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members

NPA NEWS

The magazine of the Northern Potters Association



July - August 2013

www.northern-potters.co.uk



In this issue:

NPA at Earth & Fire, Open Sesame, Taking a Break, Back to the Future

Editor's Comment

Another packed issue of NPA News, with, as my husband (Chief Proof Reader) says 'a lot of words'. It's been a bit of a rush for me, as we're going on holiday tomorrow, and I can't think about packing until I get this to the printers'. So, without further ado, the AGM went well, with a good attendance and some useful discussion. We have had 4 committee members stepping down, but managed to recruit 3 new ones at the AGM - many thanks to those resigning, and a warm welcome to those joining. They come with mixed experiences, and I'm sure will all be able to make a good contribution to our organisation.

Gerald Unwin gives us an entertaining report on the various ways of participating in open studios events (page 10), and Lorraine Clay shows how to make the best of an unfortunate situation (page 12) - hope you're dancing again soon Lorraine!

We have 2 properties for sale, which would suit pottery businesses - one in Cumbria, and one in North Yorkshire. The North Yorkshire one is the home of Kate Greaves, and the late David Greaves, a founder member of NPA, who, as Secretary, made the most beautiful hand written minutes of early committee meetings - when I was Secretary I thought how lucky I was that we have progressed to computerised records!

Caroline Lee's article about revisiting an early piece and re-interpreting it (page 18) strikes a chord with me - I often look at old works which are standing around the house, and think 'if I was making that now...'

Fangfest, at Fangfoss, in East Yorkshire, (page 19) is one of those lovely village events that really brings out the community spirit in an area. There is a high number of art and craft workers in the village, and it's good to see them all get together in such a positive way, giving visitors an idea of what they do and how they do it. Lyn and Gerry Grant have always been a big part of the event (I bought my first raku kiln from Raku Rob, at Fangfest, many years ago), and I wish them continuing success this year.

There's a shortage of reports from the regional groups - that may be due to members being so busy participating in events that they don't have time to write about them.

I seem to be out of space - apologies to those authors I haven't mentioned, but the sunshine beckons!

Barbara Wood

Cover :

Steve Booton, Jar, gas and wood fired stoneware, 12" high with AT ball clay and oxide slip, with barley impressed surface pattern and nuka glazed rim

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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 26 August 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

Additions To Clay Bodies	Kathleen Standen	16.99
Arts & Crafts of the Islamic Lands	Khaled Azzam	29.95
Delft Ware – Wonder Ware		19.00
Gillian Lowndes		18.00
Natural Glazes	Miranda Forrest	16.99

Book Review - Roger Bell

GILLIAN LOWNDES
Publ: Ruthin Craft Centre

Amanda Fielding
£18

For those of you who got to see the recent retrospective of Gillian's work at Ruthin, this book will be a welcome reminder of a fantastic sculptor who used clay as a major element in her work. For those who missed the show, it showcases an artist who produced work of stunning complexity, combining apparently incompatible materials. The exhibition was produced in conjunction with York Museums Trust, so perhaps it will feature in their programme when they reopen.

The organisation of the book is sequential in time as Lowndes moved within England and abroad. These changes of location, every 10 or so years, saw significant developments in her work. The text details the progression of her work and includes revealing quotes from the artist. The last chapter, 'Shifting Contexts', summarises how she fell between ceramicist and sculptor, never receiving as much praise as she deserved in either camp.

Born in England, Lowndes and her twin sister spent the war years in India where her father worked. Returning to this country, they had a boarding education before attending Central School of Arts and Crafts in London, where Gillian studied painting and sculpture. But she found the department unstimulating and moved to ceramics under the more adventurous Dora Billington. Here she extended her experience of sculpture by contact with Ian Auld, Gordon Baldwin, Kenneth Clark, Ruth Duckworth, Dan Arbeid and others. While her forms and exploration of materials and techniques are not obviously similar, you can see their distance from the prevailing Leach aesthetic reflected.

Pinch pots, vases and wall panels were her first works. Then a period in Nigeria with husband Ian Auld and young son Ben, saw developments influenced by African wood carving, textiles and masks. Press moulds were used, forms began to appear like a cross between baskets and buildings and decoration mirroring stitching and binding. She continued to experiment, all her life, using slip on fibreglass, incorporation of metal elements and fired elements – brick, shards etc.

The photos of work, home background, and working are, as always, first rate. Her subdued colours and contrasting textures are sharp and clear. My enthusiasm is obvious. If you like quirky, unique, ceramic plus other media, sculpture on a domestic scale, you will love this volume.

**Ratcliffe R82 electric wheel in good condition. 1/2hp motor, adjustable seat
Plus Bats which fit onto studs on wheelhead. £300**

Buyer collects from Keighley. For more details contact Dianne Cross at
dianne.cross@blueyonder.co.uk

Exhibitions and Events - Sylvia Holmes

Call for applications: would you like to take part in the selected NPA exhibition in York this winter?

If so, please note the deadline for applications is **Friday 9th August 2013**

Selection will take place in mid September. If you'd like to apply, please email

sylviaholmes.npa@gmail.com for an application form. There are many events and holidays etc. to fit in at this time of year, so to make sure you don't miss this opportunity, why not email for your application form today!

The exhibition at the **New Schoolhouse Gallery in York** will run from Friday 15th November to Saturday 21st December 2013.

The New Schoolhouse Gallery hosts changing exhibitions of contemporary art from all over the UK, and is a beautiful space with a well established customer base. The show the NPA held here in 2011 was very successful, with many appreciative visitors and exceptionally good sales.

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

The gallery has asked that artists supply work in a wide range of sizes and price points, and this should be reflected in your application if possible. Wall pieces can be accommodated.

+++++

Selected exhibitions for 2014 - further details will be published in subsequent newsletters

27/4/2014 - 8/6/2014 - **Turnstone Gallery, Sandsend, near Whitby**

25/10/2014- 30/11/2014 - **Ropewalk Gallery, Barton-upon- Humber, Lincs.** (Please note changed dates)

NPA Shared Stands at Earth & Fire - Sylvia Holmes



Lesley Anne Greene and Bob Emmett

This year the NPA had a larger than usual presence at this prestigious event. Work from nine members was selected by the Earth and Fire panel, and we were allocated three stands. It was a bit of a squash for everyone to fit in a good display of their work, but all got sorted amicably (apart from a couple of domestics, but we won't mention that, you know who you are!)

We all thoroughly enjoyed ourselves, and despite gloomy forecasts, the weather was generally kind this year. There was a bit of rain and a bit of sun each day, but most importantly, not that much wind. Only one NPA pot was lost and I'm ashamed to say that was entirely my clumsy fault!



Alex Shimwell

The work on show at Earth and Fire is astonishingly varied, the single unifying feature being the base material used by all participants. Our stands encapsulated this variety in miniature, with abstract sculptural work by Sarah Villeneuve and Roger Bell, figurative sculpture from Judy Taylor and Lesley Anne Greene, and work at varying points on the decorative/functional/studio pottery spectrum from Alex Shimwell, Bob Emmett, Chris Jenkins, and myself (Sylvia Holmes). All the visitors were fantastic, interested, and appreciative. Many stopped for a chat, or to crack a joke, or sometimes even to buy something!



work by Sylvia Holmes, Judy Taylor and Chris Jenkins



Paul Reid and Sarah Villeneuve



Roger Bell and Paul Reid

All in all, I can thoroughly recommend the experience. For me it was a brilliant opportunity to put a toe in the water and see what it's like to take part in a major international ceramics event. Sharing a stand means there are people to help with set and take down, someone's got the essential bit of string you forgot to pack, you can take a break to see a demonstration, look round the show or get something to eat, and of course initial expenses are lower.

Above all, exhibiting potters and supportive friends and helpers included, the company was great, and I think I can safely say we all had a really good time.

NPA Membership Payments - have you changed?

When, almost 2 years ago, NPA changed its bank from (Australian owned) Yorkshire to the (fee-free) Co-operative, we thought it might take a few months for members to change their standing orders to the new bank. Unfortunately, more than 100 members still have not made the change, so we are having to retain both accounts. As those 100+ members do not read the newsletter (apparently), and have not responded to numerous individual emails sent to them, we are asking all members to mention it to each other, in the hope that it will encourage the tardy ones to take action!

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

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

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

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

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

Diary

until 6 July	Craft Open exhibition , Platform Gallery, Clitheroe
7 - 13 July	Holmfirth ArtWEEK , over 400 artists exhibiting, Holmfirth Civic Hall and 35 Fringe venues - www.holmfirthartweek.org.uk NPA member Jim Robison is featured artist in the main Civic Hall exhibition
7 July - end September	NPA member Moz Khokar is featured potter at Booth House Gallery , Holmfirth
8 - 12 July	Clay Portrait Sculpture course, Solway Ceramics Centre. Led by Karin Hesseberg - book through www.solwayceramicscentre.org.uk
14 - 19 July	Ceramics Course , taught by Jim Robison, Booth House Gallery, Holmfirth www.boothhousegallery.co.uk
18 - 21 July	Art in Action , Waterperry House, Oxfordshire - www.artinaction.org.uk
weekends in August	Roseberry Ceramics Group exhibition at Ormesby Hall, Middlesbrough
2 - 4 August	Potfest in the Pens , Skirsgill Mart, Penrith
13 July - 3 September	Summer Exhibition at Pyramid Gallery, York, includes new work by NPA member Brenda Wright
9 August	Deadline for returning applications for NPA selected exhibition at New Schoolhouse Gallery, York - see page 4
29 August	Lisa Hammond Throwing Demo , Potclays, Stoke on Trent - all profits in aid of Adopt a Potter - sales@potclays.co.uk of phone 01782 219816
7 - 8 September	Fangfest - community arts festival at Fangfoss, near York. A weekend of free entertainment and activities focusing on traditional and practical arts. Includes NPA members Lyn and Gerry Grant
10 September	NPA-W meeting , Bitter Sweet Pub, Preston, 7.15pm

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

AGM Report, 15 June 2013 - Barbara Wood

There was a good attendance at the recent AGM, with 24 members present. Full minutes will be circulated in due course, but one topic which was discussed was the 'Craft in Education' (CIE) fund, an amount of money (£669.96) which always shows up on the accounts, but upon which there have been no calls in several years. My understanding of this fund was that it was accumulated from the potters' camps which NPA used to run, and could specifically be made available for members to cover the cost of materials if they were working in schools or other educational establishments. During my time on the committee, I have not seen anything written down about this, but have continued to repeat what I believed it was for. We were lucky to have 3 NPA 'grandees' at the AGM - Chris Utley, Sheila Spencer, and William Johnson - who, between them have an incredible amount of knowledge about the history of NPA. Chris offered to clarify the origins of the CIE fund, and that explanation is on page 9.

It was proposed, and agreed that this money should be included in the normal bank balance, rather than appearing separately, as we now have a system of inviting and considering proposals for NPA funds to be used to support educational projects. By doing this we can remove the restrictions that were present before, and perhaps make a useful contribution to some project/s which would not happen otherwise.

The 3 selected exhibitions which occurred during the year produced some disappointing outcomes. The small exhibition at Joe Cornish Galleries, Northallerton, made a small surplus, but the shows at Water Street, Todmorden, and Rufford Craft Gallery both made significant losses. We will consider applying to Rufford again, as it remains a prestigious venue for ceramics, but in the main we must look closely at the likelihood of breaking even before agreeing to an exhibition. Sylvia Holmes, the exhibitions officer, has done well to secure 3 good venues for shows in 2013 and 2014, at the New School House Gallery, York, Turnstone Gallery, near Whitby, and The Ropewalk, Barton upon Humber. We have realistic budgets for each of these, and are optimistic that they will be good for NPA and the participating members.

The website is still being underused, with almost three quarters of members not being listed, so members are encouraged to send their details in (see page 17). The site is a great publicity tool, and the more members that are listed, the better the chances that members' work will be seen and picked up by galleries.

The 6 regional groups continue to organise events and exhibitions. The most successful event was the photography day organised by NE-NPA, which was well supported, with more than 30 members attending, and all ending up with some professional standard images of their work. The net cost to NPA was only £165, so good value for money.

The treasurer reported that there was a deficit (loss) of £2,473 in 2012/13, which, together with the deficit of £3,853 in 2011/12 means that we now have a current bank balance of £11,305. It was agreed that we should aim to retain a balance above £10,000.

During the year, Marianne von Tucka and Rene Cryer have resigned from committee, and Su Hudson and Carol Metcalfe stood down at the AGM. I would like to thank them all, on behalf of the membership, for the considerable contributions they have made, and their continuing support. John Cook stood down and was re-elected as Website Coordinator, and Barbara Wood stood down and was re-elected as Chair. 3 members present volunteered to join the committee - Dianne Cross, Olinda Everett and Jim Simpson, and all were duly elected.

2015 will give us an opportunity to be involved in a major project in York, as part of the re-launch of York Art Gallery following a multi-million pound refurbishment. We are asking members to suggest the kind of event we could become involved in, preferably with both selling opportunities, exhibiting, and plenty of public involvement. It was suggested that it could include demonstrations of the various techniques developed and used over time - York has a history going back to the Romans, so perhaps we could follow the timeline of York's history with clay and ceramics? If you have any ideas, please get in touch either with barbara.wood99@btinternet.com, or helen.walsh@ymt.org.uk

Craft in Education Fund -Chris Utley

Many years ago, NPA used to run a festival, a 'potters' camp', every two years. It was a wonderful occasion, where well known potters came to talk and demonstrate over two days. Knowledge was shared, food was eaten, friends were made, and a heap of dancing and drinking happened on the Saturday night! They were very special weekends for many of us.

The visiting potters were asked if they would donate a piece they had made over the weekend and this greenware was then auctioned at the end of Sunday. It was very exciting bidding for a piece of Takeshi Yasuda, John Calver, Phil Rogers or Dave Roberts - the list is long and illustrious. I have a very large Eden platter which I carefully carried home and fired!

All the money collected by this auction went into an Education fund, and members could apply for a grant for materials for a specific project.

The fund has been slumbering over the last few years, as no money has been raised in the historic way. But perhaps you might have a project where you could ask NPA to fund the clay, or maybe a firing. This fund has a long history. Perhaps it still has some use?

Notes from NPA Committee meeting 4 May 2013

Exhibitions

New School House Gallery : 15/11/13 - 21/12/13

Turnstone Gallery: 27/4/14 - 8/6/14

Ropewalk: 25/9/14 - 30/10/14

Publicity

New table covers and banners ready for Earth & Fire - thanks Carol!

Events

Potfest in the Pens: 6 applications received for new exhibitor competition at NPA stand

AGM 2013: at St Olave's Hall, York, followed by talk by Julian Stair at lecture hall, Yorkshire Museum

Business skills workshop/s: discussion about NPA members' possible needs

Newsletter

in the post

Finance

Discussion about NPA exhibitions profit/loss and that all exhibitions should aim to break even unless specifically agreed

Very positive response to NE-NPA photography day - more proposals from regional groups are wanted

Membership

453 memberships - still 120 members haven't changed standing order to Cooperative Bank - discussion about ways to encourage members to change details

Regional Groups

Discussion about what members want from the NPA and ways to have a meeting or get-together with regional coordinators and some committee members to discuss this.

Next meeting 3 August - Potfest in the Pens



THE PENNINE POTTERY FOR SALE.

Pottery with extensive work-shops run successfully as cafe gift-shop and pottery. A successful retail outlet for the last 20 years; plus a house with extension: 4 bedrooms, 3 bathrooms. Set in 3/4 acre of the North Pennines c.3miles North West of Alston on A 686. £330,000. For more details telephone 01434 382157 or

E mail lascalles857@btinternet.com

Open Sesame -Gerald Unwin



For the second year running, I took part in the Sheffield and Derbyshire Open Studio events held in May and June, as did other NPA colleagues.

Assessing whether it was a gamble to submit an application along with the 'up-front' fee - £95 for Sheffield (5 days - Mayday Bank Holiday and the following weekend), and £60 for Derbyshire (Spring Bank Holiday weekend) was a bit of a financial issue (tragically subsidies and grants had been cut in recent years), but I'd broken even last year - and what's more to the point, enjoyed myself, raised my profile and sold a good range of work. So this year I thought 'Yep - give it another go'. Encouraged by having help to tidy my workshop by an artist pal and the offer of a joint artist 'no-fee' venue for the Derbyshire Open, I proceeded to make and select work.

Up-front fees for the event, publicity or gallery space are obviously far less risky for organisers than they are for artist participants, but a recent alternative I experienced, where there was no participatory fee was one where the gallery commission of 50% & VAT of 20% resulted in 40% of the purchase price of the pieces the gallery that had sold coming to me. With transportation costs to and from the venue and the need to

keep prices realistically affordable it didn't leave much to cover materials and firing costs. But I wonder, what can one do? Increasing prices seems risky in this day and economic age.... Individual - or 'artist agency' - web site sales (again with a joining and/or monthly retaining fee)....? Stall at local community events (fees ranging from a donation for the raffle to £20 for the day)...? . NPA local area events....? Become a member of a cultural quarter collective....? Blitz London galleries....? Nurture a client base....? Seek a patron....? Table in the front garden...? Or maybe all of these....?

How did things go? The weather in these climes will always be a concern, but I did reasonably well with over the initial outlay cost sales in Sheffield despite it being decidedly chilly and uninviting on one of the days. I'd made acquaintances and had been told 'Mmm... I always wondered who lived in this house' as well as securing an interview and an article by the editor of the local free glossy magazine, who'd happened to be passing with his dog when I yanked him in....

I'd put my large 'eye-catching' nude torsos on the verge in front of my studio space - they certainly drew attention - I was actually surprised more cars hadn't shunted into the backs of others.....

One near neighbour purchased a couple of my pieces decorated with fish for friends who liked angling and, as a consequence, following further discussion, said that none of her family had taken her desire to go fishing seriously - which resulted in me taking her and her husband to a local reservoir where she tackled up and attempted fly fishing for the first time. Others took my details - others made purchases - others enjoyed chatting. The majority were passers-by, but some had catalogues and were on a 'routour' (my invented word). The Sheffield event went well and was actually a financial success.

For the Derbyshire event we were invited to display work in Matlock Bath Pavilion - a former near derelict edifice that Elton John had performed in accompanying Long John Baldry (sixties minor Top of the Pops icon for





those that weren't around at the time). There were about 20 artists displaying a range of work in a variety of media. Several people sold items - up to the value of several hundreds of pounds - but the going was slow for me and despite much interest and appreciation and comment, only a couple of items sold. Sadly some made no sales despite us handing out flyers and shooping folk through the door.

It was great to be involved with others, lovely to see such stimulating work but, coping with the global economic downturn and people generally being hesitant to put their hands in their pockets meant - somewhat surprisingly - I made a substantial loss at this venue...

(Matlock Bath is a Bikers paradise - particularly at weekends with expensive motors and leather-clad guys and gals very much the order of the day - many just seem interested in Moto Guzzis, Harley Davidsons, Nortons and Triumphs....).

As for next year.... Mmmmm - I'll wait & see what it brings - Enjoyable YES - Profitable - overall just about - but raising the profile and supporting and participating in the local community - awesome..... Looks like I might just have little choice but to start saving.....



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



Contact the membership secretary:
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Having a Break - Lorraine Clay

Leaving work on a normal Wednesday, I walked round to the back of the building and stepped off the curved kerb heading for the car. Unexpectedly, my right ankle faltered and I crumpled down in some pain. Sprawling on the ground, I became acutely aware of how many cars come to turn in the car park and dragged myself so I was sitting on the kerb.

A couple of schoolgirls coming through the hole in the hedge asked if I was OK and I said I was, unconvincingly to me if not to them. I decided my best hope was to phone work to get someone to come out, but the answerphone had already been switched on. I hailed some school boys, coming toward me, and asked if they could knock at the front door. A colleague assured me I was fine, got me some paracetamol and helped me to the car.

It's almost 40 miles from Ashington to Hexham and I drove exceptionally carefully. I could almost hear the curses from other drivers as I ambled along the A1 at 50 miles per hour, braking so slowly and accelerating at 0 – 10 in 50 seconds.

Believing I was OK I went to get petrol, planning on an archaeology survey the next day, and discovered instead of my sprain getting better I couldn't use my right ankle at all. Resourcefully I sidled to the boot where I knew I had a walking stick and hopefully put in some petrol. Crossing the forecourt I came to the conclusion that the only place I was going anytime soon was A and E.

Purely on adrenalin now, I drove to opposite the hospital and heaved myself over the road and up the steps to reception. A kind woman offered help which I declined (she was with someone who looked worse off than me) but I accepted the offer of a wheelchair from a chap I recognised from the camera shop (many thanks!).

Three hours drifted by, the first just sat motionless, then step two of triage and a further wait. Ta to the other patient who wheeled me to the loo (the wheelchair was one you couldn't move yourself!). I managed to gaze at a magazine, the royal jubilee was the best there was! At no time did I look at my foot – it had let me down and was being ignored - until I was told I needed a cast. I guess I knew it would be a while before I saw it again.

I was quite excited to have my leg in plaster, thinking I might make a mould of it at some time, however my foot was well padded and the plaster appeared to be a type of plastic textile with plaster impregnated.

The nurse presented me with crutches and asked how they felt; I commented that I didn't know how they should feel, and she sent me on my way, wobbling like a drunk Long John Silver while she organised a taxi.

Getting from taxi to flat, up a long steep slope and two flights of stairs in the dark, was a trial of Hercules but the desire to be home was so strong that I used every bit of energy left to get up.

After a few days staring at my cast I recalled I'd promised some pieces for the new Buddhist shop in Hexham. (Who had emailed me through Network Artists).

A friend popped by as I'd said I could do with some clay from the shed to play with. It was a terrifying trip down to the shed on crutches with him shadowing my every move in case I went over. Luckily a bucket of sieved Tyne and Wear terracotta was near the front, a plaster slab and a bag of plaster (bought for a workshop that was cancelled).

Using a book on Symbols I discovered that there were eight symbols of good luck in Buddhism and seven symbols of wisdom on the soles of Buddha's feet.

Preferring wisdom to luck, I carved the seven symbols to make sprig moulds for small press moulded bowls. I cast the symbols at the same time as casting a small thrown bowl.

I also added a sprig of each symbol onto a seven sided bowl template and made a hump mould.



The Occupational Therapy trolley was perfect for press moulding on, moulds on the bottom shelf with my foot. I'm reticent to return it.

In between pottering I worked on a couple of embroidery projects and made a crochet toe warmer!

Oddly it took some time, and the fact that I had a tiny slab of clay left on my invalid trolley, to come to the conclusion that instead of putting the symbols on bowls I could make the Buddha's foot itself! For the first I carved out the symbols in firm clay; the second I rolled on top in soft clay to get the mirror image. I made plaster moulds from each. The hole between the toes means they can be used as incense holders or hung up. The shop was delighted with them and I have been giving them to pals who helped out during my unexpected break!



Members' Gallery



- 1 June Proudlock, **Large Wave Platter**
- 2 Barbara Hayward, **Cubist Jug**
- 3 Geoff Proudlock, **Tall Vase Forms**
- 4 June Roddam, **Lava Form**

Images from the NE-NPA exhibition, *Out of the Earth* 2013 at Crook Hall, Durham



- 5 Brenda Wright, **Dish with Fish**,
thrown stoneware
- 6 Caroline Lee, **Bowl**, raku fired with
waxed lines, stain and oxides
washed back under a clear glaze
- 7 Julie Miles, **Hare sculpture**
- 8 Jim Simpson, **The Bowl of
Swimmers**, lustre



Potters' House for sale, North Yorkshire

Formerly owned by NPA members David and Kate Greaves, 'North View', Great Ayton, North Yorkshire is now available for purchase. 'North View' is a delightful end terrace property with well proportioned enclosed garden and off-street parking for several vehicles, situated off Newton Road, Great Ayton.

David Greaves was a founding member of the NPA and lecturer in Ceramics at Cleveland College of Art and Design. A significant figure in the North East, David arranged visits to the region from many eminent Potters including some who stayed in the property. David and Kate also collaborated on pieces which were exhibited nationally.

After David's retirement, a large conservatory/studio space along with a Belfast sink was added to the property, spacious enough to conduct presentations and ceramics workshops.

There is also a clay seam in the garden, from which David extracted, made and successfully fired domestic ware. In the past, electric kilns have been run off the mains supply and ceramics have also been fired using Sawdust and Raku Kilns in the Garden.

The accommodation comprises vestibule, two reception rooms, kitchen, utility and rear porch. Two first floor double bedrooms and family bathroom. Externally the property benefits from a gated drive, leading into the established garden with lawn, shrubs and mature fruit trees offering a degree of privacy. A paved seating area overlooking the garden provides the ideal space to enjoy outside dining.

Great Ayton is a picturesque village, centred on the banks of the River Leven. It has two village greens, together with a good mix of shops, tea rooms, Discovery Centre/library, restaurants, cafes, public houses and the locally popular Suggitts Ice Cream Parlour.

The inspiring landscape and geology around Great Ayton was a significant influence on Kate and David's work. The family would frequently enjoy walks through Cliff Ridge woods as well as climbing Roseberry Topping and across Ayton Moor to Captain Cooks Monument. There is evidence of the history of the village, including the old Ironstone workings. The village is also famous for being the boyhood home of explorer Captain James Cook who is best known for 'discovering' Australia. There is a statue of a young Cook on the High Green made by Nicholas Dimbleby, and Cook's old Schoolroom is now a museum.



Sadly, David passed away in 2000 and Kate would like to be nearer to her son Alistair in York. Given its previous usage, the property has many features which we consider might appeal to a potter.

The property is currently on the market at £179,995 and is being listed by GSC Grays of Stokesley, please call 01642 710742 or email stokesley@gscgrays.co.uk to arrange a viewing.

The website address for the listing is <http://www.gscgrays.co.uk/property-agency/property-search/view-property/?id=24325249>

NPA Website

In 2011, we invested in having our website redesigned, and consequently now have an attractive, easily accessible site, with the potential to list details for all our members. There is no charge for being included on the site, and yet almost three quarters of members still do not have an entry.

To have your details added to the **website**, send your name, contact details (email, phone, web) to John Cook at mr.jccookie@googlemail.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

Welcome To New Members

Anthony Gittens	Hull	East Yorkshire
Amberlea McNaught	Eckington, Sheffield	South Yorkshire
Tony Morris	Lincoln	Lincolnshire
Jenny Morten	Bridlington	East Riding of Yorkshire
Helen Pollitt	Chesterfield	Derbyshire
James Slicer	Newcastle upon Tyne	Tyne and Wear
Penny Wilson	Kirky Stephen	Cumbria

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

Advertising in NPA News

Cost of advert for one issue:

Diary listings:	free
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Colour	half page £30 quarter page £18 eighth page £10
Black & white	half page £20 quarter page £15 eighth page £8

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Barbara Wood
Old Mills, Seaton Ross,
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e: npanews@btinternet.com

Back to the Future - Caroline Lee

As well as constantly experimenting and trying to improve current work I think it's always a good idea to revisit old forgotten or abandoned ideas with a view to taking them forward and giving them a new lease of life, especially when the pot 'speaks' to you. This is what I did recently whilst creating a large body of work to be raku fired.



Hieroglyphics bowl, 2000

Although the original piece was made a number of years ago, in the year 2000, I often pass it in the living room and it always nods back to me like it is saying "make me again." So, in April this year I did just that.

I've been asked to fire up Rotherham museum's new gas kiln this summer. Their previous kiln was written off, during the terrible floods of 2007. The museum then sourced and bought a new kiln. They chose a Roderveld gas kiln. Roderveld have branded this kiln as The Pyramid Kiln because of its shape. It's been in storage for a while and they wanted to start using it. Very different from my incinerator-style raku kiln, I was keen to practice firing the new pyramid kiln which is why I came to make a large quantity of pieces including the one I'm talking about here. It hasn't been without its

trials and tribulations though, as the kiln was still in its packaging and was stored right at the back of a shipping container packed full of heavy machinery which needed moving before I could find out what type it was. This all began in October 2012. One or two other little teething problems followed such as the gas regulator connections being German, didn't marry up with the gas bottle's, but with replacement regulators the test firings commenced.

If you have been reading Northern Potters newsletter for a few years you may recall my article in the 'First or Worst' section in March/April 2010. It described a pot I'd hand-coiled at home whilst a student just after 'ceramics fever' had set in. The original pot developed a crack during the construction stage and a fellow student helped me to repair it and make the best of what I was trying to hold on to, as you often try to do as a student keen for positive outcomes. After that, some of the Egyptian hieroglyphics I'd brushed on around the inside burned away so, after taking further advice, I repainted them using cobalt carbonate. It survives to this day as a reminder of the huge amount I learned whilst working on it.

Thirteen years on I'm pleased with the latest version. In contrast to the original, this one is thrown. In the new pot the hieroglyphics were waxed to allow the smoke to do its work when the wax burned away rather than using under-glazed and cobalt hieroglyphics from the original. A white raku crackle glaze was then brushed on and the pot was lined up ready for the next test firing.

Out of interest, the hieroglyphics represent Man, Woman, Child, Life, Strength, Health, To guard / watch, Time, Ra the sun God holding the symbol of life, The Sun sending forth rays of splendour, Rain, Water, Love and a Cluster of flowers. They are the same symbols I chose for the original piece and they were chosen because they symbolised things which I felt could contribute to a happy life.



Pyramid kiln

There will be a third piece made as this one too developed a large crack (not shown) but for different reasons – the Raku process got the better of it. The large vertical crack revealed itself to its disappointed creator as I carefully cleaned it after reduction, but I must say I will definitely remake it. How fitting– an Egyptian hieroglyphic pot fired in the Pyramid Kiln.

The connection is not something I'd thought about until now! For the time being it sits a few feet away from its older relative and the other 'seconds' in the living room as a reminder to me to put it back on my making list - yet again!



15 Years at Fangfest - Lyn & Gerry Grant

Fangfoss Pottery will be throwing open its doors and allowing visitors to “Have a Go” as part of the **Fangfest** weekend on 7th and 8th September.

Fangfest is staged in the village of Fangfoss, near York. It is two days of entertainment and activities focusing on traditional and practical arts. The free event, now in its 15th year, regularly attracts more than 2,000 visitors over the weekend. It was initially started by the craftspeople of the village, including Gerry and Lyn Grant at the pottery, as a means of showcasing the variety of arts and crafts going on in the village and beyond.

It now features everything from pottery demonstrations and firings, woodturning, rocking horse making, chainsaw and stone carving, alongside a flower festival and veteran car show and live music. There's a craft marquee, traditional fairground rides, archery and even a mini beer festival!

Gerry has a programme of events planned for the weekend. He gives pottery demonstrations each day, including his famous “Teapot Masterclass”, where he shows how a teapot is made from beginning to end. Two raku firings are demonstrated each day – explaining the process as it develops. Wheels are available in the pottery for visitors to try their hand at making a pot, and children are encouraged to paint their own ceramic vase or pendant to take away! These activities are free.

Parking, entry and most activities are free.

Further information can be found on www.fangfest.org.uk, or www.facebook.com/Fangfest



Dining Chairs (Chairs that Dine) - Graham Hough

I make bizarre 'Dining Chairs', armchairs 'Where comfort comes first', with an unfortunate habit of eating their occupants.

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 needed to portray the images lurking in my head.

The original idea for the 'Dining Chairs' came from a rather blurry photograph of a sculpture taken through the window of a Paris Art gallery by my son many years ago. It showed a doughy blobby ceramic figure with bone limbs. This image rolled around in my head until an episode of 'Father Ted', which showed Father Dougal McGuire stuck head first down the back of a couch searching for coins, triggered the idea of predatory furniture.



The Belmont

As to the form these 'Dining Chairs' were to take I was influenced by the simple clay, often crude, Egyptian funerary figures I saw in the Burrell Collection, Glasgow. Many are lovingly crafted fired terracotta figures decorated with a few underglaze colours. They have a patina rubbed on by age and handling by the original finders, grave robbers, archaeologists and dealers.

References for the shapes and names of this furniture are found in catalogues of 'British Craft Made High Quality Furniture for the Traditional Home - Where Comfort Comes First'. Obviously, there are a lot of similarities between the human body and upholstered furniture. Arms become 'arms' – legs become 'legs' – backs become 'backs' – tongues become cushions - stomachs become more cushions – bloated belly cushions are stuffed between horse hair filled arms that enfold and absorb the unsuspecting sitters.

All these 'Dining Chairs' are made from a small block of terracotta. The average size is 120mm square. This fine clay has a sensual quality which enables it to be shaped as cushions, bolsters, loose covers and stuffed furniture with the added contrast of machined timber legs.



The Sherbourne



The Carlton

Applied textures are limited to using a small toothed tool for the fabric and smooth rubbing for the 'hard' areas. A limited amount of hollowing out was required to allow even drying, but most of the figures are small and have survived firing.

After biscuit firing decoration is restricted to blue underglaze patterns on the fabric and pale underglazes to represent dusty and worn antique pink skin. After firing some 'chairs' are fitted with carefully sterilised bones and 'splashes' of epoxy resin.

All these armchairs and settees are named using 'genuine' furniture store names, such as 'The Belmont', 'The Warwick', 'The Carlton' and strangely 'The Cubrick'. I have produced a catalogue: 'Graham's Soft Furnishings. Catalogue DC. Autumn 1987'. Each item is listed, named and is given an appropriate description. Finally, this furniture was made some time ago and today I am working on 'Graham's Heads', but perhaps this topic could be revisited with another range of comfy over stuffed rapacious furniture?



The Brunswick

Graham Hough © March 2013



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Regional News

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. Any member can join any regional group, so if you want to know what's going on in an area other than where you live, contact the regional coordinator and ask to be added to their mailing list.

If you have an event that you want to publicise, or materials or equipment for sale, contact Lesley Nason - lesley.nason@btopenworld.com - and she will send it to all the regional coordinators.

North East

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



Our exhibition at Crook Hall Gardens has now finished. We had fewer exhibitors than in previous years - but some interesting new work from those who took part. Sales were down this time - the poor weather didn't help and some delicate work was damaged by wind and rain. The owners of Crook Hall have invited us back again.....they said they love our work and they feel we are well organised. So thank you to everybody who contributed and helped!

This August several of our members will again be exhibiting with the Roseberry Ceramics Group at Ormesby Hall (National Trust) near Middlesbrough. It will be open every weekend in August, including the late Bank Holiday weekend. Opening times are 1.30 to 4.30pm (normal N.T. admission charges apply).

Our Committee will meet again in August to discuss future plans.

East

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



Dear members, I was sorry to have to circulate the news received from Fiona Mazza and Chris Bailey regarding the sad passing of NPA East member Anne Turner.

"Anne Turner has died on the 22nd of April and we are trying to find out as much information on the exhibitions Anne has done with Northern Potters and also if anyone knows of any galleries that she has or had work in in the last few years." Fiona and Chris are planning to create some future events in Anne's memory so if any one can help with info etc it would be greatly appreciated. As I believe this request may be on going I include it in this report in order to achieve maximum coverage to all members.

I attended the Dr Julian Stair lecture after the AGM on Saturday 15th June and found it very interesting to hear about his professional journey from degree student at Art college to present day and to be given an insight into his current work and creative philosophy.

I did not get time to go and view the installation at St Mary's York but I am planning to go before it closes on 7th July.

At the time of writing North Yorkshire Open studios are drawing to a close and member Eric Moss has already reported a high attendance for the opening weekend. I am waiting for my final firing before Earth and Fire at Rufford to cool down and I am looking forward to meeting up with members and other potters at the weekend. Could I please request that members forward information about events they wish to publicise to me at lesleyannegreene@gmail.com at least 7 days before the opening date wherever possible ?

If you find you have not received emails from me please send me a message as I regularly have a group of addresses which cannot accept deliveries. I cannot tell whether they are because of full in boxes or that the addresses have been changed, so I think it would be quickest if you were to mail me with a current address but only if you have not received any messages as I do amend the up dates I receive from the membership secretary.

Best wishes for summer potting and please don't forget to send in your news / requests etc. As I am showing at Potfest in the Pens this August I hope to meet up with some of you there.

South East

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

No report received



South West

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

No report received



West

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

Meeting Tuesday 18th June at UCLAN

Thank you again for the excellent attendance from members travelling from all over the region. The meeting was held at UCLAN to coincide with the Degree Shows. A short meeting was followed by a tour of the shows, 25 members attended. This is the last year of the BA Ceramics, where many of our members studied. Ceramics will be included in the new course 'Contemporary Crafts'.

The exhibition 'Diversity in Clay' at Lytham Heritage Centre showed 18 members' work, it opened on 4th June and we had a lively and busy 'Private View' evening. When writing this report, sales are very encouraging and will probably exceed last years. (Photos on our Facebook site N.P.A. West)

Our exhibition programme for next year is already filling up, we have definite dates for 'Arteria', Lancaster, Garstang Arts Centre, Townley Hall, Burnley and PR1 Gallery, UCLAN, Preston.

Thanks to all for taking part in our theme 'Armed Forces' Day, we had an extraordinary water battle performance with ceramic water cannons made by Dan Bridge. A really fun end to the meeting, some got a bit wet but the weather was good and they dried off quickly. (Photos on our Facebook site N.P.A. West)

Finally congratulations to our 3 members of NPA who have just completed their degree at UCLAN – Mary Morgan, Annette Edmundson and Matt Wilcock. (Photos on our Facebook site N.P.A. West)

Next Meeting: Tuesday September 10th at 7.15 meeting in the 'Bitter Suite' pub

Theme: "Autumn"



North West

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

Nothing to report - please send your info in and I will circulate it.



A Success For Jenny - Anne Haworth



Jenny's work

A new arts event in Ribble Valley led by NPA member Jenny Eaton attracted many visitors over three days at the end of April.

The event was called Kiln and Canvas because it brought together contemporary ceramics and fine art from artists in the North West region including several from the NPA.

Jenny's idea was to create a high quality contemporary artists' market in the hamlet of Whitewell near Clitheroe close to her home and studio. Jenny, who has lived in the region for many years has built up a successful career with her own distinctive work, concentrating on the human form. The build up to the show proved to be a very busy time for her as she was also preparing for her solo exhibition at the Platform Gallery in May after winning the Ribble Valley prize in their Craft Open Exhibition.

Jenny's team of artists whose work was on show at Whitewell Social Hall featured: Janet Lord, Anne Haworth, Julie Miles, Richard Bideau David Ashby, Sylvia

Glover, Dan Bridge, Alan Ward, all Ceramics, and Pat Ellacott and Ceris Jones both Drawing.

Although the event could not be arranged during National Ceramics week it was held as part of the build-up to that event and gave visitors a chance to see a snapshot of the wide range of contemporary ceramics in the region.

The event was arranged to test the level of interest in ceramics and fine art in the Ribble Valley region and to assess whether this or a similar show could become an annual event. Judging by the number of visitors and level of sales as well as comments from visitors it is an area with great potential.

Jenny said : "We were very pleased with the event over the whole weekend. Friday was relatively quiet but both Saturday and Sunday were busy days with lots of visitors. Many people commented on the high standard of the work on show. We had set out the room as a gallery and it looked very impressive. We tried to show a range of work so that there was some domestic ware alongside decorative and sculptural ceramics".

The organisers were very pleased to have the support of Ribble Valley Arts Development and would like to thank them for all their help and to the Inn at Whitewell for allowing them to use their credit card facility.



View of the exhibition



Janet Lord's work

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David Wright, **Box**, celadon glaze over black and white slip, walnut and yew lid, 14cm x 14cm x 10cm