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members

NPA NEWS

The magazine of the Northern Potters Association



January - February 2013

www.northern-potters.co.uk

In this issue:

Ana-nobori gama firing in Fukushima , Going Dutch, Graham's Heads

Editor's Comment

We've got a very busy issue to start this year - I've never received so many contributions, so thank you to all who have sent something in. There are so many articles that I was quite relieved to get only 3 images for the members' gallery, which consequently I have put on the back cover. Please keep sending stuff in! It's fascinating to hear what members are up to, and I'm sure there will be something to interest everyone on these long dark evenings.

I was particularly moved to read Steve Tootell's piece on the first firing to take place in Fukushima since the terrible earthquake, tsunami, and ensuing nuclear disaster (page 10). The obstacles that have been overcome to get to such a position make the minor irritations that many of us face with our work fall into insignificance. Steve is our most distant member, based in Tokyo but making visits to the UK in the summer for some of the shows, and it is good to know that he enjoys reading what's going on in the (northern) UK potting community.

We have a wider international connection in this issue, with David Wright reporting on his first venture to Keramisto (page 6), and Geoff Cox telling us how he and Chris have travelled throughout Europe and beyond during their ceramic career to date.

Don't miss the opportunity to sign up for NE-NPA's educational day on 2 March, when a professional photographer will be advising on how to photograph your ceramics (page 21). So many exhibition applications are spoiled by the absence of good photos that this opportunity should be of value to many. At only £5 for the morning session, or £10 for the day, it is certainly worth attending if you can.

And February 2 will give anyone in the York area an opportunity to visit the Art Gallery in a never-before seen state of nakedness! Once all of the exhibits and fittings have been removed, we will be able to see the structure of the actual building, totally unadorned, during a brief interval before work starts on the new, improved version of the Gallery which will take 2 years to complete. There will be an NPA presence on this open day, but the details haven't been finalised yet - if you want to take part, or learn more, contact Helen Walsh.

That's only a very small part of what's on offer in this issue - I recommend you read it from cover to cover to make sure you don't miss anything - and I hope you're inspired to make your own contribution to the next or any future issue. It makes my job much easier when there are lots of articles and images from members, and I much prefer having the problem of fitting things in to filling the space with my own witterings.

Cover :
Ana-nobori gama firing in Fukushima -
see page10

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 1 March 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, sent on CD or in long hand with photographs to Old Mills, Seaton Ross, YORK, YO42 4NH.

New Books - Roger Bell

Ceramics and The Human Figure	Edith Garcia	25.00
Ceramics and Print (3 rd Ed)	Paul Scott	16.99
Contemporary Tableware	Linda Bloomfield	24.99
Developing Glazes	Greg Daly	16.99
Dish: 813 Colorful, Wonderful Dinner Plates	Shax Riegler	\$35
Yasuhisa Kohyama: The Art of Ceramics	Various	25.00
Modelling and Sculpting the Figure	Tanya Russell	19.99
Photograph Your Own Art & Craft	Sussie Ahlburg	16.99
Throwing	Richard Phethean	16.99

Book Review - Roger Bell

CERAMICS AND THE HUMAN FIGURE

Publ: A & C Black

Edith Garcia

£25.00

The author is a ceramic sculptor and researcher from USA. While the nationality of the artists included is rarely mentioned, the book is dominated by the US and UK, with little work from outside North America and Europe. This is one of a number of weaknesses making it very much a 'curate's egg' production.

The best writing is by Bonnie Kemske (editor of Ceramic Review) whose chapter 'Towards the Figure' gives a good background to the historical antecedents of the contemporary work which make up the bulk of the content. Her style and obvious background knowledge is much superior to that of the author. Garcia also has an introductory chapter, 'The Body: Between Myth and Form', before looking at the work of over 40 artists using clay in one way or another.

The bulk of the book is divided into chapters such as 'Revisiting History', 'Gender & Social Issues' and 'Hybrids', but she takes the lazy approach of a few lines relevant to the chapter heading followed by two or three pages including pictures about each artist. To conclude there is a chapter on techniques used by six of the artists.

Enough criticism, what are the good points. There is certainly a disparate range of work on show with some quite inspiring juxtapositions in a single piece, of scale, or surface or subject matter. Some work is finely finished, some crude; some gaudy, some restrained. Many talking points are raised by comparison of the work included. Personally I can find little to relate to and appreciate in Kemske's work to be hugged or some of the work which is to my mind so finely and accurately glazed that it should have been painted. But the very realistic male and female nudes of Christina West in unusual but not unrealistic poses I found very effective. The heads of Clare Loder, superficially similar to those of Jane Muir, indicate sadness, malevolence, worry, by the subtlest of means. There are many other artists of interest.

There is a fine book waiting to be written on this subject. Probably twice the length (and price!). It needs to integrate historical work, work of the last 50 or 100 years and current work. If attempted, it will probably be so academic as to be unreadable! Ceramics and the Human Figure can certainly give a feel for what is going on now, inspire argument and hence stimulate personal development.

Exhibitions and Events

Shared NPA stands at Earth and Fire 2013

The NPA will have a much larger than usual presence at Earth and Fire this year!

We had 24 applications for a place on the shared stand. A shortlist of 15 was submitted to the Earth and Fire selection panel who chose nine exhibitors. The organisers have therefore offered the NPA three stands. We hope the stands will illustrate the wide range of high quality work produced by our members, bring the exhibitors some welcome sales and publicity, and also bring the NPA to the attention of a wider public.

Further details for exhibitors will be emailed shortly.

Pre-Christmas selected exhibition at the New Schoolhouse Gallery, York

The dates for this exhibition have been agreed (22 Nov to 24 Dec 2013), and the call for applications will appear in the next newsletter (Mar/April) with a likely submission deadline in early September.

The New Schoolhouse Gallery is a beautiful venue with an active and enthusiastic customer base. The last exhibition the NPA staged there was very successful, and the timing of this year's exhibition will hopefully encourage good sales once again.

<http://www.schoolhousegallery.co.uk/>

Selected exhibition spring 2014 at Turnstone Gallery, Sandsend, Whitby

Turnstone Gallery is a lovely, well-lit gallery, on the seafront at Sandsend a few miles from Whitby. The gallery displays a wide range of contemporary and traditional paintings and ceramics and is a very busy venue with excellent sales, especially in summer. The beach and seaside cafes, pubs and walks make Sandsend an attractive and very popular destination for both locals and visitors.

<http://www.turnstonegallery.net/>

We will be staging a small (15 -20 exhibitors) selected exhibition at Turnstone gallery from 27 April to 8 June 2014. The call for applications will appear in the summer newsletter with a likely submission deadline of late November.

Northern Potters @ Rufford 2012 – Lesley Nason

NPA selected exhibition, Rufford Gallery, Notts, 18 Sept to 21 Oct 2012

Rufford is a prestigious gallery renowned for its ceramic exhibitions; many of the finest UK and international potters show their work at the gallery and for this reason, I was very excited when my proposal for an NPA selected exhibition at Rufford was accepted.

Many members applied to be part of this exhibition, and the standard of applications was high, making the selection process very difficult, but eventually, after a few disagreements and discussions amongst the selectors, a decision was reached on the final 25 potters.

The exhibition was hung in two days without too many hiccups. Thank you to all who helped me, particularly Alan Birchall with his drill! The final result looked wonderful. Unfortunately I was not able to make the preview on 16 Sept but I am reliably informed that it was well attended (and liked) with sales of £859 on the day, not bad for 2 hours on a Sunday afternoon.

By 3 October, sales had risen to £2204 and when the exhibition closed on 21 October sales totalled £4495, less than we had hoped for, as sales of £6000 would have only just covered the cost of the NPA putting on the exhibition. Footfall was 2726 over the 5 weeks. The gallery informs me that this is only slightly down on what they would expect over this period.

Breakdown of Rufford Sales

Of the 25 potters exhibiting 16 sold work.

- 2 each sold over £600 worth of work.
- 2 each sold between £400-£500
- 2 each sold between £300-£400
- 2 each sold between £200-£300
- 7 each sold between £100-£200
- 1 sold between £50-£100

118 items were sold in total.

- 39 items up to a value of £14
- 24 items of a value of between £15-£29
- 30 items of a value of between £30-£49
- 18 items of a value of between £50-£99
- 6 items of a value of between £100-£199
- 1 item of £300

- 64 decorative or domestic pots/plates/bowls/teapots etc
- 45 pieces of jewellery (including 41 brooches)
- 9 wall pieces
- 0 sculptural pieces

Although disappointing sales overall, and an unusual number of exhibitors who did not make a sale, I hope that all the exhibitors were encouraged by being selected for this exhibition and delighted to have their work displayed in such a prestigious gallery as Rufford.

Going Dutch - David Wright

It used to mean going halves or sharing costs when you took your lady out. These days, selling pots gets harder and it seems that Laura pays the bills mostly. This year was the 25th year for Keramisto, held in the Mookerplas near Milsbeek in Holland and I was fortunate to be selected, part of a ten strong contingent of British Potters. It was also my birthday, so we decided to stay over a few more days and make a holiday of it. That part was a secret and a surprise; I didn't know where we were going after the show, but it seems everyone else did. I just drove the van where directed and enjoyed the moment. Going Dutch? It was all pre planned and paid for.

We took the overnight ferry from Harwich and arrived at the Hook of Holland very early. Breakfast was orange juice, croissant and a cheese roll in the forecourt of a petrol station next to the E31. Lorries thundered by and the van swayed in the slipstream. We potters really live the high life and having taken our time to get to Milsbeek, we still found ourselves killing time, sitting in the van as we had arrived way too early.

Spaces are not allocated, and there was a queue already at three o'clock, it seems there is a rush to get the best pitch. Not knowing a good pitch from a bad one, we bagged our space, sort of in the middle on the main aisle and set to fixing the canvas awning and staking down the feet of the market stall. Evidently it gets very breezy and the wind can whip in off the lake.

Oh, a bad pitch means in the middle facing the lake, OK, never mind, we will take our chance. As if by magic it rained as we set up, much like every other show this year and we stood like Emperor Penguins huddled under the awning until the rain stopped and then we tentatively set out our stall. That evening there was a barbecue with salads and fresh bread, courtesy of the baking school and free beer in a large marquee. Potters renewed acquaintances and swapped news until late, but by ten we were out for the count, been on the road too long and swinging on the awning to get the poles to locate had taken its toll.

Next morning was bright and sunny, with a cool breeze. The grass was still wet from the rain during the night and the few pots we had put out were dripping with condensation, but by ten o'clock when the show was due to start, everything was looking good and hangovers were nursed with black coffee, brewed up on little stoves at the back of most potters' stalls.

Slowly visitors started to drift in and by mid day there was a steady stream, with plenty of things to entertain them - musicians, demonstrations and a competition for the potters to try their hand and throw a pot on the front wheel of a Trabant, that miracle of East German engineering. The car was set up on a jack so the front driving wheel could spin, so throwing was side ways on. In the driving seat, in a glorious red ball gown, the driver operated the throttle.

A breakdown in language, or maybe the din from the two-stroke engine meant the driver couldn't hear and there was little control for the thrower. The first few attempts were amusing to say the least, the aim being to throw a pot (or something similar), twenty-five centimetres high. There were plenty of people prepared to have a go and the competition went on over the whole weekend, finally a two person throwing team, comprising of the two Richards, or the two Dicks as they announced themselves, managed to get within a millimetre of the target.

There was good food and drink on site, and plenty of equipment and supplies stalls. Books and magazines and piles of clay to purchase meant that bags with the logos of the suppliers were well evident, but not much in the way of pot sales and by six o'clock as the last few visitors drifted away, there were quite a few who had sold nothing at all. Solace came via aperitifs and nibbles in front of someone's pitch, brought by potters who have done this show before and knew the ropes and then on to the potters' banquet, and more drinks, a drum band, a few more drinks and then a live band and many of us who never get up on the dance floor, found ourselves Dad dancing. An interlude with the launching of lanterns into the night sky and then more dancing.

After the award of the main prize, the Pot d'or, decided by the potters' votes, there was an unforgettable skit by Richard Godfrey, Richard Dewar and Steve, based on an old Derek and Clive sketch of a performer diving 500 feet into a blazing bucket. Then back to dancing and a few more drinks, well into the early hours.

Amazingly everyone was at their stall next morning, ten o'clock sharp, ready to ply their wares. There were plenty of visitors, but much as the day before, few sales. Many visitors were pottery enthusiasts and wanted to ask technical questions, clutching their bags of tools and magazines or they just took photographs for inspiration, and by the time I had given my short demonstration, the show was as good as over and as quickly as the show had sprung up, it all disappeared into cars and vans and all that was left was a field scorched by the tread of thousands of feet.

We sold very little, some sold nothing at all, maybe a sign of the financial squeeze gripping Europe. The streets of Keramisto are not paved with Euros after all but it was a helluva party, and so off to celebrate on my surprise birthday trip.



Curator's Corner - Helen Walsh



York Art Gallery closed its doors on New Years Eve 2012 for an £8 million capital redevelopment project. We now begin the hard work of emptying the building before handing it over to contractors. All the exhibitions and displays must be taken down, all the collections removed and staff offices emptied. As I write this, many of the paintings and all of the ceramics have moved out and the building already feels different. Though we have two years before we reopen, I am sure they will pass quickly.

On **Saturday 2nd February** York Art Gallery will open for one day only, allowing visitors to come in and experience the space one last time, to see it in its naked state free of collections. There will be activities on in and outside of the gallery, (including a pop up gallery to be constructed on the day by NPA members!) so please do come along if you are able.

The other curators and myself are often asked what we will be doing for the next two years and the truth is that we will all be busier than ever before. As well as beginning to plan for the re-hang of the gallery, with its 60% extra space, and loaning out parts of our collection to a variety of regional and national museums and galleries, we will also be doing three exhibitions at York St Mary's church rather than the usual one.

The exhibition that will be of most interest to NPA members runs from the 10th May to the 7th July and is an installation by Julian Stair. Julian's work ranges from the domestic to the monumental and is made from unglazed stoneware, porcelain and brick clay. In his exhibition he will explore the theme of death within the atmospheric church space, creating displays of his own work alongside a groups of objects selected from the rich collections of York Museums Trust.

In the autumn, we will be putting together a major exhibition of the WA Ismay collection in Ismay's hometown of Wakefield. The exhibition will be at the prestigious and architecturally stunning Hepworth and will be the first large ceramics exhibition they have held. Over 600 pots will be included in the exhibition, at least one piece by each potter in Bill's collection - a true A to Z of this librarian collector.

To coincide with the exhibition, we are campaigning to have a blue plaque erected in Wakefield in recognition of WA Ismay's achievements as a collector and the contribution he made to the world of contemporary ceramics. Anyone wishing to voice their support for an Ismay blue plaque should send a letter to me care of: York Museums Trust, St Mary's Lodge, Marygate, York, YO30 7DR or email me at: helen.walsh@ymt.org.uk as soon as possible.



'Floating Cinerary Jar I' 2012. © Julian Stair

Helen is
Assistant Curator of Decorative Art, York Museums Trust

Diary

- 20 January NPA-SE meeting at Brian Holland's studio - Persistence Works, 21 Brown Street, Sheffield
- 22 January - 24 March **Journeys in Clay**, exhibition, Gallery@Rheged, near Penrith - www.rheged.com
- 31 January Closing date for applications for **Out of the Earth 2013** - contact toria.leeks@hotmail.com for an application
- 2 February **Open Day** - York Art Gallery, naked!
- 9 - 15 February Potclays saleweek - potclays.co.uk
- 12 February NPA-W meeting at Bitter Suite Pub, Preston
- 16 - 24 February **Steve Tootell: Out of the Fire**, Gallery St Ives, Setagaya - stevetootell.org
- 22 February Clive Weake will be in his studio from 11am to 3pm for NPA-SW members to visit and eat cake!
- until 24 February **C-Art** exhibition at Tullie House, Carlisle, including work by NPA member Amanda Mercer
- 2 March **How to photograph your ceramics** NE-NPA educational day - see page 21
- 5, 6 March Throwing with David Frith - potclays.co.uk
- 20 March Tile making with Richard Miller of Froyle Tiles - potclays.co.uk
- 20 March - 28 April NPA-E exhibition at **Creation Fine Arts**, Beverley
- until 31 March **Manchester Made**, exhibition including work by NPA members Rebecca May, John Slade, Sylvia Glover and Paul Reid - to visit, email maywildceramics@gmail.com
- 14 April - 19 May **Out of the Earth 2013** - NE-NPA exhibition at Crook Hall, Durham
- 4 - 23 June **Diversity in Clay - NPA-W exhibition** at Lytham Heritage Centre - contact gwhilcock@uclan.ac.uk for details
- 21 - 23 June **Earth and Fire**, Rufford Country Park, nr Ollerton, Notts, includes 3 NPA shared stands

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

Ana-nobori gama Firing in Fukushima - Steve Tootell

My first anagama firing in Mashiko took 6 days and a team of twenty to fire 1500 pieces which I made over a year. The excellent results were sold at exhibition in Tokyo and the proceeds used to build a new art school in Old Tafo Ghana for Keri McGeehan.

My firing in Fukushima was no less significant since for me it symbolized a rebirth in Fukushima after the terrible events of March 11th 2011.



Shiga-san

The firing was at the Toshi Kobo Studio in Kawauchi Mura, Fukushima Prefecture established by Shiga-san, a native of Namie Town in Fukushima who apprenticed and worked for 20 years in Kyoto before establishing his home and pottery works in Kawauchi Village 15 years ago. The studio is just 20 kilometers from the Fukushima Daiichi Nuclear plant and since March 11 has become precariously situated on the edge of a nuclear wasteland.

By a miracle, Kawauchi Village and the Shiga's home have had relatively low contamination, and the over 3,000 residents of the village have been told they could return as of April 2012. This was the first firing there since March 11 with pine wood that had been cut prior to the disaster, since strict regulations now police the wood and materials used by potters in the surrounding areas.



2nd chamber work

Shiga-san generously afforded me space for 60 pieces in the firing and he and his wife Shizu were superb hosts to Jane and me and the group who assembled for the four day firing.

The Toshi Studio kiln is an "Ana Nobori" fusion of the Ana Gama and Nobori Gama elements. The chamber is half underground like an Anagama, but it sports a tall chimney like a Nobori Gama. It has arched openings that are prevented from collapse during expansion in firing by two huge Bocho stones buried at the entrance. The kiln has been re built to 1/3 its original size thus reducing firing time from 7 days to 4. There is an underground vent at the front from which air enters from below, as in a Nobori Gama. It has Sashi Ki Guchi on the sides from which wood can be inserted in the later part of the process.

The wood this time was very dry un-split logs of pine with a very small amount of sugi (cryptomeria) mixed in. This wood was under a roof during the fall-out from Daiichi so it is not contaminated. The supply for the future is surrounded with question marks.

The best ash distribution is at the door where the wood is inserted in the second sanku daki stage. The risk of damage to the work here is highest but the possibility of interesting effects is highest as well. The second chamber behind that is called an "o make" or an "after thought" to the front chamber.

Finally, the rear chamber is the "tsugi no ma" or "ni no ma" where no ash directly hits the work. This is where suyaki ash-less pre-firing can happen or the hikidashi guro (experimental firing). The work here still gets patina and other aspects and on the last morning when this chamber reached 1240°C Shiga-san pulled out glowing hot tea bowls from the side door and pressed them into rice husks followed by water as you would with raku yaki normally at lower temperatures.

The whole experience and results were equally magical, directed by a true master of his craft. The work from this firing will form the basis for my show at Gallery St. Ives, Tokyo from February 16th 2013. Here is a link to video of the firing: <https://vimeo.com/56137501>



Packing



48 hours in



Side stoking



70cm Tsubo, fired in the front chamber

The chronology and vocabulary:

23 Oct

Sute Aburi was conducted to remove humidity from the work at 100 to 200°C fired from below the floor.

24 Oct

Aburi at 200 to 500 or 600 where the kiln was gradually heated up.

25, 26 Oct was Hondaki at 800 to 1200°C

At this stage, because of the origin of the work and the dangers Shiga-san decided to not do Kangen Daki which may have produced more interesting effects but endangered the work but rather Sanka Daki where there are large amounts of air and less risk.

This was enabled by the very good dry large logs in the fuel supply,

27 Oct reaching 1250 °C he had wood inserted from the sides and conducted the hikidashi guro method on the Yuyaku Mono (glazed work) in the "ni no ma" rear chamber. On the 27th after 2 hours at 1250 he finished and closed up the kiln to be cooled for at least 4 days.

NPA Membership

Subscription Rates:

Individual

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

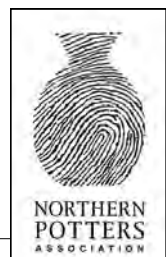
Joint membership

(2 members at one address) £34 (has to be paid by standing order)
Full time student/unwaged £10 (has to be paid by cheque or PO)

(please send evidence of eligibility e.g. photocopy of SU card, UB40 etc.)

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

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



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What's so special about Potfest in the Pens?- Chris and Geoff Cox

Many of us live and work in splendid isolation, rarely meeting other potters in a meaningful way. Friends and family are often of a non-potting persuasion, and though they might offer support, they can't really fully understand our frequent frustrations and disappointments as makers, or the highs we experience when that bit of magic finally happens.

The first Potfest in the Pens in Penrith was in June 1994 so 2013 will be the twentieth annual show. Part of the original intention was to create a situation where potters could meet up once a year, socialise, network, encourage and inspire each other. A group of fellow potters ready to exchange ideas and knowledge; a body of like minded souls passionate about pottery and willing to offer advice and support. Making pots is what we do, being able to share that passion is a blessing.

Standing in front of your work at a show takes courage; it's like baring your soul but it's also liberating and empowering. Visiting a show is never the same as taking part. Putting your work on display might make you feel vulnerable but that's the same for everyone. We all feel the same level of exposure but what better place than to be surrounded by such a massive support group of fellow potters. So if you decide to show your work at Potfest in the Pens in the future, remember it's not a place to boast and brag and bull****. It's not a competition to see who can sell most, though of course sales are important; they are an indicator of public understanding and appreciation of what we're trying to do; the most direct feedback possible. What's most important are your fellow potters and being aware that the people around you are part of this great potting family. Some are early in their career [though not necessarily in years] and still lacking confidence; some are blinkered and on a very narrow path; some are manufacturers enjoying the process of producing in quantity; some are artists working on one off projects - all are passionate about what they do. We are all the same - no better, no worse. No one should feel intimidated or superior. We're all struggling to say our own thing using the same material and if we find it easy we're not trying hard enough.

What is special about Potfest in the Pens is that it's the only ceramics show started with the intention of making a level playing field for all working potters. With no selection process, it's open to anyone trying to make a living from their work. Spaces are allocated on a first come first served basis and everyone gets the same size pitch. However though seemingly the fairest process it does create it's own problems. In the past, before everyone had computers, application forms were posted out. This meant that potters living in the depths of the countryside with irregular postal systems were at a disadvantage. Sometimes having received a form, posting it back immediately still wouldn't guarantee being in time to get a place. On one occasion in the early years demand was such that the show filled in the first three days. It also meant that previous exhibitors who knew the system would know to apply early making it difficult for new ones to get a place.

Things have changed slightly with faster methods of communication and social network sites on the internet. Now, when the forms go live on the website in November they're available to everyone at the same time. As a result although the show still quickly fills there are usually around 20% new exhibitors each year. This of course meant that 20% of the previous year's exhibitors don't get a place.

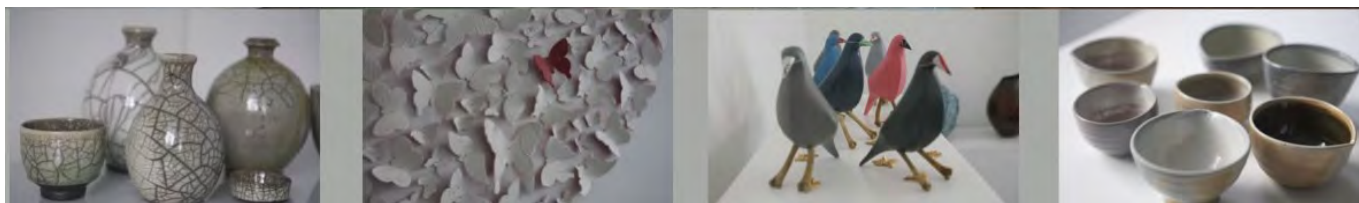
This year was no exception. Potfest in the Pens 2013 was fully booked within 18 days of the forms going live. www.potfest.co.uk

For Sale

- **2 Stedmark 100 Propane burners (82,700 BTU/Hr at 3psi), 2 Hose (3 m), Triple bottle attachment, Pressure Gauge**
- **10 off 30 x 38 cx 2.5 cm kiln shelves, mostly flat and in good condition, 5 off 26 x 60 x 2.5 cm kiln shelves, Other assorted shelves, Some shelf props, Thermocouple**

Ratcliffe R82 electric wheel in good condition. Bats which fit onto studs on wheelhead. Buyer collects. For more details contact Dianne Cross at dianne.cross@blueyonder.co.uk

May Wild Gallery - Rebecca May



May Wild ceramics gallery and studio is the creation and partnership of ceramicists Rebecca May and Michael Wild. It started as just an idea - we had a large room in our house that we were using as a studio, it was south facing with good proportions and we thought it could be a good exhibition space to display our ceramics. That idea coupled with the fact we were in a central location in Chorlton, already a thriving and cultural suburb of South Manchester, really became the start of making the idea a reality. We had both reached new stages in our making lives where we were ready to dedicate more time and wanted to create new work. Developing this space into a pop up gallery became a new start for us as makers. We quickly realized that many talented ceramicists and potters surrounded us on our doorstep, artists who were existing friends, colleagues or we'd studied with them and they agreed to be part of our first exhibition. We were amazed at the varied and talented ceramicists we were able to bring together so quickly and how somehow the selection of ceramics organically fitted together and almost curated itself.

Next we designed the space. We wanted a professional but minimal white space to represent the ceramics as best we could. We built and painted everything from scratch ourselves and thought out in detail the size and positioning of every plinth to fit the room perfectly maximizing light, space and maneuverability. We decided to leave the kiln in place and this has formed an integral part of the space; visitors get to see part of the ceramics process and are always interested to find out more.

The artists then started to bring in their work. Watching Sarah Malone install her truly stunning porcelain butterfly wall piece was wonderful and suddenly made it all real. When the sun beams in shadows of butterflies spread across the room, it really is stunning. From the small group of local ceramicists (many NPA members) we were able to create our first exhibition titled 'Manchester Made' with a diverse range of ceramics. Paul Reid's thrown tableware, rich in their varied glazes, firings and designs, Sylvia Glover's beautifully simple mugs and jugs, so many glazes to choose but we've started with just the two for now. Amy Daniel's textured and striking ceramic sculptures and John Slade's decorative pots and Cyclad sculptures with their impressive glazing and firing techniques. We feel very lucky to be working alongside such a talented and enthusiastic group of makers. Gradually as we finish relocating our new studio space our work will start to fill the space too.

We did have some clear aims. We wanted there to be a varied range of work from functional to decorative, sculptural and installation to celebrate the many forms of ceramics today. We wanted to emphasize the locally made, proud of the fact we have so much talent making in the Manchester area, and we also wanted there to be affordable pieces in the exhibition. Prices start from under £10 - this element is helped by the fact we are close to the makers for deliveries of work and we can offer a lower commission due to our low overheads.

Once all the work was in place we borrowed some professional photography equipment, took the photos and launched our self-built website and Facebook page. This was all we did to begin with and the response from the very start was really positive. Our viewing system is by appointment only. Simply send us an email when you want to visit, we also have organized group visits and preview evenings and days. We are both makers and have jobs so this system works for both parties and we are not expecting crowds of visitors.

The most exciting thing is that we have just let the space evolve; we are just seeing how it goes. We run the current 'Manchester Made' exhibition until the end of March and we are already quite excited about what we will do with the space next. We have learned so much already, working with a community of makers has been inspiring - a maker will drop by with their work and we sit round the table chatting about general issues as makers and show each other new ideas we're working on. The experience has really fired us up creatively and I don't think

we realized the extent of that at the beginning. With the day-to-day running of the space, curating the exhibition, displaying the work, photography, marketing, maintaining social media etc. we really are using all our creative skills, definitely multi tasking. We also have enjoyed learning about the work. The visitors we have had ask us questions and we want to be able to tell them as much as we can. In our pop-up gallery space we are small and intimate enough to talk one to one to the visitors about the work and the artists.

Our main philosophy about the gallery is to connect the hand of the user with the hand of the maker, to celebrate local makers and to experiment and grow as ceramicists ourselves.

To visit just email:
maywildceramics@gmail.com

www.facebook.com/maywildceramics

www.maywild.co.uk

twitter: @maywildceramics



Winter Open Exhibition - Water Street Gallery - John Cook



The exhibition covers small works, ceramic tile art, art in a CD case, and crafts and gifts. A number of pieces from the previous NPA exhibition have been retained by the gallery for sale and a total of 10 NPA members had works for sale. The exhibition ran from the 2nd of November to the 13th of January. This would hopefully attract sales over the Christmas period. In total the eclectic mix of fine art painting, sculpture, and ceramics had over 400 pieces on exhibition from 45 contributing artists. Definitely the most varied range of fine art on exhibition anywhere in the region. The preview evening was very well attended and the feedback was very positive. The gallery continues to develop an excellent reputation with its range of works on exhibition.

Rosemary and Mike Holcroft the owners of the gallery have put a great deal of effort into the exhibition and Rosemary gave a very big thank you to all the NPA members who contributed their work. Rosemary is keen to maintain the gallery's association with NPA members, especially now that the basement of the gallery is to be developed into an exhibition space early in 2013.

Graham's Heads - Graham Hough

I make bizarre character 'heads' which hold the spirits of the morbid, absurd, guileless and melancholy souls. I also attempt to portray the victims of the "War to End all Wars", the First World War.

I trained in Fine Art at the Harris Art School, Preston. After teaching for a spell, I spent most of my working life as a Landscape Architect for the City of Salford. On retirement I joined the Ceramics Class at Preston College under the guidance of Pauline Wilcock, and she taught me the skills to portraying the images lurking in my head after a life time of looking at people and their works.

Chief influences include Daumier, Bosch, Cranach, Messerschmidt, Grosz, Dix, Hogarth, Gilray, Rackham and Rushton. For the past five years I have visited Flers, in Northern France, and wandered around the Somme First World War battlefields, especially around High Wood, Deville Wood, Mametz Wood, Bazentin and Fricourt. These beautiful woods and tiny working villages, replanted or rebuilt as they were pre war, contrast with the horrors they witnessed, and you can sense this 'memory' in the air and ground. All these artists and places have shaped the way I make my 'heads'



Silas

At my recent (and only) exhibition, held at The Platform Gallery, Clitheroe in late November early December 2012, I worked in the gallery every day. It was wonderful to see people's reaction to my work. Some shied away on seeing me lurking at my work table but most came for a chat and a laugh; some even bought a 'head'. Faces/ heads seem to attract people. My 'heads' stimulated many interesting stories and reactions from the viewers. I was politely chided by a gentlewoman that there was enough ugliness in the world without my 'heads' – but I can only do ugly. I was working on 'Nutsey', a WW1 Aussie character and had a fascinating discussion with an Australian visitor about the Aussie soldier's rabbit fur hat. The use of rabbit fur was later confirmed by another visitor whose grandfather made hats in the capital of hat making, Stockport.



Dieter

All my heads are made from a block of terracotta. After a quick poking in of two eye sockets and a pull at the nose - a head forms. It usually needs more twists, gashes, tears (both meanings) and pulls before the lumpen clay develops a 'character'. The features are further scraped and cut with metal and wooden tools until the outer skin gets near its final form. Then comes my biggest technical problem, which I have yet to conquer, hollowing out the 'head'. I use a calibrated spike pushed through the face and sides to try and produce a constant wall thickness that follows the external contours of the head, but as we all know, especially with the face, there are many changes of direction and contours. Despite Pauline's skill many of my early heads had minor stress cracks, which, post final firing, were repaired with epoxy cement.

After 'hollowing out', the final skin is shaped with brushes, sponges, ex-dental tools and my wet finger. Hair is applied in short fragments of clay, pressed on with a narrow tool. I have used a clay extruding gun for nose and ear hair but the scale size of the 'hairs' is a bit over size. Hats and caps are formed, at the same

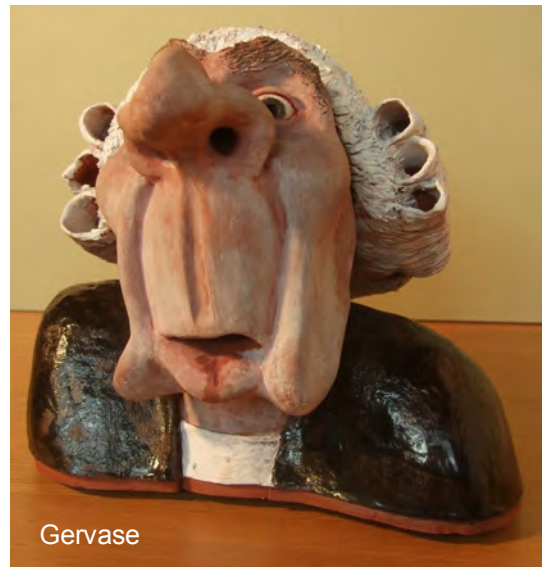
time, from folded, rolled sheets of clay and stuck with slip to the head. Helmets are made from pre formed pieces made in a plaster mould and a glass ceiling light shade. Textures are applied by stiff brushes, sponges, and ridged/toothed tools.

After biscuit firing the heads are painted with underglazes. I mix the powdered underglaze colours as water colour washes, applied by brush and sponges to build up a multi colour effect of skin and hair. Although the colour of underglazes, the way I use them, usually remain the same after firing there are often minor colour changes which makes ceramics so exciting. After firing to earthenware, any stress cracks are repaired and gloss acrylic varnish applied to the eyes, teeth, lips and occasional dribbles. I finish off my heads with glued on rubber disc feet.

I find that one of the most exciting aspects of my work is the constant learning and discovery of ways to improve my skills to portray the images in my head. It is also therapeutic and although not perhaps as essential for me as Franz Messerschmidt, who believed 'fixing' emotions in sculpture removed the demons in his head, some friends have been wondering what is hidden in my head and suggest that perhaps it is better for my sanity for my 'daemons' to be vitrified in clay?



Crispin



Gervase

Advertising in NPA News

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

A Terrific Year - Steve Booton

At the end of 2011, being dissatisfied with electric oxidised firings, I finally decided to take the plunge and build a propane gas fired reduction kiln with the ability to add wood at the end of the firing.

There were a number of reasons that influenced the final design. One - I live on a housing estate where the neighbours wouldn't take kindly to smoke billowing out over their washing. Two - although I like wood firing the whole twenty four hour plus firing was far too long for my impatient nature, and three - also I didn't want to rely on other people for help in firing a kiln for a prolonged period.

The design had a number of constraints. I only had a limited space to build it - one end of a brick outhouse 10ft x 8ft (the other end houses my old electric kiln). It had to contain fire bars to support wood during the firing and two burner ports for the two 50mm weed burners that I was planning on using. I decided on a top loader as it would only be waist high and packing a low kiln would prove problematic with my history of back problems. So, after a few months of drawing, measuring, and deliberation, I finished on a design that might work!

The weed burners were too long to fit inside the shed so two holes were knocked in the outside wall to allow access to the burner ports. A bag wall was built inside the kiln opposite the chimney exit and this would support the fire bars made from slices of kiln shelf placed on end. A removable brick was left in the front of the kiln to allow wood to be put in across the fire bars. This would be added at cone 10 at which point the gas is turned off. My only worry with the fire bar placement was ash falling down and blocking the burner ports. This proved inconsequential as after 15 firings this year I have not had to clean any ash from the ash pit in front of the burner ports. As wood is only added at cone 10 it burns instantly and any residual ash passes straight into the kiln. There is little or no smoke at this temperature. The chimney is three courses of brick to allow a damper to be fitted and a piece of ducting with a wide cowl was placed above the chimney passing through the roof (it has an asbestos roof by the way) to allow fumes to exit the shed.



The kiln's internal dimensions were small, only about 10 cu ft including the bag wall but this is what has allowed me to have 15 firings in 12 months. An ideal situation when you're fine tuning the firing schedule. It also allows a great deal of flexibility of firing techniques such as adding soda and salt. This is dusted onto dampened pallet wood used for the wood firing.

I cannot tell you the difference having this great little kiln has made. It has allowed a level of development and progress in my work in a single year that has seen me accepted for the NPA stall at Earth and Fire, the CPA associates stall at Oxford ceramics Fair, received an invitation to showcase my work alongside Jim Malone in an exhibition of his work put on by David Binch of Oakwood Ceramics, and sell work, through my Facebook and Youtube connections, as far away as Australia and America.

It just goes to prove you don't need to live in the wilds of Cornwall or Yorkshire to wood fire. Only an inventive mind a little ingenuity and most important of all an understanding long suffering family.



Special thanks to Jim Simpson for his kiln know-how and encouragement, and Alex Shimwell for his kind donation of second hand kiln bricks.



Raku Day - Richard Rawson

A warm and friendly welcome awaited the group of us on Saturday 27th October at The Solway Ceramics Centre in Newton Arlosh for the NPA-NW Raku Day. The group of 12 comprised hardened potters, dabblers and first-timers.

It was a glorious autumn day in North Cumbria, just right for that rather distinctive and unpredictable activity of raku firing. We had been asked to bring along some suitable biscuit fired items and Ray had thoughtfully prepared some pieces for the dabblers. The first task was to mix up some glaze. Initially only a couple of basic white and copper recipes were used but this was sufficient to get a few items glazed and drying ready for the first attempts. Ray Pearson, the owner of the Centre, had begun to heat up a kiln before our arrival which looked suspiciously like an old electric kiln on its back with a suitable hole for the gas burner. Those of you who have dabbled in raku will probably know that kilns and methods of firing are many, varied and unpredictable and on this occasion, as the kiln temperature rose, the main product appeared to be copious volumes of steam! It seemed that there was going to be a wait for a firing temperature to be reached, but fortunately Roger Bell was well prepared for such eventualities and rather magically produced a raku kiln from the boot of his car! Obviously it is not just Scouts who are 'prepared'!



Whilst temperatures were rising, it was just the right time for a picnic lunch enjoyed in the Centre's comfortable and well equipped group kitchen/eating/gathering room.

By the early afternoon, temperatures were looking good, pots were dry and the first items were cautiously being placed in the kilns. In anticipation of glazes melting, a number of saggars were filled with sawdust ready for the reduction process. As the first pots were removed from Roger's kiln (Ray's kiln was still struggling) and plunged into the sawdust, the courtyard area was shrouded in the distinctive smoke and smell of raku. It was however indicative of some reduction taking place and there was some degree of success with a number of items. This was evident as the pots cooled and could be examined after a quick scrub in water.

As the afternoon progressed, results were variable with a few outstanding successes but, at the other extreme, the rather ominous sound of shattering pots followed by the careful removal from the kiln of the resulting shards!

As those of you who have participated in a raku firing would expect, the day was a great success as a social gathering but tempered with mixed ceramic success!

We are all grateful to Ray for hosting this event. For some of us, it was a first time visit to the Centre, but surely will not be the last. Ray runs a drop-in session on Mondays at a very reasonable rate if anyone is interested. I can certainly commend the set up here in North Cumbria and look forward to further sessions including more raku in the future.



Rude Clay into Subtle Form - Shirley Hetherington

Brenda Spittle has been a member of Northern Potters Association and Roseberry Ceramic Group for many years now, studying initially at Cleveland College of Art and Design with David Greaves and latterly at Nature's World in Middlesbrough with Claude Frere-Smith. Together, the group has shared disappointments over glaze failures and cracked wares etc., but also successes in galleries and exhibitions.

December 15 was the viewing day for Brenda's first solo exhibition at the Constantine Gallery at Teesside University. It certainly had the 'wow' factor. Here was a lovely show, the result of many years of hard work and dedication.

The pristine white gallery was a perfect setting for cool turquoise, pale green and the copper of raku, crystalline and chun glazes which Brenda uses. Her thrown pieces are mostly in porcelain. Crank and white stoneware are used for hand building.

Delicate porcelain bowls and textured manganese and dolomite pieces show the influence of Lucie Rie and Hans Coper. For me, the stars of the exhibition was two flagon shapes with poured turquoise and black glazes. It is not surprising that one of these has been bought for the permanent ceramic collection of the Dorman Museum in Middlesbrough.

Brenda, it has been good sharing the journey. You have done us proud and we wish you luck in your new home and studio in Derbyshire.



photos: Judy Hume, courtesy of Teesside University

FOR SALE:

Potterycrafts P5977 Top Loader electric kiln, Single phase 11kw. 225 lt capacity. TC180 controller. Have to sell as going to live in Greece 'off grid!' **£750 obo.**

Enquiries to Rick Welton 01482 446467 or rickwelton7@yahoo.co.uk

Welcome To New Members

Tony Banham	Market Harborough	Leicestershire
Carrie Dean	Bamford, Hope Valley	Derbyshire
Graham Hough	Chorley	Lancashire
Sarah Vanic	Sheffield	S. Yorkshire

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

How to Photograph your Ceramics - NENPA Educational Event

Saturday 2nd March 2013

Do your images do your work justice?

You only get one chance to promote your work either on websites, promotional flyers or applications for selected exhibitions, so effective photographs are essential.

Professional photographer, Martin Avery will run the day giving tips on sets, lighting and how to get the best out of your camera. He will demonstrate how to photograph different shapes and surfaces (gloss, matt) and group work for best results. In the afternoon there will be a practical 'have a go' session where you can photograph your work either using your own camera or one that Martin will provide.



when? Saturday 2nd March 2013
where? Booth Hall, Catterick Village. North Yorkshire (½ a mile from the A1)
If travelling by public transport collection from Darlington station can be arranged.

10.30am to 12.30 - Demonstration and talk

1.30pm to 4.30pm – Practical Workshop

Numbers are limited and places will be allocated on a first come first served basis. This event is being subsidised by the NPA and the fee for each session is only £5 per person (non-refundable and payable on booking). Those wishing to attend the practical workshop must attend the demonstration and talk. You can come for just the morning, or both the morning and the afternoon.

If the practical workshop is oversubscribed we do have the option to run a second practical session on Sunday 3rd March in the morning.

To book a place or if you have any queries please e-mail Annette on: annette.cole@talktalk.net or telephone: 01748 518405



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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



The annual Henry Rothschild Lecture at Gateshead given by Jack Doherty in November was well attended and very enjoyable. Our annual pre - Christmas buffet lunch in Durham went well.

This is a final reminder to get your applications in for OUT OF THE EARTH 2013 at Crook Hall Gardens in Durham City, by the end of January. Details in Nov/Dec NPA NEWS.

Details of our Photographic Educational Day on 2nd March are on page 21

East

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



At the time of writing we are a week away from Christmas and I am sure everyone will be ready for the break. I enjoyed meeting and seeing the work of NPA East members at the Tithe Barn in Nether Poppleton recently and Hazel Anderson has very kindly written a few words about this event..

"The tenth 'Pots in Poppleton' was well attended by 12 potters and a good crowd from the village and the surrounding area. The event is now well known in the area and a popular venue for the purchase of Christmas gifts and a pleasant stop for coffee and home made cake. Attendance was very good despite the weather with fog and surrounding roads being flooded. On Sunday the road to the Tithe Barn was flooded but this did not stop the locals who donned their wellingtons and waded through the water. All in all another successful 'Pots in Poppleton' enjoyed by all who attended. "

There was a great variety of work and Jo Cook not only works in clay she also makes fabulous cakes. I am aware that some members would be interested in gathering together socially. There are problems, perhaps in inclusion, because our region covers such a large area it may be beneficial to have smaller local social / pot chat get together.

Please get in touch with your ideas and thoughts on this.

Happy potting and Best wishes for the coming year.

South East

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



Happy New Year to all.

We start the year with a meeting on the 20th of January at 2.00pm at Brian Holland's studio at Persistence Works, 21 Brown Street Sheffield, S1 2BS. Please can you e-mail any items for discussion to brianhollandceramics@yahoo.com.

We intend to begin planning activities for the coming year please come along and have your say.

Contact your regional coordinator with ideas for events, exhibition visits, ceramic related items for sale / wanted etc. Most of our members can be contacted by email, so you can get your message out to a wide audience.

South West

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



Our November Exhibition, at the Electric Picture House, in Congleton was very enjoyable. Twelve of us managed to show an interesting and diverse range of techniques and ideas. Unfortunately sales were low mainly because of lack of footfall.

Also I will be in my workshop on Friday 22nd February between 11.00am and 3.00pm. Should anyone wish to come along and chat about ideas for this year. Tea and cake provided!!

As always if anyone would like to suggest a meeting/workshop with a date and location. I am more than happy to circulate it.

West

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



MEETING 18TH DECEMBER

About 20 members attended the Christmas meeting held at the 'Bitter Suite' pub, Preston. All attendees contributed some wonderful festive food, which was enjoyed and washed down with some equally excellent real ale and of course non-alcoholic drinks. New members were welcomed and thanked for attending along with our regular supporters.

The exhibition at PR1 Gallery, UCLAN, was considered to be the best yet with good sales and excellent feedback. Members were reminded of the 'Lytham Heritage Centre' exhibition, 'Diversity in Clay' open from the 4th - 23rd June 2013. Julie Miles is now in the process of collecting names for the Ceramic Crafts Week in May. Up to 12 places are available for exhibitors at Higherford Mill, Barrowford. Members welcomed the details and application procedure for the evening workshop facilities being offered by UCLAN. Details and application below:

UNIVERSITY OF CENTRAL LANCASHIRE (UCLAN)

UCLAN is looking to raise the profile of Ceramics and offering the Ceramic Workshops to enable practising Ceramicist to develop their skills and techniques. The sessions will run on Monday evenings from 5.00 pm until 9.00 pm starting at the end of January 2013. The cost will be £165 for 35 sessions.

APPLICATION FOR MEMBERSHIP

A statement of intent to support your application will be considered. At present 15 places are available.

For further information and details e-mail ghwilcock@uclan.ac.uk

NEXT MEETING: 'Bitter Suite' Pub, Preston, Tuesday evening, 12th February 2013 at 7.30 pm. The theme for the vessel or form is 'St Patricks Day' The meeting closed with members showing their themed vessel 'Christmas Cracker'. Naturally food, drink and chat continued for some while. A big thanks to all who attended.

North West

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



Thanks to everyone who took the time to contribute news and info to our mini-newsletter last month. It was interesting to find out what members were up in the run-up to Christmas.

The C-Art exhibition is on at Tullie House until 24th February. I haven't seen it yet but, as far as I know, one of our members, Amanda Mercer, has work on display.

Have Pots will Travel - Geoff Cox

When Chris and I first started to make pots - around 40 years ago - I was a member of an archaeological group in East Yorkshire. On a weekend, several of us would do field walks looking for evidence of ancient lives in what is now the relatively sparsely populated landscape of Holme-upon-Spalding-Moor, and found evidence of a huge thriving pottery industry almost 2000 years before.

At that time pots made in the area would have been transported by boat along the natural waterways to service the newly established Roman garrisons at Brough on Humber, Lincoln, York and beyond. The industry lasted over 300 years and some of these pots have been found as far away as Egypt, undoubtedly carried by those troops posted to distant corners of the Roman Empire. Nothing is as it seems. Once made, each pot has its own life and embarks on its own journey taking the spirit of the potter with it along the way. Like those ancient makers we soon learned that the local market was too small to support us and we had to search farther afield to make sales. Motorways took us all over the UK, then on to the Continent where we became aware of a wider community of makers doing the same thing. The journeys became longer and not just to find new markets. The pots gave us membership of a wider potting world and put us on an international stage. Our work is now in homes throughout Europe and beyond, each piece a little bit of us in a far away land.

Chance meetings with other potters have taken us to Holland, Belgium, France, Germany and Spain to sell our work. From there we went to Japan to work with a fellow potter for a while, and this led to demonstrating and exhibiting in several galleries in Japan. We could have achieved none of this by ourselves. It came initially from the network of potters we met at Potfest in the Pens, then grew as we became slightly more adventurous. After only a few years the Pens was attracting potters from all over Europe and as the show developed and Potfest in the Park was added the weekend before, even more came. As a result of this interaction there are now probably more northern potters doing continental shows than ever before.

For some time it's bothered us that visitors to the shows, including some fellow potters have seemed unaware of the commitment shown by these distant makers to bring their work to the north of England. To try to highlight this and to mark the 20th Potfest this year we're putting together an exhibition of the work of a dozen or so at the Gallery@Rheged near Penrith this winter. This is to celebrate those potters who fill up their cars with pots and drive sometimes thousands of miles to take part. Hans and Birgitte Borjeson from Denmark, Lina Bekeriene from Lithuania, Terry Davies from northern Italy, Reindert Overduin from Mediterranean France to name but a few.

When we organised the first Scottish Potfest at Perth there were cries of "too far" from some potters in the north. Imagine then setting off from a studio in what was then still part of Russia with the whole of Poland to cross, then Germany, Holland, Belgium and France followed by a Channel crossing, then the whole length of England and then reverse it the week after. Levas and Lina Bekeras from Lithuania did just that, turning up at the Pens in 1999.

How many of us would do the same and how lucky are we to be able to meet and see the work of those that do?



Cover image for Journeys in Clay booklet - Levas Bekeras

Journeys in Clay runs from January 22nd until March 24th. Open 10 - 5 daily, closed Mondays
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Members' Gallery



- 1 James Faulkner - **Impact**, with removable tube vase insert and eroded slip finish, 29 x 25 x 5cm
- 2 Steve Booton - **Small Flask**, fired in gas/wood kiln (see page 18)
- 3 Jim Simpson - **Wine Bottle**, thrown, black body and red glaze

