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members

NPA NEWS

The magazine of the Northern Potters Association



September - October 2012

www.northern-potters.co.uk



In this issue:

Annual General Meeting, From Shildon to Santorini, Fit for an Earl....

Editor's Comment

The Annual General Meeting will take place on September 29th at Rufford (see page 10), and will be followed by an illustrated talk by Neil Brownsword. It is also an opportunity for members to visit the NPA selected exhibition which will be on in the Craft Gallery at the time (it opens on 16 Sept - see page 5).

At last year's AGM the main topic was funding regional activities, for the benefit of all members. NPA has a healthy surplus in its current account, and we encouraged regional groups to organise educational events that NPA would be able to support financially. Despite this, no request for funding has been received by committee (though one or two may be in the pipeline). One event was organised, as a joint venture with Scottish Potters Association, and that was well attended and very informative and enjoyable. Adam Field was an excellent demonstrator, and the format also proved successful. With attendees split 50/50 between the 2 associations, and a venue that was just our side of the border, it was an excellent day out. And meeting up with other potters brings its own reward - I am looking forward to being visited by members I met there (the kettle's always on Maggie!).

The statement of accounts on page 13 shows that although membership continues to increase, we made a loss (deficit) of almost £4000 last year. About half of this is due to the redevelopment of the website, which is a definite improvement on the last one, and the maintenance costs for that will be much lower, so a good investment. Committee and exhibition travel costs have increased significantly, and we will review them to see whether they can be reduced.

As usual, I enjoyed Potfest in the Pens this year. It seems like a lot of preparation, and a lot of time to give up, but it is always good to meet up with members, many of whom I only see at that event. This year, Andrew and Michael, the Northumbrian Craft Potters, were celebrating 25 years in business partnership, and they presented some awards of their own at the Friday evening potters' meal. Although I can't remember exactly who won what, I know that they were hilarious and moving at the same time. That the 'Geordie Lads' had bought a piece of Eddie Curtis's work for Elisabeth Bailey, for no other reason than that they admire what she does, and know she loved the pot, brought a tear to the eye! It made one proud to be part of this community of potters.

I always admire the effort that exhibitors put into producing a competition piece for Potfest, and this year produced some outstanding works on the theme of 'Games and Puzzles'. There were at least 4 chess sets, each of which must have involved many, many hours of work. If you haven't seen a Potfest competition then I recommend that you visit the website - www.potfest.co.uk - and look at the review page for the Pens. Chris Cox documents all the entries, and her flickr pages can be accessed from there.

Cover :
Joanne Barlow - **Domestic Industrial Studio 4.**
see statement on page 4

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 22 October 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

British Ceramics Biennial 2011	William Wong	24.09
Ceramic Corsets	Nicole Moan	\$28.95
Ceramic Surface Techniques	Karl McDade	14.95
Falls The Shadow: Jennifer Lee	Harrod/de Waal	35.11
Moche Ceramics	Duncan Martin	11.95
Lucie Rie; Modernist Potter	Emmanuel Cooper	30.00
Shifting Paradigms in Contemporary Ceramics: the Garth Clark & Mark del Vecchio Collection		70.00

Book Reviews - Roger Bell

THROWING

Publ: A & C Black

Richard Phethean

£16.99

This is the latest volume in A & C Black's *The New Ceramics* series which succeeds the *Ceramics Handbooks*. The larger format allows for a clearer more modern appearance well worth the extra £2, though some may find its smaller predecessors easier to handle in the studio. It is aimed at those 'attempting to master the art of forming pots on the wheel', both those with no experience and those wishing to 'refresh and develop their skills'.

The first point that strikes is the excellent layout and organisation of the book. Open at any page and headings are bold and clear. In the text, paragraphs are of reasonable length and where necessary subdivisions into steps are clearly numbered and spaced. Diagrams and photographs of steps in a process are always adjacent to the description and numbered to correspond. Although this seems basic, many editors do not achieve this.

Secondly, there is the high quality of the text. Phethean does not waste words. The text is concise and relevant, but it is not dull. Throughout you are aware of his enthusiasm for the processes and his wish for the reader to progress and succeed.

Contents include brief acknowledgements, introduction, history, glossary, suppliers and an excellent index. The main chapters are Getting Started, Basic Techniques, Domestic Pots, Advanced Techniques and The Artist Potter. These cover what the titles say. The advanced techniques are not exclusively for the experienced thrower but explain the differences from producing more standard shapes. Four artist potters are selected, Simon Carroll, Jim Malone, Walter Keeler and Colin Pearson. In different ways they show how exciting forms can be produced both in usable ware and more sculptural pieces.

The author has been making and selling thrown pots for 40 years, as well as teaching. His experience shows throughout. In short the book succeeds in its aim and will prove a worthwhile addition to a thrower's library.

Joanne Barlow statement:

(see front cover)

I am concerned with social advancement and progress, how the very fabric of our lives is impacted. These soda-fired houses outline the effects on localised culture and identity, and investigate the notions of preservation, creation, tradition, and modernity. They form part of a large installation.

House 'skins' consist of site specific photographs and impressed surfaces which exploit a mixture of commercial and self-made clay bodies, fritted and stained textures, soda-resist slips etc.

Exhibitions and Events



**northern potters
@ Rufford 2012**
18th September - 21st October 2012



Alan Birchall
Chris Cox
Isabel Denyer
Michelle Freemantle
Tony Hill
Sylvia Holmes
John Kershaw
Marvin Kitshaw
Laura Manners
Fiona Mazza
Hannah McAndrew
Maureen McGregor
Lesley Nason
Sheila Spencer
Judy Taylor
Anne Turner
Pollie & Garry Uttley
Anna-Mercedes Wear
Marianne von Tucka
Emma Williams
Penny Withers
Barbara Wood
Rachel Wood
David Wright

Northern potters @ Rufford 2012

Private View Invitation

You are warmly invited to the exhibition private view on Sunday 16th September 2012
2pm to 4pm, at Rufford Craft Centre Gallery

This selected exhibition is a showcase for the Northern Potters Association, including functional, sculptural and decorative ceramics, all of which are for sale. It features work from established professionals alongside gifted amateurs and emerging young talent, illustrating the diversity, skill and creativity each individual injects into clay.

Rufford Craft Centre, Nr Ollerton
Nottinghamshire, NG22 9DF
Open Tuesday to Sunday 10.20am to 5pm
www.nottinghamshire.gov.uk/ruffordcraftcentre
Phone 01623 822944

www.northern-potters.co.uk



A selected NPA-E exhibition will take place from 20 March to 28 April 2013 at

Creation Fine Arts, 7 - 9 North Bar Within, Beverley, East Riding of Yorkshire.

The gallery is owned and curated by Nigel Walker, who writes:

Creation (www.creationfinearts.co.uk) opened in June 2012. Based in a beautiful Grade II listed building in the centre of Beverley, East Yorkshire, it consists of four large rooms and shows mainly paintings, prints, ceramics, jewellery and photography. The gallery has a friendly and welcoming atmosphere and a consistent flow of visitors.

It has already established itself as a gallery showing a range of international, national and local artists and has a programme of individual and group shows, as well as hosting open studio events with artists working in the gallery space. Evening events act as a supplementary focus for activity and as an introduction to the gallery. This is helping develop the concept of a gallery without walls.

The idea of a gallery without walls means not only drawing people to events in the gallery but also taking the gallery into the community and Creation is exploring its ability to organise pop-ups, work with other outlets and to give an insight into the skill of art makers to schools and groups within the town. It is intended that Creation will be a gallery with purpose.

Nigel spent over two years visiting galleries and design centres to find the creators he wished to work with in the early stages of Creation's development. He is now stretching the original brief as he learns from visitors what they might like and expect. "However", he says, "I want the gallery to present some challenges as well as meet expectations." These are healthy tensions in his view and help people both enjoy and learn from their visits. He also offers guided tours of the space on Thursday afternoons if people wish to learn more about the work in the gallery. "Browsing is important and it's what most people enjoy when visiting a gallery. However some greater knowledge of the techniques and motivations of work can add to people's understanding and I want to provide that whilst leaving people free to look."

So, a young gallery but one with definite promise. To make the most of its potential, we intend to show ceramic work alongside other media, primarily paintings and prints. This means we need to select the participants early, and can then spend time working with Nigel to identify other artists whose work will complement the ceramics.

To apply, please email barbara.wood99@btinternet.com for an application form. **Closing date for receipt of applications: 8 October 2012.** Applicants will be notified of the outcome by 29 October 2012.. There will be a £5 submission fee, plus 45% commission on sales (40% to the gallery, 5% to NPA to cover costs).



All Creatures Great and Small - Lesley Nason

This small but beautifully formed exhibition was held at the lovely Water Street Gallery in Todmorden during the month of June. It featured 10 selected potters whose work is inspired by the animal kingdom.

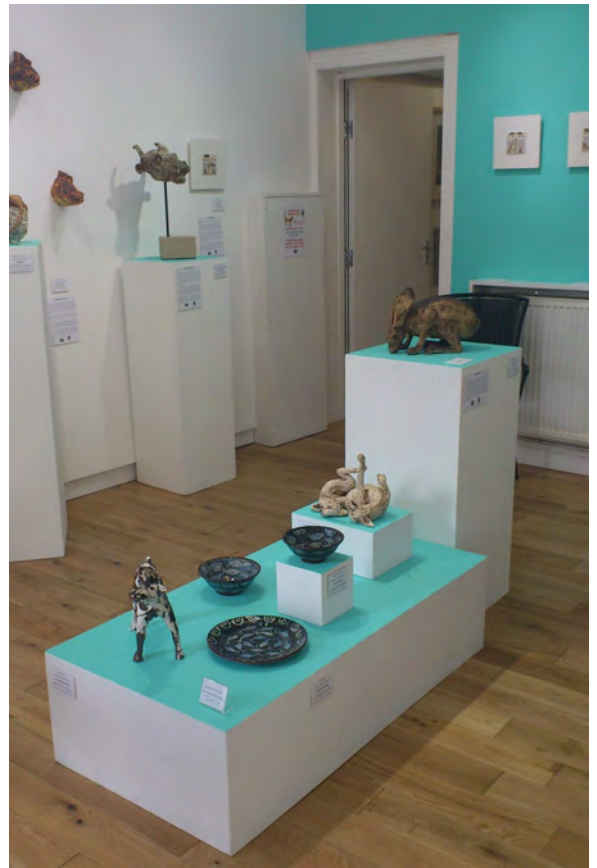
As can be seen from the photographs, the use of a vibrant turquoise on selected walls and plinths produced a very striking exhibition, contrasting with and highlighting the work and drawing visitors in from the street, as the exhibition could be seen through the wonderful glass frontage.

Despite a disappointing turnout for the evening preview, and torrential rain and floods during the exhibition, sales were quite good, reaching £2200.

The breakdown of sales by price point is:

- £10 - £20 1 item
- £21 - £50 6 items
- £51 - £100 6 items
- £101 - £200 4 items
- over £201 2 items

8 potters sold work at the exhibition.



Rosemary Holcroft, the gallery owner, was very pleased with the exhibition and the response from the public to the exhibition and would welcome NPA members back in the future.

An added bonus for exhibitors was a competition voted for by visitors to select their favourite artist in the exhibition. This was sponsored by Valentines Clay, with prizes of £30 for 1st, £20 for 2nd and £10 for 3rd place in vouchers to purchase clay.

1st place went to Judy Taylor, 2nd to Annie Peaker and 3rd to Anna-Mercedes Wear, congratulations to all three.

The NPA selected exhibition at **Red Barn Gallery**, near Penrith, mentioned in the last issue will take place, but unfortunately details are not available yet, so will be included in the November/December issue. As selection is to take place before Christmas, please make sure you don't miss the deadline.

Neil Brownsword illustrated talk - 29 September

After the AGM at Rufford Craft Centre (see page 10 for details), Neil Brownsword will present an illustrated talk on his work.

Neil Brownsword has been engaged with the history of ceramic manufacture in Stoke on Trent since he was first apprenticed on the factory floor at the age of 16, more than 25 years ago. After learning various technical skills at the Josiah Wedgwood factory, he decided to go to art college to study ceramics on his own terms. Since leaving the Royal College of Art in the mid 1990s, his work has been a 'sustained meditation on the social, cultural, historical, economic and aesthetic implications of pottery production in this once great industrial centre' (Stoke on Trent).

This will commence at 1.30pm, and will be free to members who have attended the AGM, or £3 admission to those who haven't (£5 to non-members)

Potfest in the Pens - Barbara Wood

The NPA promotional stand at Potfest in the Pens last month was very successful yet again. It provides an opportunity for members to talk to a representative of NPA (this year, both Alan Birchall and I were on the stand, as well as my regular helper Sylvia Glover). The little laminated membership signs that I started producing and handing out to members a few years ago have proved very popular, and offer an excuse to introduce yourself to anyone displaying one. It was great to wander around the show and see just how many exhibitors are members and happily display their signs.

A new attraction this year was the New Exhibitor Opportunity, which involved members who had not previously participated in an NPA selected exhibition, or at a Potfest event. They were asked to provide sufficient work to display on a 35cm square (one or two supplied rather too much!), and all visitors were encouraged to vote for the work they would most like to see more of. Nine members supplied work, and more than 700 visitors voted.



New exhibitors' display

The voting slip allowed for 1st, 2nd and 3rd choices, and during Sunday afternoon we (mostly Alan's wife, Sheila) counted the votes. From the first choices it was rather too close to call, with fewer than 10 votes separating the top choices, so we took account of the second choices from all but the top three. That made it a little clearer, and a winner was declared, and a special cash prize awarded for second place.

Once voting had finished, we offered the work for sale, and two exhibitors each sold all 3 of the pieces they had submitted. Every entrant gained many first choice votes, and I hope some will have the confidence to book their own stands next year. The standard was very high throughout, and was easily good enough to exhibit.

The winning potter was Dan Bridge, whose elegantly constructed 'Art Deco' style tea service attracted many admiring glances. A vote by exhibiting NPA members was also won by Dan, so he receives a £50 cash prize as well as having a full stand paid for by NPA at next year's Potfest in the Pens.

The second place went to John Slade, with his tactile smoke fired form, and he also receives a £50 cash prize.

A third vote by NPA committee members visiting the show was to select their favourite display. This was very difficult to choose, as members have so many ways of showing off their work. Some concentrate on making the work, and put only a limited amount of effort into how it is displayed. We were looking at the overall effect of the display, rather than choosing the work which we particularly liked, and thought was given to how the style of display complemented the type of work. The winner of this £50 prize was Steve Booton, who made good use of recycled materials to enhance his wood fired work.



Dan Bridge's winning pots



Steve Booton's stand

The level of sales this year seemed quite positive, so perhaps the visitors who attend are those who come along with the intention of buying - very few visitors seemed to leave without having gained a few carrier bags.

The NPA phone card payment system proved useful, with 55 transactions being processed over the weekend. There was a period of a couple of hours on Sunday when the server was down, and we were unable to put any payments through, but most customers managed to find alternative ways of paying, even if it involved a trip to the nearest cash point.



Penny Withers and Shirley Sheppard record the 'Bird in the Hand' project

Diary

- 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.
- 15 - 16 September **Wardlow Mires Pottery and Food Festival**, Three Stags' Heads Pub, Wardlow Mires, SK17 8RW
- 16 Sept - 21 October **Northern Potters @ Rufford 2012** - NPA exhibition at Rufford Craft Gallery. Private view 16 September, 2pm - 4pm
- 17 Sept - 5 October **NPA-W exhibition** at Atrium Gallery, Preston College
- 20 - 23 September **Ceramics in the City**, Geffrye Museum, geffrye-museum.org.uk/whatson/future/ includes NPA members Hannah McAndrew and James Hake
- 29 September **NPA Annual General Meeting**, Rufford Craft Centre, 11am
- 29 September **Neil Brownsword talk**, Rufford Craft Centre, 1.30pm
- until 30 September **Santorini Biennale**, includes work by NPA member Carolyn Corfield
- 4 - 24 October **Sea Sculptures** - solo exhibition by NPA member Carolyn Corfield, Joe Cornish Galleries, Northallerton, launch party 6pm - 8pm, 3 October
- 8 October **Deadline for NPA-E** exhibition applications for Creation Fine Arts, Beverley
- 22 - 28 October Selling event at the **Moot Hall, Hexham**
- 22 Oct - 2 November **NPA-W exhibition** at PR1 Gallery, UCLan, Preston
- 30 October - 8 November **Fireproof** - exhibition at **Thoresby Gallery** - contact Brian Holland for details - brianhollandceramics@yahoo.com
- 4 November 12 - 2 **kiln opening and raku** at Thoresby, Sherwood Forest Wood Firing Society, then meet the artists
- 17 - 18 November **Art and Clay**, Athenaeum, Leasgill, Heversham, LA7 7EX, includes NPA members James Hake and Nigel Edmondson
- 17 Nov - 11 January '13 **A Winter Exhibition**, Castlegate House Gallery, Cockermouth, CA13 9HA, includes work by NPA member Hannah McAndrew
- 24 - 25 November Selling event, **Tithe Barn**, Nether Poppleton

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

Notice of the NPA Annual General Meeting 2012

Our Annual General Meeting, to which all members are invited, will take place on Saturday, 29 September, 2012, starting at 11am

Venue Rufford Crafts Centre, Ollerton Rufford Country Park, Newark, Notts NG22 9DF

Agenda

1. Apologies
2. Minutes from last meeting
3. Matters arising
4. Chair's report
5. Treasurer's report
6. Membership Secretary's report
7. Election of Committee members
8. Any Other Business

If you would like to join the committee, and perhaps take on a role within the association please contact the Secretary, Julie Ward - jgward@hotmail.co.uk. Lesley Nason is standing down as Exhibitions Officer, and is willing to stand as Coodinator for the Regional Groups. Sylvia Holmes is willing to stand as Exhibitions Officer.. Barbara Wood has completed her term as Newsletter Editor, but is willing to stand for a further year. If you wish to nominate someone else, please make sure you have their permission to do so.

Minutes of the NPA ANNUAL GENERAL MEETING - YORK ART GALLERY: 23RD OCTOBER 2011

Present: Barbara Wood, Alan Birchall, Lesley Nason, Sylvia Holmes, Su Hudson, Margaret Lawrenson, John Cook, Helen Walsh (minutes), Anne Pilkington, Trudy Weir, Dee Dickson, Ann Decker, John Robinson, Gerry Grant, Lyn Grant, GDS Prant (?), Ian Baldwinson, Carol Metcalfe, Hazel Anderson, Andrea Cundell, Marianne von Tucka, June Proudlock, Geoff Proudlock, Colette Hennigan, Roger Bell

1. Apologies: Julie Ward, Rene Cryer, Ian Marsh, Brian Holland, Clive Weake, Lesley Anne Greene, Karin Hessenberg, Jane Smith

2. Minutes from last AGM: The minutes require a quote which is referenced to be included. Apart from that, they were accepted as correct.

3. Chair's Report:

In brief - Thanks to Liz Collinson for organising a successful series of talks and demos at UCLAN. Request members pass on names of speakers and demonstrators they would like to see to committee. Newsletter costs have increased but so has the quality, keep sending in information, images and articles. The NPA website has now been redesigned and is up and running, all enquiries to go to John Cook. Two regional co-ordinators have stepped down this year, Ann Decker (East) and Jan Lewis Eccleston (South West) - thanks for all their hard work and support.

4. Treasurer's Report:

In brief - We moved our bank account from the Yorkshire Bank to the Co-Op this year. This was due to new account charges being imposed by Yorkshire Bank, and the belief that the Co-op holds more ethical values.

Currently have the old and new accounts both up and running until the switchover has been completed. Reminder to members to make sure they change their standing orders asap (see newsletter for details) and make sure also that they cancel the old standing order to ensure they don't pay twice. Steve Wood was proposed, seconded and elected as auditor for 2011/12. MobilePOS system (to accept credit and debit card payments on a mobile phone) currently has six users and pays for itself.

5. Membership Secretary Report:

In brief - 422 members (including 7 joint memberships)

6. Election of Committee members:

During the year, Colette Hennigan, Dave Horsfall, Liz Collinson and Babs Taylor have all stood down as committee members. The committee would like to thank them for their hard work and continuing support.

Posts up for re-election include:

Secretary- Julie Ward is the current secretary and would like to continue. No other nominations received. Barbara Wood proposed Julie Ward, Sylvia Holmes seconded, vote passed.

Membership Secretary- Margaret Lawrenson is the current membership secretary and would like to continue. No other nominations received. Alan Birchall proposed Margaret Lawrenson, Carol Metcalfe seconded, vote passed. There were no nominations for **Vice Chair**.

General committee posts:

Marianne von Tucka, proposed by Barbara Wood, Sylvia Holmes seconded, vote passed.

Carol Metcalfe, proposed by Barbara Wood, Ann Decker seconded, vote passed.

7. AOB:

Gerry Grant asked for clarification on what the Treasurer thought a reasonable 'floor' would be for the NPA reserves. Alan Birchall replied £8k and suggests two years monitoring to see how any decisions made today impact on funds.

Geoff Proudlock raised issue of an application for money from the education fund (CIE – craft in education). BW explained that this fund is ring-fenced for materials and the request referred to contained only a small amount for materials. The applicant decided not to pursue it further. Any such application should be channelled to committee via the regional co-ordinator, so that the process is transparent to other members. Reminder that all requests for funding for the regions must come to committee via the regional co-ordinators.

Discussion on need for clarification on regional funding and clear mechanism for how this works.

Carol Metcalfe asked if £400 was a reasonable guideline figure for the cost of events. Committee reluctant to impose an actual figure as it may be seen as a target figure, and could impede aspirations - each event will have different costs depending on venues and speakers.

Sylvia Holmes stated that any event was still dependent on someone taking on the responsibility of organising it.

Alan Birchall suggests producing guidance on what parts of an event would be reasonably supported by the NPA.

Roger Bell stated that there needs to be distinction between education and selling events and that it was a good idea to have an event in each region that the NPA would guarantee against loss. Need for more non-selected events to widen membership participation.

One member present raised issue of selection for NPA exhibitions, asking how NPA can encourage applications from members. She explained that she has been rejected on several occasions and is not inclined to continue applying as, in her experience, applicants only get negative feedback from the selection panels. Asks that selectors are encouraged to give positive feedback and constructive criticism. Lesley Nason commented that the

feedback comes from the selection panel, which changes for each exhibition, and only one is an NPA member. They are asked to give constructive feedback. Alan Birchall commented that most other organisations doing selected exhibitions gave no feedback at all.

Barbara Wood and Lesley Nason said that the quality of images was often a big problem for selectors. There were a few responses back about potters not being good photographers and BW and Ann Decker reminded people that the NPA had run a series of workshops about taking photographs, which had been offered to each of the regions. Carol Metcalfe said there had not been one in the NE region.

ACTION: NPA Committee to look at offering more guidance on photography.

John Cook questioned whether it was right to charge everyone who entered these exhibitions £5 whether or not they were selected. Barbara Wood said this was an admin fee to cover selection costs, and was quite usual. Carol Metcalfe proposed that the £5 fee cheques be collected on application, but that they are cashed only for those who had been selected and that the cheques of those who were not selected were destroyed. Andrea Cundell seconded, vote passed.

Colette Hennigan asked that there be more guidance on submitting. Lyn Grant suggested having a gallery owner do a talk about what they look for when choosing artists to submit.

Alan Birchall suggested the regions develop buddy systems to mentor those new to submitting works for exhibitions.

Regional Funding- BW reported that five proposals had been received about the NPA providing more funding to the regional groups for events. Full text of the emails was circulated, together with the proposals contained in them.

Of the five, only one proposer was present to explain the idea- Carol Metcalfe explained that her proposal was that the NPA fund one free event (talk/demo) in each region each year, that would be free for NPA members to attend. She went on to say that the NE region was successfully managing to hold self-financing events and exhibitions. BW clarified that regions could claim back travel expenses for those organising such events, eg planning meetings, visiting the gallery, setting up, but not for invigilation.

BW asked for a vote on the five regional event proposals-

Allocate funds for regions to organise exhibitions, talks, educational programme (Brian Holland). Need system of accountability but region makes own decisions re activities. If the region doesn't use the allocated funds they would be returned to NPA (*this implies the actual handing over of money to the individual regional co-ordinators, presumably into their own bank accounts*). **Idea not seconded- rejected**

£500 - £1000 per year is ring-fenced for each region to organise and promote ceramics in the form of one or two non or partially self-financing projects without a committee decision (Karin Hessenberg). Once a project has been designed by the regional group the treasurer releases money without recourse to a full committee meeting. The regional co-ordinator is responsible for justifying and recording the expenditure to the treasurer for the financial year. If a region doesn't spend its money it could roll over for one year only. Review the policy after two years. **Idea not seconded- rejected**

Hold an annual NPA event without selection paid for by NPA, e.g. a marquee at Harrogate Flower Show (Shirley Sheppard). **Idea not seconded- rejected**

Ring fence an amount and the regional co-ordinators as a committee decide between themselves which projects to support (Shirley Sheppard). **Idea not seconded- rejected**

Proposal amended to: **Each year, each regional group be encouraged to organise an educational event for the benefit of all members to be funded by NPA** (Carol Metcalfe). This will be subject to a fully costed proposal being submitted and approved by NPA committee. **Proposed by Carol Metcalfe, seconded Gerry Grant, vote passed.**

NORTHERN POTTERS ASSOCIATION
Financial Statement as at 31st March 2012

RECEIPTS	2012	2011
Membership Fees	9745.00	8558.00
Events Income	8908.95	13140.84
Events Expenditure	7735.50	8748.51
UCLAN Talks	-343.80	-305.00
Regional	15.00	-198.79
Interest	6.42	62.18
POS Admin Charges	320.00	165.00
POS Trans Charges	-101.37	-75.80
Interest received	15.22	
Sundry Income	235.15	46.70
	11065.07	12644.62
EXPENDITURE		
Committee Travel	2408.15	1499.27
Exhibition Travel Expenses	2002.38	856.23
Postage & Stationery	189.92	189.65
Insurance	386.13	367.88
Publicity	0.00	244.93
Website Expenditure	2506.00	599.93
Newsletter	6954.83	6674.18
Less Adverts	48.00	-1139.00
Sundries	218.73	67.47
Auditor	300.00	352.50
	14918.14	9713.04
Current Surplus/Deficit	-3851.24	2931.58
BALANCE SHEET		
Assets		
Yorkshire Bank Current Account	-808.12	6697.85
Co-op Bank Current Account	13917.16	
CIE Balance in Bank	669.96	669.96
Special Deposit in Bank	0.00	10402.21
	13779.00	17770.02
Liabilities		
Accumulated Funds	17232.07	14300.49
Current Surplus/Deficit	-3853.07	2931.58
Timing Adjustments	400.00	537.95
	13779.00	17770.02

Alan Birchall, Honorary Treasurer

Members' Gallery

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





- 1 Michelle Freemantle
- 2 Julie Ward - **Marazion**, glazed and decorated stoneware platter
- 3 Brian Holland - **Tea Bowl with feldspar**
- 4 Andrew Pentland
- 5 Steve Booton - **Bottle**, red shino with feldspar wiped detail, reduction fired to cone 10 in a gas/wood kiln
- 6 Steve Valentine
- 7 Hazel Higham

1, 4, 6 and 7 are details from displays at Potfest in the Pens

From Shildon to Santorini - Carolyn Corfield

As everyone reading this will know, not only does creating in clay feed the soul it also leads to interesting opportunities which often materialize out of the blue. In my case, this year has been no exception. After featuring in a recent Cluster Arts Group exhibition within the NRM Locomotion, Shildon, I was invited to participate in the Biennale of Arts taking place on the idyllic Island of Santorini and probable site of long lost Atlantis. Work for this event was influenced by a rich cultural history, akin to the inspiration behind pieces for Cluster's 'Track Across Time' exhibition exploring the industrial heritage of N E England.

The direction of my work has now moved toward site specific events which call for response to the culture and history of a venue. Last year for example, I very much enjoyed participating in the South East NPA exhibition within Sheffield Cathedral, creating sculptures alluding to the life of St. Katherine for display within her Chapel. A surprise recent proposal for 2013 relates to a 'haunted' venue which promises to be an intriguing project!

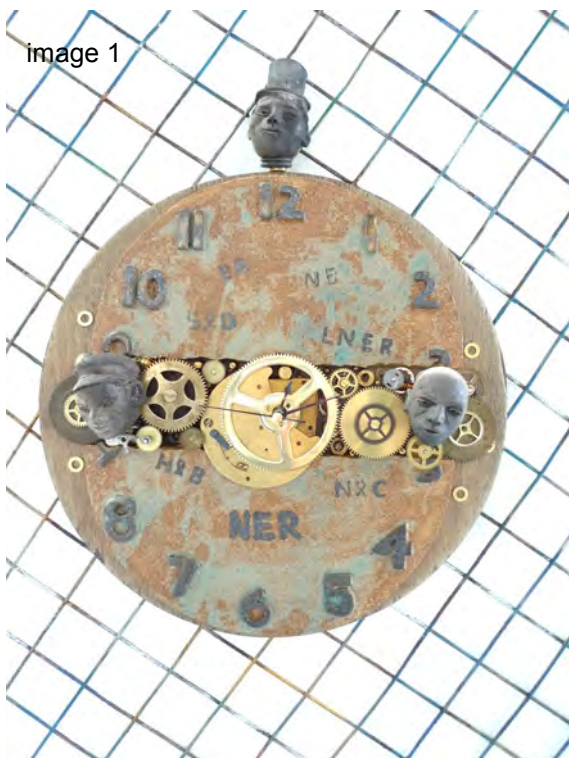


image 1

My sculptures for the NRM referenced the standardisation of time (image 1) initiated by the development of the railway system and personal memories of my grandfather, a LNER / BR driver in the 1920's to 50's. Incorporating a projection of incandescent flame within the fire box of 'Sir Cecil Cochrane', filmed on location courtesy of the Tanfield Railway, I alluded to time as a 4 year old riding the footplate at the end of his shift to Stockton Shed. Recollections envied by many a railway buff but how would 'Health & Safety' respond today?

Responding to the theme of industrial heritage I produced a series of Stephenson Bowls inspired by early boiler plate, a new direction for my ceramics with their highly tactile ash glazed surfaces resonant of the rusted metal of locomotives awaiting restoration. One such piece entranced a visiting engineer from America who purchased it for his New York office.

I felt most fortunate in that the Museum Management broke new ground for this exhibition by permitting display of pieces both on and within the permanent exhibits (image 2) to create a significant relationship between contemporary art and railway heritage. This met with such approval by the media and visitors alike that the 'Head of Steam' Railway Museum, Darlington, intends a similar event (Summer 2013), in addition Tyne & Wear Museums have also expressed their interest.



image 2

Encompassing summer to 30th September 2012 the Santorini Biennale themed on 'The Past', has been an exciting opportunity to develop work relating to the pre-historic legacy of the Cyclades. An irresistible draw since I have always held a fascination for this period. One piece entitled 'Found Objects',



image 3

Closer to home, my forthcoming solo exhibition of 'Sea Sculptures', which runs from 4th to 24th October 2012 hosted by the Joe Cornish Galleries, Northallerton, combines figurative pieces with sea abstractions intended as an evocation of lost memories and forgotten dreams (image 4).

I do hope some of you find time to visit and let me know whether or not I succeed in taking you on a journey into reverie.

Launch Party 6pm – 8pm Wednesday 3rd. October 2012; Joe Cornish Galleries, Zetland Street, Northallerton, DL6 1NA.
 telephone: 01609 777404
www.joecornish.com

based on Neolithic ritual figurines, is presented as if treasure trove alongside a wooden casket (image 3). The art is currently displayed throughout the island in galleries, museums, castle ruins, caves and a winery for which I created a piece entitled 'Vintage Deities' comprising two boxed figures as reference to the 'cheeky white' and 'full bodied red' of wine makers' parlance.



image 4

For Sale

Kiln Batts / Shelves

Unused and of 2 sizes : 18" x 12" x .5" (approx.), and 18" x 14" x 1"
 Suggested prices are £2.50 and £5 respectively, but offers considered.

Must collect from Boroughbridge area
 Terry Long - 01423 323054, or terry.long@hotmail.co.uk

Fit for an Earl....or a Baron - Caroline Lee



March 2012 saw the beginning of work on my biggest commission to date. A good customer, who is Chair of a local group called The Friends of Boston Castle and Parklands, had asked me to create a new version of the Effingham coat of arms to be hung inside the newly renovated Boston Castle, the former hunting lodge of Thomas Howard, 3rd Earl of Effingham (1746 – 1791).

The castle, which overlooks Rotherham, Sheffield and beyond, was named after the Boston Tea Party which occurred around the time of the castles construction in the early 1770's. The Earl is most well -known for refusing to fight in an "unjust war" against the British Colonists.

Having little knowledge of heraldry, I began by translating the description of the original coat of arms from a book written in America. Heraldic terms seemed like another language to me. However, internet research followed and I visited the Earl's former home at Thundercliffe Grange, where a stone-carved version of the coat of arms could be seen. All this contributed to a huge learning curve. I was amazed by the number of different types of components such as cross-crosslets and demi-lions that appear in heraldry. This research also threw up many questions: Why was the Earl's coronet described as a ducal coronet yet it looked like a baron's? I discovered that, as well as being an Earl of Effingham, he also had many other responsibilities including the title of Baron Howard.

Design work followed and I came up with many ideas. I'd been intrigued by the central section of the escutcheon (shield) and redesigned that part into 3 pieces which seemed to work. This led to me dividing

the lions into pieces, relocating the motto 'Virtus Mille Scuta' (valour equals a thousand shields) and coming up with other options which were all passed to the client for discussion. They in turn consulted a heraldry expert for approval.

The final ideas were chosen by the client, who selected an ensemble with the main components of the Effingham coat of arms, but with the more modern twist. They chose clean lines with a mixture of plain and detailed areas focussing on the main points. Slab-based the work was to be made in sections to deliberately sit apart with the motto on the escutcheon, plus the addition of crenulations, a feature of Boston Castle. I chose a stoneware clay body with a lovely warm background.

A bit of bad planning on my behalf meant that I could not make the pieces in the order I'd first planned! I forgot that the clay I was going to use was not one that the shop had in stock and it needed to be ordered in. So, I started with a different section of the piece, as I had a little of the correct clay left from another bag. Thankfully the order came quickly and I could really get stuck in.



With our house already being called a "shrine to ceramics", according to my husband, I had to tentatively negotiate the temporary loan of his 'end' of our tandem garage. The take-over bid complete, I could make the work in my studio at one end and dry it in his 'bit' at the other end.

A half scale plan was enlarged on the photocopier to full size to make templates. Each clay piece was made

using its template. If a section warped I could simply recreate the same piece at the correct size again by re-using the template. Drying was slow, over several weeks.

The hardest parts were the lions' head sections, the cross fitchee (crosses) and the demi-lion which appears as a charge on the escutcheon.



amount of glaze testing or a non-ceramic finish which, in my opinion, would have masked the qualities of the clay. Of the other options, the red iron oxide finish was chosen and this seemed an appropriate choice for the stone castle built of a red/buff sandstone called Rotherham Red.

Once the piece had been biscuit-fired, I applied red iron oxide solution and washed it back. I then re-fired the pieces to 1250 degrees C. A shape was chosen and cut for the mount and the wood was cross-hatched to coincide with the cross-hatching on the reverse of the ceramic pieces to aid a good, strong join with the adhesive. The piece has now been hung in the castle for the official opening on 4th July.

Although highly stressful at times, I have learned a great deal about heraldic forms from this commission and have enjoyed stepping out of my comfort zone. I have started looking at other coats of arms with renewed interest and I would certainly enjoy making another coat of arms should the situation present itself again.

Plus one or two nights when my dreams were affected by the task at hand and some thunderstorms during firing. One particular piece was subject to warping so I had to make extras of it and picked the best. Although the finished ensemble is about a metre wide, some of the details are tiny. It was requested that the lions' faces not be too scary so I gave them a closed mouth and worked hard on their eyes. The demi-lion on the escutcheon has its tongue pierced by the smallest, fiddliest piece I've ever made, a tiny arrow about 5mm long!

I was relieved that the client had not opted for the traditional colours, or tinctures, for the piece as the description of the coat of arms did not seem to completely describe the colours of all of the parts. Heraldic tinctures are not straightforward, with rules applicable to the use of the colours, metals, stains and furs which make up the tinctures. It would have necessitated a huge



If anyone has any of the (discontinued) Earthstone Golden Harvest E/S 150 clay that they don't want any more (any state) I am interested in buying some.

Caroline Lee, tel 01709 542507 and 07785505008

In His Element - the Art and Science of Roger Cockram

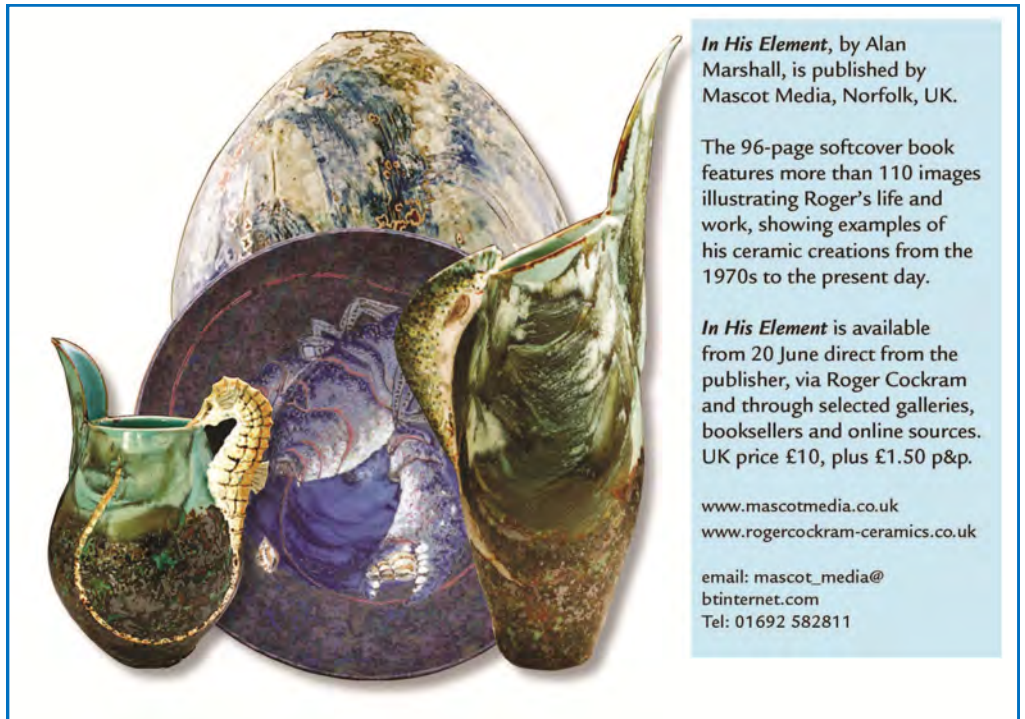
Art and science are often portrayed as opposites. However, a combination of the two can be the best of both worlds. Ceramics is the ideal medium for the 'artistic scientist', and Roger Cockram is a prime example of the species.

Barnstaple born and Devon bred, Roger's formative years saw him drawn to the science of the sea, specialising in marine ecology for his degree course at the University of London's marine laboratory in Portsmouth. Postgraduate research and teaching helped develop further his love for and understanding of marine life, which would later play a key role in his ceramic career.

Turning his back on science and academia, he learnt the skills of the studio potter under the guidance of the late Mick Casson and other influential figures at Harrow School of Art, emerging with a sound knowledge of kiln construction, clay formulations, throwing, decorating, modelling, glazing and firing. In the mid 1980s, he began to blend his expertise at the potter's wheel with his knowledge of the sea to create marine inspired masterpieces from clay, developing elaborate figurative pots that have won him an international following. Participation in annual sales at Bonhams' London auction house raised his profile and pushed him towards more complex and demanding work.

From his Chittlehampton studio in North Devon, he has produced outstanding pieces incorporating lobsters, leaping salmon, frogs, newts and flowers, otters and octopi and even exotic birds and blooms. His most recent work attempts to capture the power of the sea itself, using specially formulated glazes and varied decorating techniques.

This new book, *In His Element*, charts Roger's journey from Devon schoolboy and science graduate, through Harrow School of Art and his early domestic stoneware to the increasingly complex individual pieces inspired by a love of the sea and the life it supports.



In His Element, by Alan Marshall, is published by Mascot Media, Norfolk, UK.

The 96-page softcover book features more than 110 images illustrating Roger's life and work, showing examples of his ceramic creations from the 1970s to the present day.

In His Element is available from 20 June direct from the publisher, via Roger Cockram and through selected galleries, booksellers and online sources. UK price £10, plus £1.50 p&p.

www.mascotmedia.co.uk
www.rogercockram-ceramics.co.uk

email: mascot_media@btinternet.com
Tel: 01692 582811

Wardlow Mires Pottery and Food Festival

Geoff and Pat Fuller are holding the first of what they hope will become an annual Festival, marrying producers/purveyors of quality foods with potters who make wares specifically for use with food, be it in preparation, storing, cooking or serving.

NPA member Hannah McAndrew is participating, along with many other well known makers.

Saturday 15 September 10am - 5pm, and Sunday 16 September 10am - 4pm,

at the Three Stags' Heads Pub

Wardlow Mires, Derbyshire, SK17 8RW, see www.potsandfood.co.uk for more details

Welcome To New Members

Kit Anderson	Daybrook, Nottingham	Nottinghamshire
Joanne Barlow	Cardiff	S. Wales
Chris Edwards	Wigan	Lancashire
Jade Fletcher	Wigan	Lancashire
Ben Fosker	Bowness on Solway, Wigton	Cumbria
William Johnson	Seaham	Co. Durham
Charlotte Morrison	Warthermarske, Ripon	N. Yorkshire
Simone Noble	Hartlepool	Cleveland
Hugh Penney	Waterhouses	Co. Durham
Gary Sampson	Elton, Matlock	Derbyshire
Janet Stanley	Newcastle	Tyne and Wear
Geoff Taylor	Baildon, Shipley	W. Yorkshire
Irina Wright	Wakefield	W. Yorkshire

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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Regional News

North East

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



Some members have been involved in exhibitions this Summer - including Roseberry Ceramics Group celebrating Ormesby Hall's 50 years with the National Trust, and Carol Metcalfe and Annette Cole's exhibition "Earth and Sky II" at Reeth until the 7th September. We are having a non-selected exhibition at the Moot Hall, Hexham, from 22nd to 28th October, organised by Lorraine Clay. We are also planning a photographic educational event for the Autumn...details later.

East

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



Two members of NPA East Hazel Anderson and Sue Wolfe are organising a selling event at the Tithe Barn in Poppleton, near York, for 24 and 25 November. Information was emailed out on the 31st July, and at the time of writing there are just a couple of spaces still available. One 6' x 3' table costs £20 for one day, or £35 for two days, with priority being given to anyone booking both days. It's a lovely venue and well worth a visit to meet up with those members who will be showing their work.

To book a place, or for any queries, contact Hazel on 01904 786320, or email jaa1s@hotmail.co.uk. Cheques should be made payable to Hazel Anderson and sent to 8 Sycamore View, Upper Poppleton, York, YO26 6LN.

It would be great to hear from members over the coming months if they have ideas for local events, informal gatherings etc, etc. Please do not forget I am happy to relay your info and requests to the large body of members in this region.

I would also like to take this opportunity to repeat my request from the last newsletter regarding contact. If you think that you are not receiving emails from me please send an email to my gmail address and I will double check that your address is on my list.

South East

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



FIREPROOF

The SE group is exhibiting at the Thoresby Gallery, Thoresby Park, Nottinghamshire, 30th October to the 8th of November. There will be a meet the artist event on Sunday 4th November at 2.00pm after a Kiln opening and raku event 12.00 to 2.00, by The Sherwood Forest Wood Firing Society also at Thoresby. All members are invited to both events.

Our next meeting will be at Thoresby at 1.00pm on Sunday 4th November. We are planning the next series of meetings so please make sure I have your e-mail address if you wish to be included. And also, see us on Facebook.

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



We are still busy preparing for the Congleton Exhibition in November.
No other news to report.

West

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



CONGRATULATIONS

Congratulations to Dan Bridge who won the 'Public Vote' for a stand to be paid for by NPA at next year's 'Potfest in the Pens'. Dan also won NPA 'Members' Vote' and collects a cash prize of £50.00 – Well Done.

EXHIBITIONS

Unfortunately we have had to withdraw from our planned exhibition at the 'Atrium Gallery', Preston College, due to unforeseen circumstances.

The exhibition at PR1 Gallery, UCLAN, Preston, will still run from 22nd October until 2nd November. Please e-mail ghwilcock@uclan.ac.uk, if you are interested.

NEXT MEETING

This will take place on 11th September at the 'Bitter Suite' pub, Preston, at 6.45p.m. The theme for our vessels or forms is, appropriately, 'Preston Guild'.

NOTE

If Members West have any information that would be interesting or relevant to our region please forward for inclusion in the next newsletter to ghwilcock@uclan.ac.uk.

North West

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



It's all very quiet up here in Cumbria. Not too much to report on at my end. I can only assume that, like me, everyone is very busy producing new work and making the most of the odd day of sunshine we are getting.

The big event of September, for those of us taking part, will be the C-Art Open Studios as mentioned in the last newsletter (<http://c-art.org.uk>). Hopefully, some of the members will be represented in the C-Art exhibition at Tullie House, Carlisle which will run from 16th December to 24th February. It's a while since they've had any contemporary ceramics on display in the art gallery.

As regards other events, there are a few ideas bubbling up under the surface and, as ever, if anyone has any thoughts or suggestions of their own, I look forward to hearing from you.

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.

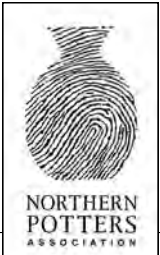
www.northern-potters.co.uk

Membership

For many years we have had 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 it 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.

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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	



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Contact the membership secretary:
Margaret Lawrenson
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James Hake - Shino Bottle, h 16cm

