

£2

Free to
members

NPA NEWS

The magazine of the Northern Potters Association



March - April 2013

www.northern-potters.co.uk



In this issue:

Kiln and Canvas,
Does anyone know the
Zulu for 'cheers'?,
A Potter's Moll writes....,
Falling in Love with
Someone Else's Kiln

Editor's Comment

I'm almost relieved that there weren't quite so many contributions to the newsletter this time, but I'm always happy to receive reports from members, and images for the gallery, so do keep sending them in.

With images, it's worth considering the background, and not cropping too close to the work, so that I have options of where and how to use them. I'm hoping to be inundated with pictures from members who attended the NE-NPA Photographic Day on 2 March, as I'm sure they'll want to show off their newly honed skills.

In this issue, there are a couple of lovely romantic pieces from Maggie Thomson (page 10) and Jim Simpson (page 18) - I love the idea of coveting Someone Else's Kiln, and Maggie's passion for her new (to her) Zulu pots is obvious - it's very tempting to make a trip north to see them.

The biannual York Open Air Art Market will take place on 22 and 23 June this year, and applications are invited (see page 6). Andrea Cundell has been handling the NPA side of this for several years now, and it is always a successful event, even if the weather sometimes seems to be against us. Setting up a table of work in the middle of York, with its constant throng of visitors from around the globe attracts a lot of attention, and usually a reasonable quantity of sales for most participants.

Shirley Sheppard has put together an interesting exhibition of work based on her residency at Burton Agnes Hall, in East Riding of Yorkshire (page 16), and Jenny Eaton is organising a new art market at Whitewell, near Clitheroe in April. I wish them every success, and hope a new annual event is being founded. In the current climate we need to take every opportunity we can, and think of new ways to bring our work to the public.

Once again we are inviting new exhibitors to test their work at Potfest in the Pens with our competition to find the public's favourite new potter. Details are on page 17, and it will probably be mentioned in the next issue as well.

Two contributors may notice that I have edited their text slightly - I object to potters being called 'potters', but painters being called 'artists'! The assumption that all painters are artists, but potters aren't, is offensive to me - there is art in clay!

Cover :
Ben Fosker - Thrown and altered bottle, shino glaze and applied ash, wood fired

Barbara Wood

Your Committee

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

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

Alan Birchall Treasurer
Red Lion Cottage, 228 High Road, Chilwell,
Nottingham, NG9 5DB
Tel: 07709 509985
Email: doc.albirchall@ntlworld.com

Julie Ward Secretary
45 Whitestone Dr, York, YO31 9HY
Tel: 01904 611895
Email: jgward@hotmail.co.uk

Margaret Lawrenson Membership
'Seven Firs', Kemp Rd, Swanland, E.Yorks, HU14 3LZ
Tel: 01482 634784
Email: margaret@sevenfirs.karoo.co.uk

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

Sylvia Holmes Exhibitions
Chapel Farm, Thixendale, N Yorkshire, YO17 9TG
Tel: 01377 288340
Email: sylviaholmes.npa@gmail.com

John Cook Website
Email: mr.jccookie@googlemail.com

Rene Cryer
Email: mail@renecryer.co.uk

Su Hudson
Email: suhudson@btinternet.com

Carol Metcalfe
Email: carol4npa@yahoo.co.uk

in this issue

Editor's Comment		page 2
New Books	(Roger Bell)	page 4
Book Review	(Roger Bell)	page 4
Paying your subscription by standing order		page 5
Exhibitions and Events		page 6
Kiln and Canvas	(Anne Haworth)	page 8
Diary		page 9
Does anyone know the Zulu for 'cheers'?	(Maggie Thomson)	page 10
A Potter's Moll writes...	(Liz Robison)	page 12
Members' Gallery		page 14
Two Week Residency at Burton Agnes	(Shirley Sheppard)	page 16
Potfest - New Exhibitor Opportunity		page 17
Falling in love with Someone Else's Kiln	(Jim Simpson)	page 18
Tradition: Historic and Modern Pots		page 20
New Members		page 21
Regional News		page 24
Open Day - York Art Gallery		page 26

The opinions expressed in this newsletter are those of the contributors and do not necessarily represent those of the editor or the Northern Potters Association. Only listing may be reproduced without the permission of the editor.

next issue

To contribute to the next issue of NPA News, send your articles, comments and / or images to Barbara Wood

by 22 April 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

The Best of 500 Ceramics: Celebrating a Decade in Clay	Ed Linda Kopp	\$30
Ceramics: A Beginners Guide to Tools & Techniques	Landberger	\$16.95
Delftware: In the Fitzwilliam Museum	Archer & Poole	55.00
Eccentric Objects: Rethinking Sculpture in 1960's America	Jo Applin	35.00
Force of Nature: The Ceramic Art of Randy Johnston		\$50
The Last Sane Man: Michael Cardew	Tanya Harrod	30.00
Making & Drawing	Kyra Kane	30.00
Frans Wildenhain, 1950-75	Bruce Austin	\$58

Book Review - Roger Bell

CONTEMPORARY TABLEWARE

Publ: Bloomsbury

Linda Bloomfield

£24

Linda Bloomfield started out in pottery in 1973 as a materials scientist, but set up her own studio in 2001 and now sells in the UK and abroad. She also writes for Ceramic Review and is the author of 'Colour In Glazes'.

The book is divided into two sections – 'A Modern Approach To Tradition' and 'Design And Form'. The first section is basically a history of the influences on contemporary tableware in western countries. The first paragraph refers to the criticism by John Ruskin and William Morris of industrial wares and their suggested return to hand-crafted decorative arts. There follows the comment that some makers feel a need to design for manufacturing. This theme runs throughout the book, and links design and working methods.

The history section covers China, Japan, English Country Pottery, the Industrial Revolution, Studio Pottery, Bauhaus, Scandinavia and America. It links together materials, technical developments, eating habits, functionalism, minimalism, and more. Much of this is new to me. For instance the reference to 'biomorphism'. This use of organic shapes by American designers such as Russel Wright and Eva Zeisel influenced British tableware designers in the mid 20th century.

The second section is divided into 'Contemporary Design', 'Manufactured Tableware' and the chapters on individual forms such as teapots, jugs and bowls. It is not a catalogue of shapes but covers key functional elements, different ways of achieving these and the advantages and disadvantages of each. As always, the photos are excellent and relevant. Some of work by potters familiar to us – NPA members Rebecca Callis and Hannah McAndrew, John Leach, Chris Keenan amongst them - but most are new to me.

Linda's book is clearly written and well organised. The big selling point is restricting coverage to a specific ceramic area – tableware. It is a worthwhile addition to the list of available books on ceramics.

NPA Website

To have your details added to the website, send your name, contact details (email, phone, web) to John Cook at mrjccookie@googlemail.com together with up to 4 images of recent work, and an artist's statement of up to 100 words. Please note, this is a change to the previous contact email address.

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, please include it. The more notice you can give of an event, the better - it isn't always possible to add events immediately, so don't leave it to the last minute!

www.northern-potters.co.uk

Paying your NPA subscription by standing order

You will have seen in many past newsletters that the NPA has changed banks. We have a new account with the Co-operative Bank and have ceased to use our old Yorkshire Bank account. 200 of you have changed your standing order details – for which, very many thanks.

However, 140 of you have not made this change

Please will you do this as soon as possible

All the details you need are given below but if you would like a new standing order mandate you can print one off from the NPA website, or the membership secretary will send you one.

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



STONE ZOO
An exhibition of animal sculpture
Judy Taylor

Preview Invitation 24th May 10:30 - 4:30

25th-27th May 2013
Opening times 10:30 - 4:30

The Old Parsonage
Stenner Lane
Didsbury
Manchester
M20 2RQ
Contact - 0161 445 7661

DIDSBURY PARSONAGE TRUST

MEMBER OF
NORTHERN POTTERS ASSOCIATION

The poster features the title 'STONE ZOO' in large, 3D, stone-like letters. Various animal sculptures are integrated with the letters: a zebra behind the 'O' in 'ZOO', a rabbit in front of the 'O', a bird on the 'I' in 'STONE', and a fox on the 'S'. A red ribbon banner across the top right says 'Preview Invitation 24th May 10:30 - 4:30'. Below the title, the dates '25th-27th May 2013' and opening times 'Opening times 10:30 - 4:30' are listed. At the bottom, contact information for 'The Old Parsonage' is provided, along with the 'DIDSBURY PARSONAGE TRUST' logo and a 'MEMBER OF NORTHERN POTTERS ASSOCIATION' logo.

Exhibitions and Events

NPA-E at Creation Fine Arts

launch event Saturday, 23 March, 1pm - 4pm

The NPA-E exhibition at Creation Fine Arts, Beverley, will launch on Saturday, 23 March, although it will actually be in place from Wednesday, 20 March. It runs until Sunday, 28 April, and includes work by 12 members, from as far afield as Gloucester, Cumbria and County Durham, as well as a good representation from Yorkshire. All of the work is free standing - Nigel, the gallery owner, will be using the wall space to hang paintings, prints and photographs to complement the ceramic work, so we hope to see some interesting partnerships.

This is a new gallery, having been open for less than a year, but already its reputation as a source for good and



Sylvia Holmes



Adrian Bates



Marianne von Tucka

York Open Air Art Exhibition

Once again, all are welcome

Saturday 22nd June and Sunday 23rd June 2013

Closing date for application 3rd May 2013

A selling exhibition held in the main central square in York for Pottery and Fine Art. This is organised in partnership with City of York Council and York Art Society.

Potters are supplied with a 6ft table and 2 chairs, Painters with screens. An open-sided marquee will be provided. The cost is £30 per day - you may attend one day or both days. For one extra table add £30 per day (maximum two tables per potter). 10% of sales on the days, will be donated to charity - this year, the chosen charities are Yorkshire Air Ambulance and Never Give Up (a charity for homeless people in York).

This exhibition is open to all members of the York Art Society and Northern Potters Association.

Potters are welcome to demonstrate - handbuild or bring a wheel, but please contact me first so arrangements can be made –andreacondell462@btinternet.com

Applications forms are available now for the June weekend.

Please remember to tick the appropriate box, on the form, if you require two tables.

For your application forms please send an **A5** S.A.E. (but not cheques) to:-

Andrea Cundell
4 Cranbrook Road, Acomb,
York, YO26 5JA


Invitation to apply for selected NPA exhibition in York

Members are invited to apply to take part in a selected NPA exhibition at the New Schoolhouse Gallery in York.

The exhibition will run for five weeks, 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. The gallery has asked that artists offer work in a wide range of sizes and prices, and this should be reflected in your application if possible.

The **deadline for applications is Friday 9th August 2013** and selection will take place in mid September.

If you'd like to take part, please email sylviaholmes.npa@gmail.com for an application form.

NPA Membership		
<p>Subscription Rates:</p>		
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)	
<p>(please send evidence of eligibility e.g. photocopy of SU card, UB40 etc.)</p>		
<p>You can download a copy of the membership form from our website - northern-potters.co.uk.</p>		
<p>If any of your contact details change, remember to let us know</p>		<p>Contact the membership secretary: Margaret Lawrenson 'Seven Firs', Kemp Rd, Swanland, E.Yorks HU14 3LZ Tel: 01482 634784 E-mail: margaret@sevenfirs.karoo.co.uk</p>

Advertising in NPA News

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

Kiln and Canvas- Anne Haworth

A joint venture for ceramicists and painters

A new event organised by NPA member Jenny Eaton will bring together contemporary ceramics and fine art in the picturesque rural setting of Ribble Valley. Jenny's idea is to create a new annual art 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 distinctive work, lately concentrating on the human form. She is also currently preparing for a solo show at the Platform Gallery in May after winning the Ribble Valley prize in their Craft Open Exhibition.

Jenny has gathered together a team of artists including Pat Ellacott, Julie Miles, Ceris Jones, Janet Lord and Anne Haworth to help organise the event. Other artists have been invited to join them and the event will take place over three days from April 26 -28 at the Community Room in Whitewell, close to one of the region's most popular venues, the Inn at Whitewell.

Jenny said : "We have such a lot of talent in the region and this a such a beautiful place for people to visit that I thought it would be a good idea to bring the two together."

The Venture is being supported by Ribble Valley Arts Development



**Kiln
&
Canvas**
contemporary
artists market

Whitewell
Social Hall
Opposite The Inn at Whitehall
26 - 28 April

 Ribble Valley
Borough Council
www.ribbonvalley.gov.uk

Jenny Eaton - Sculpture
Pat Ellacott - Drawings
Anne Haworth - Ceramics
Ceris Jones - Drawings
Janet Lord - Ceramics
Julie Miles - Ceramics
Richard Bideau - Ceramics
David Ashby - Ceramics
Sylvia Glover - Ceramics
Dan Bridge - Ceramics
Alan Ward - Ceramics

Fri 26 April 10.00 - 8.30 Sat 27 April 10.00 - 8.30 Sun 28 April 11.00 - 5.00



Cash and cheques accepted.
thejennyeaton@googlemail.com

Diary

- until 24 March **Journeys in Clay**, exhibition, Gallery@Rheged, near Penrith - www.rheged.com
- 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 (launch 23 March, 1 - 4pm)
- 29 March - 25 April **NPA NW exhibition** at Mae's Tearoom and Gallery, Uldale, Cumbria
- 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
- 26 - 28 April **Kiln and Canvas**, art market at the Community Room, Whitewell, near Clitheroe, includes NPA member Dan Bridge, Jenny Eaton, Sylvia Glover, Anne Haworth, Janet Lord, Julie Miles
- 3 May Closing date for applications for York Open Air Art Market
- 4 - 25 May **Jenny Eaton Solo Exhibition**, Education Gallery, Platform Gallery, Clitheroe
- until 11 May **Tradition: Historic and Modern Pots**, Gallery Oldham (see page 20)
- 19 May **Ceramics in Charnwood**, Loughborough Market, includes several NPA members
- 25 - 27 May **Stone Zoo**, exhibition of animal sculptures by NPA member Judy Taylor, Didsbury Parsonage, see page 5
- 4 - 23 June **Diversity in Clay - NPA-W exhibition** at Lytham Heritage Centre - contact ghwilcock@uclan.ac.uk for details
- 8 - 17 June **NPA-SW exhibition**, Didsbury Parsonage
- 21 - 23 June **Earth and Fire**, Rufford Country Park, nr Ollerton, Notts, includes 3 NPA shared stands
- 22 - 23 June **York Open Air Art Market** - see page 6 for details

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

Does anyone know the Zulu for 'Cheers'? - Maggie Thomson

There is no doubt that we can all get a bit down hearted in January - cold workshops, aching hands and of course the snow. Plenty of reasons for me to escape to the warmth of a Newcastle auction house which has been a good friend to me over the years - just to smile at other peoples' junk or to swither and dither over an item which seems too good to miss and needs to be rehomed with me. Such a day was Monday 14th January. Between Pendelfin rabbits and a tray of random items of cutlery, filling a whole table sat a large family of big brown pots, burnished, sgraffito- decorated, smoked.



Like a magnet they pulled me in, although I never imagined the journey I was about to embark on. Inside one of the two bigger pots, besides a few dried remains of old pot-pourri was a crumpled up newspaper; possibly it had kept some dry flowers in place in a former life. The newspaper was to be the key to an exciting journey. The Natal Mercury, 20 February, 1975.

Though the auction house staff are always helpful, I judged that emptying the contents of the big pot so I could read more of the article I had spied with apartheid references was a step too far on View Day. I did handle the pots, that is permitted, though breakages can be embarrassing and expensive. Big, decorated, rimless ovoids, three sizes, some with damage, four in fine condition. They moved me.

Leaving the auction, I called in on another potter friend. I effervesced about the pots, the newspaper then returned home like Hercule Poirot with the clues I needed to start my little unexpected research project. Joy and bliss- all those images and documents on the net.

This collection of Zulu beer pots, judging from their form and decoration and pointers from the detailed research work of Frank Jolles were probably made around Eshowe in KwaZulu-Natal. Were they made in 1975 when the owner steadied their flowers with a newspaper - who knows?

Evidence of similar pots goes back to the late 19th century. Made exclusively by generations of Zulu women; now the Nala and Magawa lineages are award winning and acclaimed in the thriving African Art world.

Women and children dig the clay, dry, then blend it to prepare for coil-building these 'izimbiza' and 'ukhamba.' Thoroughly dried in a shady spot for a few days, the pots are then fired to about 900 degrees on a bonfire of aloe ferox, wood, leaves and grasses for an hour or two. Those pots which are destined to have ceremonial significance, to invoke the goodwill of ancestral



spirits may be second fired, smudged, sooted; polished with cow fat to produce shiny black beauties.

'Utshwala'- the beer. Made by women in super-sized pots which rest permanently in a cool place usually in the house of an important clan member. The beer is decanted to smaller pots with a hollowed-out gourd for distribution. The woman must taste the beer before serving it to the men.

Brewed from sorghum wheat and millet, besides its use for special events the beer is used daily as a health giving part of the diet. Just like Newcastle Broon!



Burnished and decorated

I was so thrilled with the detective work to this point but there was a problem. The pots were keeping me awake. I wanted to hold them and see them at close range again. Similar traditional pots made by Zulu women, would have been used daily in the homelands in 1975.

Another thread of my research introduced me to a woman I wish I had known. Her name, Juliet Armstrong, Associate Professor in Fine Art and Ceramics at KwaZulu Natal University, Pietermaritzburg. Part of her studies brought her to Leicester but back home in KZN she is remembered for her active anti-apartheid work with Black Sash and key to my brief encounter with beer pots, her academic research role documenting the ceramic works of Zulu women.

Inevitably perhaps, such iconic pots have been replaced by plastic for domestic use. Juliet Armstrong's research from the late 1990's aimed to promote and value the specialised ceramic skills of women makers and secure for them enhanced financial returns for their artwork.



Zulu beer pot range

In South Africa, beer pots continue to provide a focus for the work of contemporary ceramicists, examples from Nesta Nala, her daughters, and the Magawa clan appear in galleries and private collections worldwide. We see further significant developments. Male potters are making works inspired by beer pots. Maker Clive Sithole is highly regarded for his work.

So what of the Newcastle Zulu beer pots. I could not keep away from the actual sale - I wanted another look at the six brown pots that had stirred such excitement in me and had rewarded me in a couple of days with such moving imaginings and interest.

The lot number came up - Lot 203 - you can probably imagine the rest. If you are in the North-East and want to meet the Zulu pots give me a ring. Maybe we could have a wheat beer - I have the recipe. Maybe there is some way I could go out to South Africa.....

photos: Steven Smith, Australia

(It's 'Akubekuhle' by the way)

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

Sometimes, as at this doldrums time of year, commissions may be a potter's best friend. Over the years Jim has made many commemorative plaques with impressions of babies' hands and feet on them. They usually record names and dates on the back, and they are particular favourites with grandparents. We have one for each of our grandchildren, though step-grandson, Tom, made his own at the age of eleven. The most recent plaque has just come out of the kiln. It is to celebrate the birth of a second child, so Mum brought the earlier plaque for reference when the new baby came to have hands and feet impressed in soft (warmed) clay.

An unusual commission is almost complete: a friend asked Jim to attempt to repair a ceramic rabbit which had great sentimental value in her family. If such a repair was possible, she would also like two replicas made for other members of the family. What a challenge! But it is done and another customer asked if Jim would be making any more. No.

There is a local group called Friend to Friend which provides lunch and activities to older people. Jim was commissioned to help them to create a mural to commemorate the last fifty years in the Holmfirth area. He worked with them for four weekly sessions during which he showed them techniques and encouraged them to sketch ideas. (One woman folded her arms and said emphatically 'I'm not drawing owt.' Jim suggested she might like to paint a picture with words, which she did very effectively.)

Each participant made a tile and they were decorated in a variety of ways. The subject matter included mills, drystone walls, sheep, milestones and the River Holme. Many of the group were enabled to



visit the studio to see work in progress. The finished mural will be installed in a little park/seating area in the middle of town, so the participants will be able to show off their handiwork to friends and relatives. It made me laugh to hear 72 year old Jim say on the night before one of the sessions with the club members – 'Oh, I've got my oldies tomorrow.'



When the potter David Constantine-White died about a year ago, the Trustees commissioned Jim to make a ceramic headstone for the grave at an historic Georgian chapel on the hillside high above Hebden Bridge in the Pennines. Elements of the Yorkshire landscape were key factors in the design of the piece. Application had to be made to the Historic Chapels association for approval of the design which was thankfully quickly given. The representative asked if they could keep the booklet about David's work which accompanied the application so that if in, say, thirty years time someone was curious as to its provenance, the information would be available.

Other research included a visit to our local undertakers to find out about how to secure the headstone. The answer: two stainless steel rods (compliments of said funeral director and a request for a photograph of the finished article to add to his folder of headstone styles.)



The stone was installed on a cold wet day by Jim and two helpers, having first been filled with concrete for safety and durability. The Trustees have pronounced themselves delighted and the stone will be dedicated later this year on David's birthday. They also supported the refurbishment of David's Briar Hey pottery in Hebden Bridge which is now shared by six potters, and endowed funds to the Ceramics courses at Kiklees College. So a satisfactory outcome all round.



blandscliff gallery and studio

One off opportunity to have your own or a group exhibition at the gallery and to use all of the studio and facilities to work in.

From Early June to late July 2013

Good friends from Australia are coming to Europe for two months and we would like to take them for a trip around Europe in the van.

Hence the opportunity

There will be no commission on your sales and there is a cost of £100 for the 6-7 weeks.

Sorry but the opportunity is only for work that can be displayed on the walls using the hanging system.

The existing pottery and sculptures must remain as they are and there is NO ROOM for any more.

You must be able to open and man the gallery for at least our advertised times of Wed - Sun 1- 6pm.

There is the possibility of simple accommodation.

For queries and expressions of interest please contact me, Shirley on 01723 367252 or by email on shirleysheppard@onetel.com

You will then be asked to put your proposal forward.

blandscliff gallery and Studio
9 Blands Cliff, Scarborough, YO11 1NR
Tel 01723 367252, Wed-Sun 1-6pm
www.blandscliffgallery.com

Members' Gallery

1



2



- 1 Maureen McGregor - **Raku and sagger fired form**, 28cm d x 17cm h
- 2 David Wright - **Wood Fired flower buckets**
- 3 Stephen Green - **Stoneware vessels**, with new red glaze
- 4 Ruth Charlton - **Sam**, modelled porcelain
- 5 Alex Shimwell - **Thrown and faceted porcelain jars**, celadon blue, gas fired

3



4



5



Two Week Residency at Burton Agnes Hall - Shirley Sheppard

Burton Agnes Hall in East Yorkshire is a beautiful and stately Elizabethan manor house with extensive gardens and woods. The family's passion for collecting and commissioning art has created an impressive and unusual collection of paintings, sculpture and pottery, covering many decades. It is not this alone that is a wonder for the practicing artist, but the chance to observe, live with and meditate on this collection at close quarters and from any angle or place you wish.

How many collectors will allow you to step over those ropes, walk on those carpets, move a chair so you can get a better angle; sit on the floor or on a window seat in front of a Jacob Epstein for hours on end, drawing, examining, soaking in what a master has created? For two weeks in October last year, this is exactly what I did. I lived, ate and slept the atmosphere; cut off from my normal daily routine I immersed myself in drawing the various sculptures in the hall and grounds.

"Lydia" was one such Epstein sculpture. At the end of a long room, between two windows many people probably don't even pay it a second glance. However when you stand and look at her from the front, you are unsure of the emotion she is emitting. If you move to the sides it becomes clear why. From one side she is smiling, trusting and happy from the other she is apprehensive, scared almost fitful. Unlike many sculptures the pupils of her eyes are holes, beckoning the observer to look within. I wondered if such holes would work if she were not a dark skinned Polynesian girl. I shall try it.

As you walk through the large wooden door-gates of the main entrance, the way up to the house is guarded by an ancient warrior with shield and sword. I spent many days hatted, scarfed and gloved, drawing him from many angles. Once again, each angle shows the different facets of the man behind the figure. Front on, from one side he is just a scared boy with nothing but a fig leaf to protect his future manhood. From other angles the muscles of his body and legs, the clenched hand on the sword, show all the aggression of a seasoned fighter.

Overlooking the pond is a swan, somewhat fallen from grace due to the weight of the lead. The caretaker has tried several times to correct it; for me it showed a bird in action leaning and diving to attack. How much longer before the weight of its material will claim it is unknown. By the fireplace upstairs is a modern warthog, guarding the fireplace. I titled this "Come on baby light my fire". In the library, a small porcelain Chinese horseman sits unobtrusively near a ceramic camel on the window sill. The original carvings above and around the fireplaces, on walls and porticoes require more than my two weeks. The list goes on and on; all there, as teachers from the past.

The pottery is everywhere, mainly period Chinese, but some modern pieces as well. Their shapes seem to have an ancient and proven right of existence. Their designs and motives all tell a story. Unable to throw a pot, I took many pictures to pass on to potter friends for their inspiration. I particularly loved the giant



Shirley Sheppard spent two weeks at Burton Agnes Hall drawing from the many sculptures, both contemporary and traditional. Back in the studio she then produced several sculptures.

The traditional throwing of John Egerton and his exceptional drawing skills are perfect for taking the shapes and motives of the Burton Agnes Hall pottery collection and transferring them into his own masterpieces



blandscliff
gallery and studio

Please join us on

Sunday 24th March
from 3-5pm
when
Lady Ayckbourn

will open our 2013 season
which begins with

**An exhibition of drawings,
pottery and sculpture
based on the collections at
Burton Agnes Hall**



9 blands Cliff
Scarborough YO11 1NR
www.blandscliffgallery.com
tel 01723 367252

ceramic vessels where the precious tea was kept under lock and key.

Normally there are two artists in residence at a time, fortunately for me the other did not turn up so I had the glass summer house to myself, where I could work in peace and quiet, or with the radio on and plaster the walls with the drawings I had done. Each night I went to bed exhausted, inspired and honoured.

For the 2013 opening exhibition at the blandsciff gallery I have asked potters, in particular, John Egerton to create pieces based on those photos I took at the Hall. These will be displayed along with some of the drawings I did and some sculptures inspired by the Dragons of Burton Agnes.

Potfest - New Exhibitor Opportunity

Following a very successful competition at last year's Potfest in the Pens, we would like to offer members another opportunity to dip a toe in the Potfest water this year.

The event takes place at Skirsgill Auction Mart, just outside Penrith, from 2 to 4 August (set up on 1 August). Stands are allocated on a first come first served basis, with no selection, and a wide range of styles and qualities of work is on show. There are many visitors to the show, lots of them are regulars, and most leave the place laden with carrier bags full of pots. It is a great chance to meet other potters, meet the pot-buying public, and generally get a feel for what's going on with ceramics today. If you haven't visited the show to date, you really should! You can see who is participating this year at the Potfest website - www.potfest.co.uk.

We are inviting any member who has not participated in an NPA selected exhibition*, or had a stand at any Potfest event to submit a small quantity of work (just enough for a display 30cm x 30cm) to be shown at Potfest, for the public and other exhibiting members to vote for their favourite.

Last year, Daniel Bridge won both the public and the potters' vote, and consequently picked up two prizes. The public vote prize was to have his stand at this year's event paid for by NPA - that's worth £200. The potters' vote prize was £50 cash, and, as the public vote was quite close, we gave a second £50 cash prize to runner up John Slade, who I'm pleased to see also has his own stand this year.

All of the participants in last year's competition got votes, and the standard of work shown was very high. We hope they gained confidence from the response their work received - several pieces sold to visitors on the final day, after the voting closed. The visitors to the show who voted all took it seriously, and most spent time considering each and every piece of work on the table.

So, if you are eligible, please get in touch and I'll send full details out nearer the time. We will try to arrange for the work to be delivered by an exhibiting member who lives close to you, to keep your costs to a minimum.

To apply, email barbara.wood99@btinternet.com, or phone 01759 318146 by 30 June.

* An NPA selected exhibition is one that is organised by the NPA exhibitions officer. Participating in a regional group exhibition does not exclude you from this opportunity.

Falling in Love with Someone Else's Kiln - Jim Simpson

Consequence - 5 pots

In May 2012, I heard that a smokeless wood fired kiln had been built by a community based scheme headed by Sarah Villeneuve and Penny Withers, also, like me, members of the NPA South East group. The kiln is located near the top of a hillside not far from the centre of Sheffield at a place called Manor Stokes. I immediately went to witness the first firing and got very excited. It was a very well organized firing but at the same time there was a great atmosphere and it is true no smoke.

The following weekend, on the Saturday I went back to the kiln for the unpacking but this time I took my camera and used it to make a video which I have put on You Tube. I then decided I would go to the

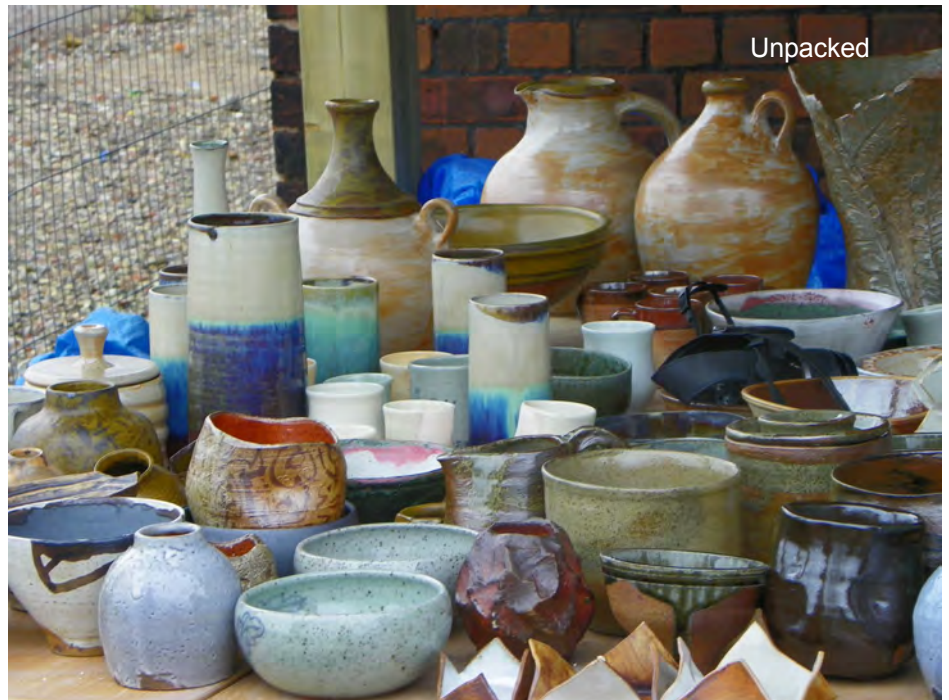
next complete firing for the packing, firing and then unpacking whilst taking videos of the whole process and again posting them on You Tube. It was at this point that I realised I had fallen in love with someone else's kiln and that is despite the fact that I built many kilns myself in the past from 30cu.ft. to 90cu.ft. and fired them on wood, oil and reclaimed engine oil. So I thought I would join as a part-time member of the community scheme at £10 per annum. This gives you the opportunity to learn more about the firing process through observing firings, be on a mailing list, have priority booking for courses, events and firings and in addition you may book a one-off firing for £40 which can be offset against an annual membership fee should you subsequently decide to join.

In November I decided I would join in the next firing which was scheduled for February 10th. As I have not done any stoneware since 1984, I had to go and purchase some clay from Valentines where I chose B17 and made 5 pots. Because we have had such a cold winter making them became an ordeal. Having to rush out to the shed in the freezing cold with a kettle of hot water so I could have warm throwing water, and even then, with the heater on, I could only work for short periods.

I sound like a wimp, but at 68 I cannot stand the cold any longer. Why did I choose February?! Mad. Then I worried about the pots being frosted so I told my wife Marion they had to come in the house. They ended up on the kitchen table. When dry, I bisque fired them in my electric kiln then after sorting out materials I have had for an



Pots drying on the kitchen table



Unpacked

age I mixed up two glazes - a tan/green and a shino. I glazed them and now they were ready for some real action - the wood firing.

I took them to the kiln on Saturday the 9th February, another very cold day. We packed the kiln, but a decision was taken to postpone the firing for a week because the weather forecast was for snow and on that hillside in Sheffield it would be a certainty. Most of the next week it did snow on and off, remaining very cold until Thursday when it started to get warmer and by the Saturday 16th it was a balmy 9 to 10 degrees. Sarah and Penny lit the kiln at 10am and because there were quite a few of us with pots in the kiln we all arrived at different times to share the work. I arrived at 2 by which time Sarah and colleagues had got the kiln to around 300°C. Sarah left a little after 6 when Penny arrived back after a few hours break bringing with her a new shift. The kiln was about 700°C at this time. I left around 7 and Penny and colleagues carried on till all cones were down including cone 10 and they finished around 10.30pm. So this quite a good sized kiln had taken only 12 and a half hours to fire.

The kiln was opened on the following Wednesday, and like the kiln the weather had also cooled down again to a near normal freezing. Mark Smalley and I arrived at the same time. He had some pots in and was also at the firing. He and I, along with all the other potters assisted in taking the door down. It is like opening the unknown, being hopeful of finding treasures or maybe disappointment. Surprise! It was a great firing and I think everyone was happy. I was with my 5 babies. Pottery can be wonderful at times.

To learn more about Manor Stokes please look up their web site. Just type in Manor Stokes kiln and it will appear..



Tradition: Historic and Modern Pots

Gallery Oldham, until 11 May 2013

Tradition: Historic and Modern Pots explores studio ceramics in historical contexts, drawing on the collections of Gallery Oldham and the Harris Museum & Art Gallery, Preston. The show includes work by Stephen Dixon, Claire Curneen, Paul Scott, Takeshi Yasuda and Kate Malone, alongside some of the pioneers of English studio pottery including Norah Braden, Michael Cardew and Bernard Leach. It explores the historical roots of studio pottery in historic slipware, delftware, porcelain and the pottery industry of the 19th century from the vigour of mass-produced commemoratives to vibrant colourful majolica. Some potters are explicit about the pull of tradition on their work, and this show places the work of artists like Dixon and Scott in their direct historical context. The exhibition also teases out less obvious connections of form, material and function across time, creating unexpected juxtapositions and relationships. We also invite visitors to explore the themes of the show with a range of objects for handling including work made by Walter Keeler and Beverley Bell-Hughes.



The show is a celebration of a longstanding partnership between Gallery Oldham and the Harris, funded by the Heritage Lottery Fund's Collecting Cultures Scheme. The project includes acquisitions, displays and public engagement, with Gallery Oldham collecting work made after 1950 and the Harris funding work made before that date. As a result of the scheme Gallery Oldham has a new permanent display space for its studio ceramics collection and both institutions have developed programmes of talks, handling sessions and demonstrations, supported by volunteers.

Get in touch if you would like to find out more.
Dinah.winch@oldham.gov.uk - 0161 770 4632.



Jim Robison Ceramics

Glaze and surface course 7 - 12 April

Glazes materials, study with hands-on mixing and test firing

Making and Decorating 14 - 19 July and 11 - 16 August

with a focus on hand building and surface techniques

week long course (Sunday evening to Friday lunchtime)

Lovely surroundings, home cooked meals. You can expect good fun, sound tuition and delicious food in our Yorkshire home. B & B arranged, or camping on-site



Taught by experienced Potter and Sculptor

Author of Large Scale Ceramics and co-author of Slab Techniques

for forms and information: www.jimrobison.co.uk

contact Jim or Liz at Booth House Gallery and Pottery

3 Booth House Lane, Holmfirth,
Huddersfield, HD9 2QT

tel: 01484 685270, email: jim.robison@boothhousegallery.co.uk

Gas Kiln For Sale £600

12 cu. ft downdraft to cone 10+. 2 LPG burners, unmortared HTI bricks + fibre. V. g. condition – only 12 firings. 0789 603 1972, York. Photos www.ianhowie.co.uk/kilnsale

Welcome To New Members

Jacky Brittain	Canonbie	Dumfriesshire
Susan Crashley	Fulwood, Preston	Lancashire
Ian Howie	Pocklington	East Yorkshire
Nicola Thompson	Lytham	Lancashire
Hazel Wainman	Ilkley	West Yorkshire
Stephen Young	Selby	North Yorkshire

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



Sedgefield Pottery Supplies Ltd

The Old Smithy,
Cross Street, Sedgefield,
Co. Durham, TS21 2AH
tel: 01740 621998
e-mail: bill@sedgefieldpottery.co.uk
web: sedgefieldpottery.co.uk

40 clay bodies available from stock
Wide choice of colours - glazes, underglazes, lustres
Agents for Valentines, Potclays, Narbertherm, Rohde
New kilns supplied and fitted (not just delivered)
Kiln elements made to order, kiln repairs
- Good, reliable, individual service at a competitive price

The Laser Gas Kiln range

New

**5% Discount
for all Potters
Association
Members**

www.pottery crafts.co.uk/laser

01782 745000
Pottery crafts Ltd, Campbell Road,
Stoke on Trent, ST4 4ET

POTTERY CRAFTS
LIMITED

There are three new kilns in the Pottery crafts Laser Gas kiln range, each available in both propane and natural gas.

WWW.KILNLININGS.CO.UK

10% Discount for NPA members

(Please Email us for details)

*All refractory materials sold for Kilns, Furnaces and Forges
(And other heat applications)*

Insulation Bricks, Firebricks and High Alumina Bricks

Ceramic Fibre products

Castable Refractory Products

Insulation Materials/Boards/Blankets

High Temperature Cement's and Adhesives

Burners, Miniature Hobby Kilns

Fireclay and Vermiculite

Made to measure Moulds and other products cut to size/shape

KILNLININGS

WWW.KILNLININGS.CO.UK

Email us: info@kilnlinings.co.uk

Tel: 07958 615187

POTCLAYS

LIMITED

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



QUOTE YOUR MEMBER NO.

FOR A 5% DISCOUNT

T&Cs apply



ONLY AUTHORISED IMPORTERS
FOR THE WHOLE OF THE UK AND ROI



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

Potclays are proud to support

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



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

Regional News

North East

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

We are busy preparing for "Out of the Earth" 2013 at Crook Hall Gardens, Durham City. All NPA members are invited to our Private View on Sunday 14th April 5.30 - 7.30. We are planning to arrange a visit to the Shipley Gallery in Gateshead in April or May.



East

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

There is very little to report back from the NPA East at the time of writing this report. Don't forget to let us know how you are all doing out there. Please note that the deadline for the York Open Air Exhibition is 3rd May. The exhibition weekend in June is the same as Earth and Fire at Rufford so let us hope that we get some nice summery weather.

Since my request in the last newsletter only one member has got back to me with a response regarding social / pot chat get togethers. It is likely that there will be a meeting this spring in Otley (date,time,venue to be advised) so if anyone would like to join in please get in touch. Any other suggestions welcome.



South East

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

The SE group met at Brian Holland's studio on Sunday 3rd February. We are planning to exhibit at Thoresby again, this time for two weeks in November. Anyone interested in participating please contact Brian.

We are also looking for a suitable venue for an exhibition of figurative ceramics, and considering approaching Sheffield Cathedral again for another site specific show.

Several people expressed a desire to exhibit in London and one or two possibilities are being researched. The possibility of exhibiting abroad was also discussed and is being followed up. Several members are looking at venues for different events.

The difficulty of obtaining any kind of funding from the core NPA was discussed at length. The general feeling is that regional groups ought to have a share of the overall budget in order to promote ceramic events in their region. Questions were also raised about the clarity of the NPA's mission statement and the agenda of the organisation. Which brought us on to needing to define our own aims.

We wished all the other regions well, may the force be with you!



I thought long and hard about responding to Brian's comments regarding NPA and its relationship with the regional groups. The issues discussed by the 7 members at the meeting really merit a more comprehensive platform than can be provided here. There has been no request for funding from the group within the terms agreed at 2011's AGM (when funding for regional groups was discussed at length, but the SE group were unable to send any delegate to the meeting to represent their views in the open discussion). Each year we organise an AGM, and invite members to raise any issues which concern them, yet the only time we hear these thoughts is in a regional report submitted for the newsletter. Committee members give their time and effort freely to hold the NPA together, and provide opportunities and information for members. If you have a suggestion, please raise it at the appropriate forum.

Barbara Wood, Chair, NPA

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

South West

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



We will be having a small group exhibition at the Old Parsonage Didsbury from 8th June to the 17th June 2013. www.didsburyparsonage-trust.org.uk

We had an enjoyable meeting in my workshop on the 22nd February where we discussed the possibilities of organising some workshops/demonstrations at Altrincham College and also potential venues for a larger 2013 exhibition.

If anyone has ideas for a workshop or would like to facilitate a demonstration please let me know. Our next get together will be at Pat Amie's Studio near Congleton on the 27th June 2013. Details to follow.

West

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



Names are still being taken for the exhibition 'Diversity in Clay' at Lytham Heritage Centre from 4 – 23 June. Exhibitors must be willing to manage the show during opening hours – a rota will be available to register names and hours nearer the time. Interested members to forward names to ghwilcock@uclan.ac.uk.

Julie Miles is now taking names for an event she is organising at Higherford Mill, Barrowford, on 10· 11 and 12 June. There is space for 10 stands, for further information email info@juliemiles.co.uk or telephone 07971522997.

We have had a lot of European visitors to our NPA West Facebook site this month; it's good to see we have reached a wide audience.

Members at UCLAN

An exhibition of contemporary tableware was organised in collaboration with The Craft Council on show at PRI Gallery. Several NPA members had work selected; there was a wide range of technique, colour and style. Ceramic Contemporary Craft Workshops are now running on Monday evenings; about 30 people applied for 15 places, several of our members were successful in their application.

Congratulations to two of our regional members; Lisa Svensk and Crispin Owen, who have successfully completed their MA in ceramics.

Two of our members exhibited work in 'Perception', an event that showcased the artistic skills of ceramics, photography, wood, textiles, fashion and 3D.

Next meeting is Tuesday 12 March at 7.15pm in 'Bitter Suite' Preston, the theme for a ceramic piece is 'St. Patrick's Day'.

North West

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



I am organising a regional exhibition starting later this month at Mae's Gallery and Tearoom, Uldale with 14 members exhibiting their work (see Diary for details).

If you haven't been to see the exhibition at Rheged yet, it is well worth a visit and is on until 24th March.

The Boot and Shoe Pub, Greystoke was suggested as a venue for a social evening and, after an enjoyable session in January, we decided to make it a regular monthly event.

Open Day - York Art Gallery

On February 2nd, York Art Gallery became an open space for York residents and visitors alike to come in and 'experience' art! There was a 'yarnstorming' knitting and crochet extravaganza in front of the gallery, live music, drawing on the walls, digital drawing, and various other displays and activities for all visitors.

NPA were well represented with a large space in the main gallery where members were assisted in making hundreds of small figures, in Gormleyesque fashion, and a wonderful tile representation of the gallery façade. This is going to be fired, so may find a permanent home in the new, refurbished gallery. Gerry Grant was busy on the wheel all day - always a great crowd puller (and his throwing's quite interesting too!).

Many thanks to those who took part - the gallery had it's highest ever number of visitors in one day, with more than 3,700 people passing through the doors to see what was going on, and our hands-on clay event made a big contribution to the day's success. Thanks to CTM Potters Supplies, who provided the clay for the event at a very favourable rate.

We hope to organise a large ceramics event (that's a large event, not necessarily large ceramics) to coincide with the re-opening of the gallery in 2015, so if you have any ideas or suggestions, please get in touch with Helen Walsh - helen.walsh@ymt.org.uk, or Barbara Wood - barbara.wood99@btinternet.com.



below: Trudy Weir, Lyn Grant, Helen Walsh (standing) and Julie Ward pose next to the tile façade. Ann Decker, Andrea Cundell, Anna Whitehouse and Gerry Grant also took part but managed to avoid the camera.

NORTHERN KILNS

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

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

If you use Clay - You need CTM Potters Supplies



Manufacturer of Contem Underglazes ♦ Mail Order and Collection

Stockist of Valentine Clays & Scarva Earthstone Clays ♦ Distributors for Spencroft & Potclays range of Clays
 Raw Materials ♦ Frits ♦ Colouring Oxides ♦ Tools & Equipment ♦ Potters Wheels ♦ Rohde Kilns
 UG Pencils ♦ Contem Underglazes ♦ Raku & Crackle Glazes ♦ Stains ♦ Scarva E/W & S/W Glazes ♦ Slips
 Kiln Furniture & Shelves ♦ Bead Stands ♦ Brushes ♦ Bisqueware & Bisque Tiles ♦ Ceramic Fibre Blankets & Paper

5% discount to potters association members (excl. direct deliveries of clay, and machinery/kilns/wheels)

www.ctmpotterssupplies.co.uk

DOWN-LOADABLE CATALOGUE AVAILABLE ON THE WEBSITE

Unit 10A, Millpark Ind. Estate, White Cross Road, Woodbury Salterton, Exeter EX5 1EL 01395 233077
 Unit 8, Broomhouse Lane Ind. Estate, Edlington, Doncaster DN12 1EQ 01709 770 801

Chris Utley
Apple pot, hand built,
burnished, smoke fired

