshire.gov.uk/enjoying/culture/arts/earth-and-fire/](http://www.nottinghamshire.gov.uk/enjoying/culture/arts/earth-and-fire/)

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Unfortunately, the show planned for next Easter at the **Red Barn Gallery** near Penrith, Cumbria, has had to be cancelled due to unforeseen circumstances. However, the gallery is happy to be approached by NPA members who would like to exhibit with them on an individual basis. If you are interested, please email Heather on [info@redbarngallery.co.uk](mailto:info@redbarngallery.co.uk) to find out how best to proceed.

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Another exhibition opportunity available for individual NPA members (or small groups) is at Danby Visitor Centre in the North York Moors National Park, near Whitby. **"Inspired by...."** is a large, well lit gallery in a busy tourist destination with many mixed exhibitions planned for this year and next. They are on the lookout for three-dimensional work which references the national park in some way, be it landscape, plants, wildlife, sheep, night sky....If you are interested, please contact [s.smith@northyorkmoors-npa.gov.uk](mailto:s.smith@northyorkmoors-npa.gov.uk) or phone Sally Smith on 01439 772700 for more information.

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As well as the upcoming regional show at **Creations Fine Arts**, Beverley next spring, a pre-Christmas NPA show at the New Schoolhouse Gallery in York is being planned for 2013, and there are further NPA exhibitions in the pipeline for 2014: more information and application details will appear in the newsletter as soon as possible.

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The selection for the NPA-E show at **Creation Fine Arts**, Beverley, has taken place, and work from 12 members will be included. Ceramic pieces will appear alongside paintings and prints which complement the work, so there is a lot of planning still to carry out before the show can be finalised.

Submissions to the exhibition were of a high standard, and the choices made reflected the gallery owner's knowledge of his customer base. I believe this will be an exciting exhibition, with the use of paintings and prints adding an extra element to enhance the ceramics.

Thank you to all who applied.  
BW



The recent NPA selected exhibition at Rufford Craft Gallery looked wonderful, but sales were rather disappointing. A full breakdown of sales numbers and values will appear in the next issue.



NPA exhibition at Rufford © David Binch

### NPA Membership

Subscription Rates:

**Individual**

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

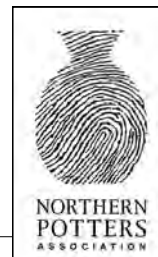
**Joint membership**

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

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



Contact the membership secretary:

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Following my plea in the last issue, it seems that several members who were paying the reduced rate have decided to pay the full rate - thank you for this. As mentioned, the £10 reduced rate does not cover the costs of membership, and is intended only for those in financial hardship, so we appreciate this gesture.

At the AGM, the addition of institutional membership was discussed, and will be elaborated on in due course.

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## AGM Report - Barbara Wood

Rufford Creative Learning Centre, 29 September, 2012

There was a disappointingly low turnout for the Annual General Meeting this year, despite the venue (Rufford - always a good day out!), the excellent NPA exhibition on show, and the opportunity to listen to and engage with Neil Brownsword in the afternoon.

The AGM is a necessary occurrence, for committee to report on the previous year's activities, to vote formally to accept the accounts, to elect committee members and officers, and to make any changes to the operation of the organisation that may be considered necessary. It is your chance to have some say in how the association is run, and to question any issues which you are unhappy with or unsure about. We always try to make the day interesting, more than just a meeting, by including a talk or demonstration from a well known ceramist so that members can have their say and then be entertained and/or educated. The social side of the AGM, the chance to meet and talk with other members, is also enjoyable for those who attend.

So, how come so few turn up? With more than 460 members, one might suppose that a reasonable number would be available and interested, yet the only good turnout we get seems to be in York (although Preston, in 2008 was well supported). Do members want a shopping/tourist destination? good public transport? does the demonstrator have any bearing on numbers? does the agenda need to contain some controversial topic? It would be really interesting to know what, if anything, would make **you** want to come to the AGM, so if you're one of the silent majority who has never been, please let me know what would encourage you to attend.

Right, on to this year's meeting.

The Chair's report summarised the year's activities in terms of exhibitions and events, developments to the website, newsletter etc. As we are reporting on the financial year from April 2011 to March 2012, some of the information seems out of date, but this year's events to date are also mentioned.

Only one application from a regional group to run an educational event has been received, and that only in September 2012, although this was the main topic for discussion at last year's AGM.

The accounts show that a deficit (loss) of £3800 was made last year. This seems rather extreme, but includes the cost of having the website totally redesigned (£1885). Maintenance costs for the website are considerably lower this year than from our previous provider, so in the long run we feel we are getting a better service at a more competitive price. Other concerns are of the increase in the costs of committee travel and exhibition admin. Committee travel reflects the fact that committee members travel from all areas of our region, and while we share cars whenever possible, with increases in fuel charges there is little we can do about this. We meet only about 5 times a year, and the face to face discussion that takes place is essential to the operation of the organisation. We will look more closely at exhibition admin costs in future - finding venues which give a realistic chance to cover costs is getting harder, and we may need to reduce the number of exhibitions we run until, hopefully, the economic climate improves.

In line with our constitution, one third of the committee must resign each year, but can stand for re-election. This year Sylvia Holmes, Lesley Nason, Helen Walsh and Barbara Wood stood down, but were all re-elected. Sylvia takes on the role of Exhibitions Officer, Lesley becomes Coordinator for the Regional Groups (so essentially a job swap), Helen has become Vice Chair, and Barbara continues as Chair and Newsletter Editor. We have had no resignations from committee during the year, and there were no nominations for additional members to join.

Minutes of the meeting will be issued in due course.

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## Curator's Corner - Helen Walsh

Time is flying by this year, our touring exhibition 'Gordon Baldwin: Objects for a Landscape' is now at its third venue, the National Centre for Craft and Design in Sleaford, Lincs (20<sup>th</sup> October 2012 to 13<sup>th</sup> January 2013). It has been fascinating to see how different the exhibition looks in each new space. As you can see from the photograph, it looked particularly beautiful in Gallery Oldham set in natural daylight against the backdrop of town and rural landscapes. We have been thrilled by the response to the exhibition; visitor numbers have been much higher than we hoped for. It shows there is great appetite for contemporary ceramics and given our plans to give this part of our collection a much higher profile at York Art Gallery in the near future, this is a huge relief.

York Art Gallery will close its doors on New Years Eve this year and will reopen following a major £8m capital project in Easter 2015. Alongside the preparation for the new displays, we will also be running a very busy interim programme in the meantime so that there will still be access to art in York and to make sure people don't forget about us. Here are a few ceramic highlights to look out for next year-

Julian Stair will be creating a work in response to our collection which will be on show at York St Mary's church in summer 2013.

We will be holding a large exhibition of the WA Ismay collection at the Hepworth gallery in Wakefield in October 2013 to January 2014 (expect lots of pots!).

The Gordon Baldwin continues its UK tour, going to Plymouth Art Gallery from Jan to May 2013 and then on to Ruthin Craft Centre where it will end in July 2013.

Two important works by William Staite Murray will be on loan to Tate Britain, London and will feature in their new gallery re-hang; and numerous other ceramics will be loaned out to exhibitions across the UK, so please keep an eye on our website for updates.

When we re-open our sparkling new York Art Gallery, we will be giving our ceramics collections a much bigger presence. Part of this will be to make our rich collections of ceramics and related archives available digitally. In preparation for this, we will be looking for volunteers with specialist knowledge, interest and enthusiasm to help us. As plans progress I will send updates through the NPA newsletter, but in the meantime if you would like to register your interest in helping us, please do drop me an email.

The next few years will be very busy, but there will be lots of exciting things to look forward to in 2015.



Baldwin exhibition at Gallery Oldham. Photo by Philip Sayer © York Museums Trust

Helen is  
Assistant Curator of  
Decorative Art, York  
Museums Trust

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## Diary

- 2 November - 13 January Winter Open exhibitions, including **ceramic tile art**, Water Street Gallery, Todmorden
- 4 November 12 - 2 **kiln opening and raku** at Thoresby, Sherwood Forest Wood Firing Society, then meet the artists
- until 8 November **Fireproof** - exhibition at **Thoresby Gallery** - contact Brian Holland for details - [brianhollandceramics@yahoo.com](mailto:brianhollandceramics@yahoo.com)
- 13 November **Henry Rothschild Memorial Lecture**, Shipley Art Gallery, Gateshead
- 17 - 18 November **Art and Clay**, Athenaeum, Leasgill, Heversham, LA7 7EX, includes NPA members James Hake, John Kershaw and Nigel Edmondson
- 17 - 18 November **Art in Clay**, Farnham, includes NPA members George Ormerod, Sue Candy, Michelle Freemantle
- 17 Nov - 11 January **A Winter Exhibition**, Castlegate House Gallery, Cockermouth, CA13 9HA, includes work by NPA member Hannah McAndrew
- 19 - 30 November **NPA-SW exhibition**, Electric Picture House, Congleton
- 24 - 25 November NPA-E Selling event, **Tithe Barn**, Nether Poppleton
- 24 November **Meet the Potters** - NPA-SW exhibitors at Electric Picture House, Congleton, 11am - 4pm
- 24 - 25 November **Harley Gallery Arts Market**, Welbeck, Worksop, includes NPA members Pollie and Garry Uttley, Anna-Mercedes Wear, David Wright, Emma Williams - [harleygallery.co.uk](http://harleygallery.co.uk)
- 30 November Deadline for applications for **NPA Group Stand at Earth & Fire 2013** - contact [sylviaholmes.npa@gmail.com](mailto:sylviaholmes.npa@gmail.com) for details
- until 31 December **NPA-SW and Staffordshire Guild** selling space at Bryn Hall, Congleton
- until 13 January **Gordon Baldwin: Objects for a Landscape**, National Centre for Craft and Design, Sleaford
- 31 January Closing date for applications for **Out of the Earth 2013** - contact [toria.leeks@hotmail.com](mailto:toria.leeks@hotmail.com) for an application
- 14 April - 19 May '13 **Out of the Earth 2013** - NE-NPA exhibition at Crook Hall, Durham
- 4 - 23 June '13 **NPA-W exhibition** at Lytham Heritage Centre - contact [ghwilcock@uclan.ac.uk](mailto:ghwilcock@uclan.ac.uk) for details

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

## Peter Dick: an Appreciation - Ian Howie



Peter Bruce Dick, 24 July 1936 - 23 July 2012

Peter was born in London, spent his teens in California, and then returned to England. He spent a year at Cambridge doing a history degree, then left, went travelling, and discovered potting in illustrious company.

In 1961 Michael Cardew wrote in a letter that, "Peter Bruce Dick, my new European 'Apprentice', is a very nice chap and is liking Abuja, and is a great help (unpaid!) to me as you can imagine." A year with Cardew in Nigeria led to two and a half years as Ray Finch's apprentice at Winchcombe Pottery. Peter Dick and Jill Smith, who'd studied at Gloucestershire College of Art and was working at another pottery nearby, met and married during those years, and in 1965 they moved to North Yorkshire to set up Coxwold Pottery.

They set up home and workshop in run-down farm buildings bought from the local estate. Peter's experience was with stoneware, but they wanted to use the local clay, so they chose to do earthenware, which Jill had been making in Gloucestershire. The local clay soon proved to be impractical, but they carried on with earthenware. They built a large wood kiln, using a sophisticated Bourry box design which was efficient and minimized fly-ash. The glazes were lead-based, but the firing temperature was unusually high at 1180°C, resulting in an attractive softening of the slip and a rich speckling in the glaze.

In the 1980s they switched most production to electric firings, due to some bad firings in the wood kiln and the changing tastes of customers. These pots were fired at a normal earthenware temperature of 1080°C, with a palette restricted to cream, copper green, cobalt blue, ochre and small amounts of synthetic red. The benefits of the electric kiln included a faster turnaround and more reliable results. This allowed Peter to make more commemorative plates for weddings, births, retirements and other notable occasions. These often featured an apple tree, like those in the orchards beside the pottery, with lettering running around the rim. Peter sometimes seemed reluctant to take on the commitment of these commissions, but he loved producing these pots to mark the significant points in his customers' lives. All the Coxwold pots were for use at home, whether for display, for plants, food, or drink.

Alongside making pots, Jill and Peter brought up their three children at Coxwold, and were very involved in the village. Peter's interests included cycling, gliding and music, particularly jazz, opera and contemporary classical, and he helped arrange performances by visiting music and theatre groups in the village hall. He was also active in the local Amnesty International group, whose annual summer fund-raising party often took place in the pottery courtyard garden.





I first met Peter in 1998 when I was looking for somewhere to improve my potting skills. As soon as I watched him spiral-knead so effortlessly and smoothly, I knew that I'd found the right place. Jill and Peter's days of regular students were past (too much management and not enough potting), but they agreed to take me on, eventually as a full-time paid apprentice for four years. I learned a huge amount while I was there; preparing clay with antique machinery, weighing-out glazes, sieving slip interminably, stacking wood, serving customers, and packing the kiln. My first pots were small unglazed planters, made from waste clay reclaimed from the trap under the sink. Peter or Jill would throw my model, taking the weight and dimensions from the small, clay-spattered book of standard pots. I would throw in batches of 10 or 20, aiming for the knitting-needle pointer.

In time, I worked my way up through bowls, plates, jugs, and lidded butter dishes to the teapot, which had been a long-held goal of mine. I learned an equal amount from Jill and Peter, from direct instruction, observation, and simply from chatting at tea time. Although my pots took a different direction when I left Coxwold, I still use all the skills that I learnt there.

We fired the wood kiln several times during my apprenticeship, and it was a wonderful experience. Packing took several days, with me passing pots to Peter standing inside the kiln. He would start the firing in the early hours using a gas-burner, and then we moved onto wood. The kiln was inside a large stone barn, so it was very quiet, with only the crackling of burning wood. As the firing progressed the smell from the kiln changed from a pleasant wood-smoke fragrance to a heavy diesel-like smell. During the final stages, we would open small ports in the base of the fire-boxes and blow in air using an old-fashioned vacuum cleaner, whilst vigorously stirring the white-hot embers with a metal rod. This dramatic and enjoyable process increased ash in the kiln chamber, enriching glaze and body colour. The firing would finish around 10pm followed by a few drinks and the long wait for cooling and unpacking. I still have some very beautiful pots from these firings.

Over the years Coxwold Pottery gained a wide clientele, made up of local and more-distant passers-by, regulars, and collectors. An elderly Herbert Read visited early on and invited them back to his home for tea. In the 1970s they sold through Elizabeth David's London shop. Peter was active in the CPA, the Crafts Council and the first years of the NPA. Although out of the limelight in later years, his reputation was still strong. During my time



there, for example, he had an exhibition with Joanna Bird in London, in a group show including pots by Leach, Hamada and Cardew.

From 2003 his health declined and output from the pottery reduced. The final firing was in December 2011. The potter John Mathieson wrote this very fitting tribute in 2010, in his book *Techniques using slips*: "In my opinion Peter Dick is the most underrated and neglected of all British potters. His generosity of form, the warmth of his glazes (especially from the wood-firing), and the exceptional quality of his slip trailing and brushwork mark him as an outstanding artist."

Peter is survived by Jill, their three children and three grandchildren.

*Thanks to Helen Walsh of York Museum Trust for the Cardew quotation.*

*Images:*

- 1 Bill (W A) Ismay and Peter Dick in the courtyard at Coxwold Gallery, early 1990s © Tony Hill
- 2 Bowl with pouring lip, 1967 © The Estate of Peter Dick / York Museums Trust
- 3 Moneybox, 1981 © The Estate of Peter Dick / York Museums Trust
- 4 Lidded pot, 1991 © The Estate of Peter Dick / York Museums Trust
- 5 Unloading the wood kiln, 1991 © Tony Hill
- 6 Wood fired plate, (detail) c2002 © Ian Howie



## Wirksworth Festival Trails Weekend - Jim Simpson



Wirksworth Festival is a celebration of a wide range of art forms. It takes place in the middle weeks of September, starting with the well-known Art and Architecture Trail, where work is exhibited in private homes and cottages around the town as well as many public buildings and churches. The trail is followed by an exciting two weeks of performances from classical to world music, jazz, theatre, dance, film and others. The Festival prides itself in programming international artistes, as well as providing a showcase for local groups and performers.

I showed at the Festival on the Trails Weekend on the 8<sup>th</sup> and 9<sup>th</sup> of September. This is the second year that I have been fortunate enough to be selected and have got to say that both times the experience has been great. This year was especially so as the glorious weather, the mix of other potters, artists, sculptors, installations, street

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music and other forms of art made an already lively atmosphere go into party mode. This is the only way I can describe the enjoyment and excitement which emanated from the streets.

I was placed in the Designer Makers section in the Town Hall and from the many visitors that came through I received a very positive reaction to my work. Even if people were not vocal, their stroking and feeling of the pots was, to me, wonderful. I was happy with the amount of sales I had, especially considering the present economic situation. I was also amused by some of the comments on my pots called Visions such as "Well what is it for?", and then was so pleased when I sold a couple, one especially that I named Psychedelic Cloudy. The most popular pot though was my Tagine which sold straight away, but fortunately was left for me to deliver so that I was able to take some orders from it.

I shall definitely apply again next year and would highly recommend a visit to the Festival. Please look up Wirksworth Festival website to find all the details. If you wish to see more of my pots from the festival you can find me on Facebook at Jim.SimpsonCeramics.



Technical info:

I work with two bodies, a white from Valentines and, mad as it may seem, a black that I mainly use which I have developed and mix myself. I can throw, slab and hand build and also cast with this black body.

Both bodies I high bisque to 1160° centigrade and gloss fire to 1040° centigrade. With the black, I sometimes glaze straight on and, where the glaze is a little thin, some of the black shines through. If I want a strong colour like blue or yellow or other colour I apply an engobe whilst the pot is green or bisque. The engobes will be a similar colour to the glaze I am using and are my own recipe, although if the pot is at bisque this will entail another firing. For some of my decoration, especially on my Vision pieces, I paint abstract pictures or patterns and then have these made into digital transfers which I apply to a clear glazed white surface. Finally I may do an enamel or lustre firing which means that some of my pots can be fired up to four or five times.

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## Members' Gallery

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





- 1 Maggie Barnes - **Vessel**, stained, laminated and carved porcelain, 10 x 6cm
- 2 Marianne von Tucka - **Water Meadows**, thrown and modified stoneware , 17cm h
- 3 Lesley Nason - **Tree Bottle**, hand built porcelain with resist, oxide wash and crackle glaze
- 4 Alan Birchall - **Wedding Cog**, stoneware, apple ash glaze over black slip, oak handle, 16 x 16cm
- 5 Ann Bates - **Tiles**
- 6 Dianne Cross - **Butabu Box**, black stoneware clay, slap built, 32cm h
- 7 Carolyn Corfield - **Gaia Conceived**, grogged crank with inclusions, symbolizes the moment our world came into existence and the clock began ticking

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## NPA-W Exhibition at PR1 Gallery - Anne Haworth

Victoria Building, UCLAN, Preston, October 22 – November 2

This mixed exhibition featuring the work of 24 members of the West group which meets in Preston revealed a real sense of joy and enthusiasm for working with clay.

The work on show was not selected, nor was there a theme to the exhibition so there was a genuine feeling of freedom and lack of constraint which allowed the functional to sit alongside the sculptural and the wildly decorative to cast an intriguing glance at its more understated neighbour.



It was a varied show which reflected each artist's careful attention to form, surface and making methods – hand-built, thrown and slipcast work were all there to reveal the breadth of skills among the members of this group. Even that description doesn't quite cover it since some work was carved, some incised, others had painterly marks and there was also creative use of mixed media – quite a collection really but not in any sense overplayed.

The work was set out in the University's PR1 Gallery which stands in the entrance to the Victoria Building, home of the ceramics department. This airy, well-lit exhibition space allows visitors to wander around and have a really good look at all the work on show on the central plinths and mounted around the walls.

It has been drawn together in a carefully considered way and there was so much work that I admired and liked, it was difficult to single out individual artists. David Horsfall's playful dog seemed to be enjoying the attention from its central spot in the gallery and Lisa Svensk's delightful and intriguing figures were almost dancing off their plinth.

It was pleasing to see such a skilled and professional approach in the work on display – a joy for all of us who love pottery, pots and ceramics. How one person's approach to their work differs from another while both are injecting all their enthusiasm and energy to it never fails to intrigue and delight.



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### NPA West members taking part were:

Dan Bridge, Anne Pilkington, Jennifer Ellis, Hannah McIntyre, Ruth Livesey, Dave Harper, Crispin Owen, Angela Wysocki, Sara Fahey, Celia Quinn, Marie Kershaw, Chris Mortimer, Jo Wills, Fred Wills, David Horsfall, Lisa Svensk, Liz Collinson, Amanda Healy, Lynne Orrit, Micaela Schoop, Terence Bunce, Eryl Fryer, Matt Wilcock and Geoff Wilcock



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## Art and Clay - James Hake

November brings an opportunity to see an exciting collaboration of 13 painters and ceramists exhibiting together for the second time at the Athenaeum, Leasgill, Heversham, LA7 7EX. All are well-established artists living and working around Morecambe Bay and each brings to their work a unique and personal interpretation of the beauty of the region. The landscapes of Fiona Clucas, Frances Winder and Libby Edmondson capture the essence of the bay and beyond. More abstract work is presented by Philomena Taylor and Tina Balmer, while Judy Evans is renowned for her versatility in print, pastel, collage and watercolour.

The potters include Alvin F Irving, who makes both domestic creamware and individual, challenging pieces which reward close scrutiny. There are also 4 stoneware potters, including NPA members Nigel Edmondson, James Hake and John Kershaw. Nigel specialises in majestic, meticulously formed garden pieces, evocative of the Lakeland hills. James is nationally recognised for the luscious glazes that coat his strong, minimalist forms, while John's textured, dynamic pieces capture the moment of creation on the wheel. John Calver makes highly decorated, brightly coloured domestic ware, often altered while still on the wheel to produce some quirky and surprising forms. For something completely different, Jan Huntley Peace joins the group with her stylish costume jewellery made from porcelain and felt.

The exhibition is open from **10.30am to 5pm on Saturday and Sunday, 17/18 November**. Entry is free, and all the artists will be there, providing an opportunity to talk to them about their work.



James Hake - square dish on raised feet

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## A Potter's Moll Writes.... - Liz Robison

Traditionally the ceramics festival at Rufford is known as 'Earth and Fire' but there is no doubt that this year 'Wind and Rain' should be added. The weather was horrendous and we lost several pots to big gusts in the courtyard, as did Peter Beard. As I went to rescue what was left of two broken pieces, the roll of bubble wrap took off across the rose garden.

However, people still came; the stalls are on hard standing, the car parks are gravel and there was a tractor on stand-by if the camping field got waterlogged: it didn't. I was surprised by how many people came despite the weather. A group of us waiting in the ladies' loo decided that this was the best place to be at Rufford this year: dry and warmed by the hand dryers.

Congratulations to the small music ensemble who raised our spirits by finding shelter here and there around the site – as someone remarked – it was a bit like the music on the Titanic.



Liz enjoying Earth, Fire, Wind and Rain

I gather dodgy weather dogged the early part of Potfest in the Park at Penrith too. We drove through torrential rain on Sunday morning but by the time we got there the sun was out and the spectacular views could be enjoyed. The big tents there are gorgeous and we had the chance to catch up with friends, acquaintances and ex-students and see new work by old friends.

The competition is always a highlight of Penrith. This year's worthy winner was Christine Hester Smith's bus with road and countryside, even down to traffic cones and a number plate that read PF12 CHS (Work it out)

Geoff Cox, one of the organisers, said that Potfest is a *soft* show, and I know what he means – the house, the gardens, the show all contribute to people being able to have a great day out. I was bowled over by the walled garden and some huge urns with trailing nasturtiums cascading down them.

Our two summer courses passed off successfully – I think having lunch and evening meal together helps meld the group, otherwise going off to find food and maybe return to a singly B and B room can break the spell of the thing. Five out of the nine students on one course had been before – several times. The range of work that is produced is always impressive.

Earlier in the summer we went to my favourite municipal Gallery Oldham to see the Gordon Baldwin show – a travelling one curated by York Art Gallery. I have never been a big fan, though Jim has. He's always said that Baldwin's work inspired him with its freedom and organic shapes at a time when British Studio ceramics was in thrall to the Leach thrown, functional tradition. I have to admit that as a show it was a knockout – a large body of work presented on plinths, but of varied groupings and presentations and there is much natural light in that gallery so that the rock-like structures could be seen to advantage. The large black and white seashore photographs were an additional extra.

An exhibition called **In Situ** at The Civic in Barnsley was somewhat under-whelming because of its extremely regimented presentation – the uniform, same height plinths topped by perspex boxes made the gallery look like a

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hospital ward and did not invite attention to the individual potters' work: it felt cold and clinical. It was refreshing to see Ashraf Hanna's work on low stands, minus perspex near a floor length window so they could be seen from outside as well as in the gallery.

The work of Carol Harries-Wood broke the perspex box mould too. Called 'No Place Like Home' it was a series of house shapes of various materials – coal, egg- shells, sticking plaster, bread, cotton buds – displayed on small ledges that were placed at right angles to the wall. No one else visited while we were there, there was no catalogue and no one to speak to. This is a travelling show and to date only four pieces had sold stickers. That hoary old chestnut rears its head: prices!

We enjoyed, as did everyone who visited, our summer show, 'A Baker's Dozen', work by the North Wales Potters' Association. My particular favourites were work by Beverley Bell-Hughes and Wendy Lawrence – hefty, vigorous, organic. But we live in difficult times and people are not spending on big pieces.

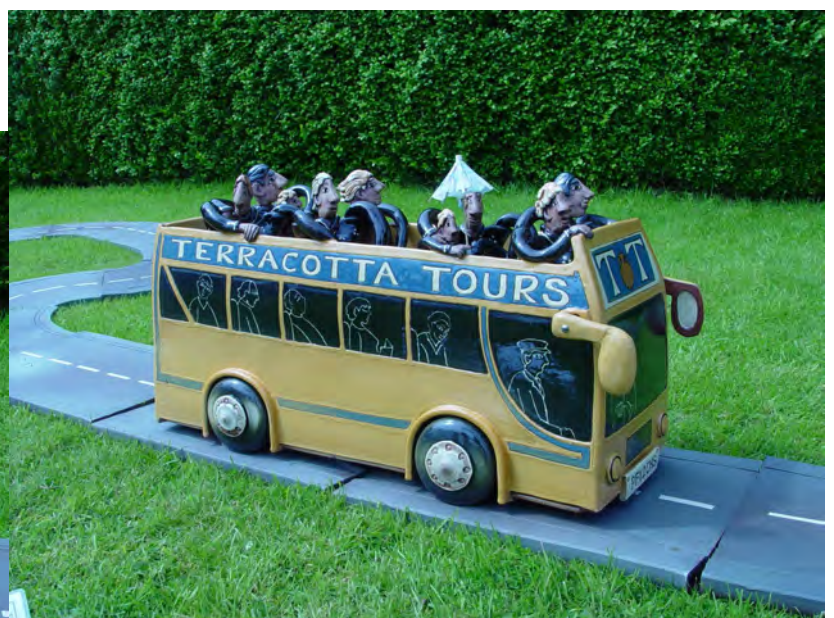
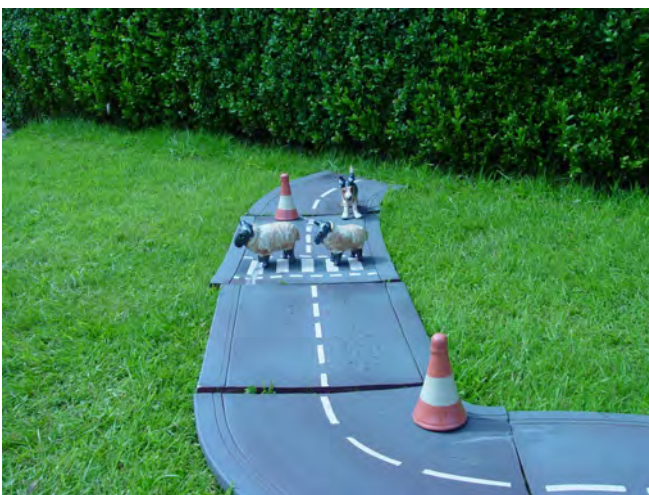
Food for the soul has been plentiful lately. A first visit to The Hepworth in Wakefield was glorious. The rooms are airy and full of gems, the views from the windows are stunning and the place has a real buzz about it. Good to see education spaces with tables and sinks directly off the main foyer.

On the bridge as you make your way to the gallery across the river, the guys from the boat graveyard there have constructed a huge sculptural figure from detritus and rubbish they have collected from the weir. It is so joyful and humorous and ties the whole thing together so nicely.

We also had a short caravan trip to the Wirral and visited West Kirby, Ness Gardens and Chester. Next day it was 'Ferry 'cross the Mersey' to Tate Liverpool for the Tuner, Monet, Twombly exhibition. Fascinating, but Cy Twombly needed to take much more care with his writing – I was not impressed by the large canvas with 'Orpheus' scrawled across it.

A final and joyous outing was to Hardwick Hall in Derbyshire built by the redoubtable Bess. Garry Uttley is a room guide there and when we saw him at Penrith he offered to take us on a personal guided tour of the whole house. What a revelation! He had a torch which he used to great effect to pinpoint details on tapestries and paintings which you just would not have noticed. And all rounded off by a lovely meal with him and Pollie at their home. It's always good to have a mooch around other potters' studio, workshop and other gubbins.

Christine Hester-Smith's winning piece at Potfest in the Park



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## Some Good News - Mary Morgan

In September 2010 I started studying ceramics at Southport College and became 'hooked'. I found a well established and thriving ceramics department, supported by a large group of dedicated students, many of whom had been studying there for some time.

The college began its life as Southport College of Art in the 1930s and the ceramics studios were an integral part of the college, right from the start. At the end of my first year, in July 2011, Southport College decided to close its Ceramics Department for good. I and the other students were horrified, knowing that once the wheels, kilns, glass and plaster rooms were cleared, the college would never set up these facilities again. Despite our well-supported campaign to challenge this decision, the closure went ahead.

However, thanks to the initiative of the two members of staff who were running the department, ceramics tuition, courses and facilities are now thriving again in Southport. Don Parkinson, who ran the college department for 35 years, and Chris Turrell-Watts, who worked with Don, have set up Southport Ceramics Studios on a local industrial estate. They managed to buy some of the college equipment and are now providing regular day classes, evening classes, and one and two-day courses on specific techniques such as raku, surface design, enamel transfers, animal making, glass and mosaic.

They have attracted new beginners as well as providing facilities for established and experienced ceramicists. Don and Chris have found that, free from the constraints of college demands, they have been able to offer a far greater range of experiences, and are able to follow up requests from their students for particular tuition. I was able to attend a class that ran right through the summer holiday period, when usually the college would be closed.

Don and Chris have established a professional workshop that generates high standards of work as well as catering for a very wide range of students of all ages and backgrounds. They have created an atmosphere that is stimulating, friendly and supportive. Students help and encourage each other as well as relying on the tutors, and are being helped to plan how they might market their ceramics to the wider community. At a time of gloom and doom about the future of studio ceramics it is great to see an initiative like this taking off.

If you know anyone in the Southport area that might be interested, please direct them to the Southport Ceramics Studios website, <http://www.southportceramicsstudio.com>, and Don and Chris would be happy to talk to anyone who feels that what has been achieved here could be a model for other areas.



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## Welcome To New Members

Helen Brewis	Hylton Redhouse, Sunderland	Co. Durham
Stuart Broadhurst	Askham, Penrith	Cumbria
Sue Evans	Hawick	Scottish Borders
Lynne Hutchinson	Gosforth, Newcastle	Tyne and Wear
Andrea Leigh	Hackney, Matlock	Derbyshire
Jan Lord	Nr. Clitheroe	Lancashire
Sarah Lynch	Neston	Cheshire
Roy McHugh	Pontefract	W. Yorkshire
Jo Melzack	Withington	Manchester
Koleta Pukacz	Fixby, Huddersfield	W. Yorkshire
Antonia Salmon	Sheffield	S. Yorkshire
Jane Timshle	Garsdale, Sedbergh	Cumbria

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

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## MAAC News

### **Visit to Richard Godfrey's studio - Saturday, 6 April 2013**

There will be a visit to the Devon studio of Richard Godfrey on Saturday, 6 April 2013.

Richard makes his thrown and handbuilt teapots and other vessels with white earthenware made from Devon Ball Clays. He decorates with his own range of colourful slips and glazes inspired by the beautiful Devon countryside and coastline around his studio. He has a large, well-equipped studio overlooking the sea between Holbeton and Newton Ferrers on the South Devon Coast.

Richard has had a long, wet summer of potters' markets, although he said that his sales have not been affected adversely by the awful weather. At Potfest in the Park he won the competition for the best work in the Lawn Exhibition and is particularly pleased to have won with his sculptural piece 'New Directions' which brings together the colourful glazes and making skills for which he is known, together with a more sculptural approach which he has been exploring for a long time.

Richard has agreed to host a visit at his studio for the Craft Potters Association, and the day will be packed with handbuilding, throwing and glazing demonstrations. He will also talk about making both electric and gas kilns and include a problem-solving session. Weather permitting, after lunch and before the afternoon session, we can take a short walk to the cliff-top to take in the amazing views.

### **Timetable**

Gather at Richard' studio for tea/coffee 10.30, Demonstrations 11.00 - 12.30

Lunch (bring your own lunch/sandwiches) 12.30 - 1.30, Afternoon session 1.30 - 3.30

### **Cost**

Members and Associates £15.00, Non-Members £17.50

**Contact:** Joy Bosworth on 07779221678 to register your interest.

**MAAC is the Members and Associates Council (of the Craft Potters Association)**



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## Regional News

### North East

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

Following another successful exhibition we have been invited to exhibit at Crook Hall Gardens in Durham next year.

"OUT OF THE EARTH 2013" will run from 14th April to 19th May 2013 and will be an outdoor only exhibition. It will be a selected exhibition open to all NPA members (work previously exhibited at Crook Hall Gardens should not be submitted). The closing date for applications is 31st January 2013. For Application Forms and further details, please contact Victoria Leeks at [toria.leeks@hotmail.com](mailto:toria.leeks@hotmail.com)  
The Crook Hall website shows photographs of the Hall and Gardens....[www.crookhallgardens.co.uk](http://www.crookhallgardens.co.uk)



Another event of interest is the annual Henry Rothschild Memorial Lecture at the Shipley Art Gallery, Gateshead. It is to be given by Jack Doherty on Tuesday 13th November at 7.00pm (light refreshments from 6.30). There will be a small charge for the event - pay at the door.

We are hoping to have a photographic educational event early in 2013 - details later.

We are also having a pre-Christmas buffet lunch in Durham in December.

### East

Co-ordinator: Lesley Anne Greene  
Email: [lesleyannegreene@gmail.com](mailto:lesleyannegreene@gmail.com)  
Tel: 01943 431823

NPA East members are busy showing and selling their work in the region and further afield in diverse venues such as Beverley Minster, Ilkley Art Trail, the Great Northern Contemporary Craft Fair and Made London.

Two local events coming up shortly are Isabel Denyer's annual Open House (1st and 2nd November) and the NPA selling weekend at the Tithe barn Poppleton (24<sup>th</sup> and 25<sup>th</sup> November) organised by Hazel Anderson and Sue Wolfe.

I have booked a table at the latter event and I hope some of you can come along to say hello as I am looking forward to the opportunity to meet up with some of our members.

Please do continue to send me your news to share with NPA E members . If you have participated in an event and wish to pass on constructive feedback / encouragement to other members please send to my gmail address. Finally if you do have any events coming up in the future it would be great if you could send me the info a week before the start date .



### South East

Co-ordinator: Brian Holland  
Email: [brianhollandceramics@yahoo.com](mailto:brianhollandceramics@yahoo.com)  
Tel: 01909 724781

The SE GROUP, have their exhibition FIREPROOF, at Thoresby Gallery, at Thoresby Park, Nottinghamshire, from 31st October until the 7th November. Meet the artist on Sunday 4th November from 2.00pm at the gallery. We are co-operating with the Sherwood Wood Firing Society who will be having a kiln opening and raku event at 12.00 mid day on the 4th November at Thoresby. Everyone is welcome! The SE GROUP will also be having a meeting at 1.00 pm at Thoresby also on the 4th to discuss future plans and a schedule of meetings etc.



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](mailto:clive.weake@gmail.com)  
Tel: 01625 536388



Our exhibition at the Electric Picture House, Cross Street, Congleton, Cheshire CW12 1HQ 01260 270908 starts on Monday 19th November and finishes on Friday 30th November 2012. Fourteen of us are exhibiting.

On Saturday the 24th of November we are hosting a "Meet the Potters" day at the exhibition so any NPA members would be welcome to join us for drinks and snacks between 11.00am and 4.00pm!! [www.electricpicturehouse.com](http://www.electricpicturehouse.com)

Also in Congleton we have joined forces with the Staffordshire Guild to rent some sales space at Bryn Hall, until the end of December. Currently 8 of us have our work on display [www.brynhall.co.uk](http://www.brynhall.co.uk)  
40 Holmes Chapel Road, Congleton, CW12 4NG

### West

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



#### MEETING 11<sup>th</sup> SEPTEMBER

In the region of 20 members attended our last meeting at the 'Bitter Suite' Pub, in Preston. Yet again a great attendance considering the distance some people have to travel from all around the region. Many thanks to you all for continually making the effort.

The main topic of conversation was Exhibitions, the forthcoming exhibition at Pr1 Gallery, UCLAN, Preston and future events that are being organised in the region.

We can now confirm Lytham Heritage Centre have accepted our application for an Exhibition running from the 4<sup>th</sup> June until 23<sup>rd</sup> June 2013.

The meeting ended with our ritual showing of ceramic vessels or forms that members had made based on the theme 'Preston Guild'.

#### UNIVERSITY OF CENTRAL LANCASHIRE (UCLAN)

UCLAN is looking to raise the profile of Ceramics and is intending to utilise the Ceramic workshops and studios by offering the space and equipment to be used during the evening. Makers who are interested will be able to submit an application for consideration. The costs have yet to be agreed - the sessions will be for 4 hours and will run for 30 weeks. The intended start date is January 2013, details will be published in the next issue of NPA News.

#### NEXT MEETING

'BITTER SUITE' Pub, Preston, Tuesday evening 18th December 6.45pm  
The theme for the vessel is 'CHRISTMAS CRACKER'

### North West

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



Not a lot to report from the North West this month. I am looking forward to meeting members at a raku firing in a couple of weeks. It will take place at Ray Pearson's place - Solway Ceramics Centre on 27th October and hopefully, if it is a success, will be repeated in the future. Watch this space.

## NPA

### Website

To have your details added to the **website**, send your name, contact details (email, phone, web) to John Cook at [websitenpa@gmail.com](mailto: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](mailto:npanews@btinternet.com).

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

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

### Membership payments

Thank you to those members who have changed their subscription standing orders to the Co-op Bank. Unfortunately, many are still paying into the Yorkshire Bank, and as they obviously don't read the newsletter I would ask all of you who are reading this to tell your fellow potters to update their payments! It has been mentioned in each issue for more than a year now, yet more than 100 members are still paying into the Yorkshire Bank.

**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.

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**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](mailto:doc.albirchall@ntlworld.com)*

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