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members

# NPA NEWS

The magazine of the Northern Potters Association



May - June 2013

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



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AGM details,  
The Matter of  
Life and  
Death,  
A Lasting Trib-  
ute,  
The Snow, the  
Cold and New  
Work

## Editor's Comment

The Annual General Meeting (AGM) has come around rather early this year (15 June), as we have timed it to fit with the Julian Stair installation at St Mary's Church, York, and, together with the Friends of York Art Gallery, organised a lecture from Julian as part of the afternoon. Admission to this is free for NPA members, so do make the most of this chance if you can. We've settled on York again for the AGM, as this seems to be the only location that regularly attracts a good audience. I know it is said every year, but the AGM is an opportunity for members to have a say in how the association operates, so do try and come along. The venues for the meeting and the lecture are close to each other, and within easy walking distance of the railway station, buses and car parking (though car parking in York is expensive - be prepared!). There are a number of committee members due for re-election this year, and a couple of people have stood down during the year, so if you would consider joining the committee, please get in touch with Julie Ward, Secretary.

The Financial Statement, on page 11, shows that the current account balance is still reducing, with a balance at the end of March 2013 of £11,300, reflecting a deficit of almost £2,500 during the year. Some of this is accounted for with losses on exhibitions, and the cost of the various talks and demos organised for members. In recent years, there has been a recurring call from some members that NPA has too much money, and we have discussed ways of spending some of it, asking the regional groups to organise educational events to benefit many members, offering some as prizes to encourage the less experienced members, improving the website, and hopefully maintaining the quality of this newsletter despite rising costs. Some associations now issue their publications only quarterly, but, as this is the main way of informing members of events and opportunities, we would like to continue with the 2-monthly format as long as the finances permit.

The Photographic Day organised by Annette Cole for NE-NPA obviously went very well, and all of the members' gallery photos in this issue have resulted from that day. Maybe it will inspire some other regions to organise something similar. Annette writes about the day, and passes on a few tips (page 12), and Sylvia Holmes also emphasises the importance of good images in her exhibition officer's report (page 4).

There's a reminder about the new exhibitor at Potfest competition on page 18. Don't miss the deadline for expressing interest (30 June). If you want a gentle introduction to exhibiting at a major ceramics event, this is one way to do it, with minimal cost and effort, and a chance to win a very useful prize!

Barbara Wood

**Cover :**  
**Daniel Bridge - Porcelain tea service with sprayed glaze**

## 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 Museums Trust, Manor Chambers,  
26A Marygate, YORK, YO30 7BH  
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

Su Hudson  
Email: suhudson@btinternet.com

Carol Metcalfe  
Email: carol4npa@yahoo.co.uk

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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.

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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 24 June 2013**

Please send between 300 and 1000 words, and send them as an **email attachment**, or on a cd, or in longhand. Email attachments are easiest for me to include, but I will re-type if absolutely necessary! High resolution (big jpeg files) digital images are preferred, as these give the best quality for printing, but I can scan photos. Low resolution (small files) digital images are the worst - they may be fine for websites, but don't have enough detail for a printed magazine. Send your **text** as a .doc file (or equivalent) - if it's a jpeg, or a pdf, it's not easy for me to edit it as necessary. Please send images as separate attachments, not embedded in the text, and preferably not zipped, on SkyDrive or anything similar that involves an extra process to make them accessible!

Make sure you have permission to use any images you send. Some galleries / artists will allow you to take photographs of their work for your own reference, but not for publication. If you are asked to include a copyright statement please send it to me and I will use it (e.g. all images provided by York Museums Trust include something like 'courtesy of Jane Hamlyn / York Museums Trust').

Text and images can be e-mailed to [npanews@btinternet.com](mailto:npanews@btinternet.com), sent on CD or in long hand with photographs to Old Mills, Seaton Ross, YORK, YO42 4NH.

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## Exhibitions and Events - Sylvia Holmes

### Open for applications

Members are invited to apply to take part in a selected NPA exhibition at the **New Schoolhouse Gallery in York**. The exhibition 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. The deadline for applications is **Friday 9th August 2013** and selection will take place in mid September.

If you'd like to apply, please email [sylviaholmes.npa@gmail.com](mailto:sylviaholmes.npa@gmail.com) for an application form.

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

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

25/9/2014- 30/10/2014 - **Ropewalk Gallery, Barton-upon- Humber, Lincs.**

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**Venue suggestions needed** - for general selected NPA exhibitions 2015 onwards

I'm having difficulty identifying suitable venues for general NPA exhibitions, particularly in the central, NW and SW regions. I'm based near York, so part of the problem is the distance involved and hence expense in both time and travel for me to scout out possible venues in these areas. So I'm asking members to please suggest any venues they think might be suitable, and I'll follow up any that look promising.

The **ideal** venue satisfies the following criteria:

- An established gallery/exhibition space, ideally with a separate area/room we can have to ourselves
- Space for approx 15-30 exhibitors
- No charge for admission to the venue
- Has an established customer base and ideally lots of passing trade too
- Nearby parking
- Plenty of 3d display facilities available, especially plinths but also shelving, cabinets, and wall space
- Exhibition invigilation/sales staff provided by the venue

Please note, I'm not asking members to start negotiations, or even mention the possibility of an NPA exhibition at a venue (that's my job!). Most of the above can be determined simply by having a look round while a show is on. If you know of any venues in your area which you think might satisfy some (or all!) of these requirements, please send the details to [sylviaholmes.npa@gmail.com](mailto:sylviaholmes.npa@gmail.com). Thank you!

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### Applying for exhibitions - are your images letting your work down?

Annette Cole has written some useful tips gleaned from the recent NE-NPA photographic day (see page 12), but these comments should be read as well, as they reflect the situation we often encounter for NPA selected exhibitions.

Many applications fall at the first hurdle because the set of images submitted is inconsistent, or they're poorly lit, or cluttered with extraneous detail. Obviously professional photos are generally best, but you don't need to pay a fortune for these or buy expensive equipment to achieve adequate results. If you're new to applying to take part in exhibitions, the following suggestions might help.

### Taking the photos

Take your photos outside (on an overcast day to avoid harsh shadows\*) with a large piece of light card bent into a smooth curve behind and underneath your work. Brickwork, woodwork, creased fabric, stone paving etc. distract from your work and look unprofessional.

Don't use props, such as flowers or food. Images containing these may be suitable for glossy magazine spreads,

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but props distract from your work and are not appropriate for exhibition applications. Show just one piece of work per image, unless your work needs to be presented in groups to make sense. Use a standard digital camera, on the close-up setting (usually a flower symbol). Shoot from within a couple of feet of your work, making sure the piece is central and level. Include the whole piece.

### **Editing the images**

Using a photo editor, crop your images if needed so that the pot is central and the focus clear. Your images should show the whole pot, not just a part.

It's acceptable to use "auto settings" to adjust the light/colour balance of your images, but any further editing to try and cover up faults or otherwise improve the look of your work is frowned upon and can easily be detected.

Resize the images to 300 dots per inch (dpi) at 20cm x 20cm, and save them using the naming protocol asked for on the application form.

### **Choosing which images to send**

When you send in your application, you don't usually have to submit images of the actual pieces you would supply for the exhibition. However, the images you send in should be similar to, and illustrate the type, style and spirit of the work you intend to provide for the exhibition, if selected.

Don't send in six images of six different types of work. Showing a consistent or developing body of work in your images is important. If you make more than one type or range of work, then it's probably best to submit images of no more than two ranges in a single application. In a group exhibition, each exhibitor may only have one or two plinths for their work, so it is important to choose work which will sit together well. This is why we often specify which kind of work has been selected, if more than one style is on offer.

### **Artist's statement**

A brief technical description (clay used, surface techniques employed, firing schedule etc.) and a brief outline of your inspiration, goals etc. may help the selectors to appreciate your work.

### **Good Luck!**

\*A cheap light box is a great help in diffusing bright sunlight and also to hold background card in place. Small ones are readily available from Amazon for less than £20, or just Google "pop-up lightbox".

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## **NPA-E at Creation Fine Arts - Barbara Wood**

The exhibition at Creation, Beverley, has been an interesting experience! I had expected to set up the work alongside paintings and prints which had been chosen to complement the ceramics, but instead found that the wall work was unrelated, so had to choose how best to display our work. I also learned that 3 evening talks had been arranged in the same space, so each week, the work in the middle of the room would be stored out of the way, and then displayed again the following day. Obviously, this was not an ideal situation, however, the exhibition looked very good at the time of the launch afternoon (based on other people's comments!).

Many of the exhibiting potters made the trip to Beverley, despite bad weather, including Adrian Bates, who gets a special mention because he'd come all the way from Stroud, Gloucestershire.

There were some promising sales on that afternoon, and have been more since, though not as many as I had hoped for (there are still a few days to run as I write this, so I can't



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give the final totals yet, but costs have been covered).

I visited again after a couple of weeks, to take some photos to include here, and found the mood had changed altogether due to new paintings having been hung around the ceramics. The paintings, by Neil Moore, are wonderfully done, but the subject matter is rather uncomfortable to view, and I found it made it hard to study the ceramics without being distracted by the images above and around. Jewellery display cases, which had not been in the main gallery space, had also appeared, giving a much more crowded look to the room. I think this shows how important it is to consider the overall look and feel of a gallery when organising an exhibition. Not having had the chance to rearrange the ceramics after these new paintings were hung, I suspect (feel strongly!) it no longer looks its best.



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## NPA Website - correction

*In the last issue, I mis-typed John's email address - please note the correct address as below. Ed*

To have your details added to the website, send your name, contact details (email, phone, web) to John Cook at [mr.jccookie@googlemail.com](mailto:mr.jccookie@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](mailto: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](http://www.northern-potters.co.uk)

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## Diary

- 4 - 11 May **Manor Stokes kiln firing** as part of Open Up Sheffield. Packing on 4 May, firing 5 May, opening 11 May. With NPA members Sarah Villeneau and Penny Withers - [www.manorstokes.org](http://www.manorstokes.org)
- 4 - 25 May **Jenny Eaton Solo Exhibition**, Education Gallery, Platform Gallery, Clitheroe
- 10 - 12 May **Potfest in the Peak**, Bakewell, Derbyshire. [www.potfest.co.uk](http://www.potfest.co.uk)
- 10 - 12 May **Ceramics at the Mill** - Higherford Mill, Barrowford. includes NPA members Julie Miles, Dan Bridge, Lesley Anne Greene, Eryl Fryer, Susan Sharpe,
- until 11 May **Tradition: Historic and Modern Pots**, Gallery Oldham
- until 19 May **Out of the Earth 2013** - NE-NPA exhibition at Crook Hall, Durham
- 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,
- 4 - 23 June **Diversity in Clay - NPA-W exhibition** at Lytham Heritage Centre - contact [ghwilcock@uclan.ac.uk](mailto:ghwilcock@uclan.ac.uk) for details
- 8 - 16 June **North Yorkshire Open Studios** - 8/9 and 15/16 June. Includes 12 NPA members - [www.nyos.org.uk](http://www.nyos.org.uk)
- 8 - 17 June **NPA-SW exhibition**, Didsbury Parsonage
- 15 June **NPA Annual General Meeting - see page 9. St Olave's Church Hall, York, from 12.30pm**
- 15 June **Julian Stair Lecture** - see page 16. Tempest Anderson Hall, Yorkshire Museum, York, 2pm to 3pm
- 15 June **Beginners' Raku day**, Joe Cornish Gallery, Northallerton, with NPA members Marv Kitshaw and Diane Nicholson.
- 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**, Parliament Street, York
- 22 June - 7 July **Pots in the Byre**, Broadwood Hall, Allendale, Northumberland 22/23, 29/30 June, 6/7 July - all NPA members
- 8 - 12 July **Clay Portrait Sculpture** course, Solway Ceramics Centre. Led by Karin Hesseberg - book through [www.solwayceramicscentre.org.uk](http://www.solwayceramicscentre.org.uk)

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

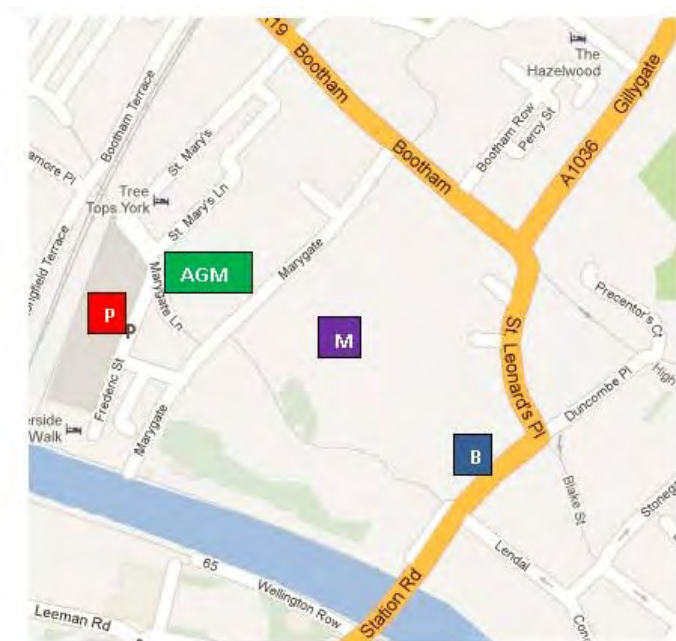
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## Annual General Meeting - York, 15 June 2013

The Annual General Meeting of the Northern Potters Association will take place at **St Olave's Church Hall, Marygate Lane, York, YO30 7BJ, starting at 12.30pm on Saturday, 15 June, 2013**. Tea and coffee will be available - bring a packed lunch if you wish. The meeting will be followed by a lecture by Julian Stair at the Tempest Anderson Hall, Yorkshire Museum, starting at 2pm (see page 16 for details). Admission to the lecture is free for NPA members, but book a place by emailing Helen Walsh - [helen.walsh@ymt.org.uk](mailto:helen.walsh@ymt.org.uk)

- Agenda:**
- Apologies**
  - Minutes from last meeting**
  - Matters arising**
  - Chair's report**
  - Treasurer's report**
  - Membership Secretary's report**
  - Election of Committee members**
  - AOB**

- AGM** St Olave's Church Hall, Marygate Lane, York, YO30 7BJ
- P** Parking - Long stay car park (pay and display) adjacent to the Hall - follow the signs from Bootham down Marygate to the car park
- B** Park & Ride - bus drop off point on Museum Street
- M** Yorkshire Museum Lecture Theatre



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# Minutes of the 2012 AGM

**RUFFORD CRAFT CENTRE, OLLERTON, NOTTS 29<sup>TH</sup> September 2012**

Present: Barbara Wood, Alan Birchall, Sylvia Holmes, Julie Ward, Pollie Uttley, Garry Uttley, Helen Walsh, Ann Bates, Marianne Von Tucka, Gerald Unwin, Sheila Spencer.

**1. Apologies:** Roger Bell, Isabel Denyer, Margaret Lawrenson, Carol Metcalfe, Jackie Needham, Brian Holland, John Cook, Lesley Nason, Lesley Anne Green, Su Hudson.

**2. Minutes from last AGM:** The minutes were approved and signed.

**3. Chairperson's Report:**

Pleasing increase in new members and NPA is also retaining members. NPA activities have included exhibitions, demonstrations and talks. **The exhibitions** undertaken by NPA were 2011 School House Gallery, York (£9k sales), 2011 Gallery Oldham (£3k sales - NPA cost not covered), 2012 Joe Cornish Gallery Northallerton (£2,600 slight loss), 2012 Water Street Gallery Todmorden (loss of £499). **Talks and demonstrations** included Roger Lewis at the 2011 AGM, Adam Field demonstration with SPA, and Neil Brownsword at the 2012 AGM.

**Newsletter** – Postage has increased, as has the number of copies posted which has meant an increase of £90 per issue. Income from advertising has decreased although Al Birchall is looking into this and it may be an accounting issue across two years. Barbara Wood requests more images of work from members. **Website** has been redesigned and went live October 2011. Very positive feedback although only 120 out of 460 members are represented in the members' gallery. More events information from members is requested. John Cook reported back that the quality of text from members is variable and that the website company is still taking too long to complete text edits.

**Regional Groups** – Roger Bell stood down as NW coordinator, Ruth Charlton has taken over. Each regional group organises itself slightly differently. NPA funds: following the discussion at the last AGM about NPA funds only 1 proposal for an event supported by NPA has been received, further promotion of this is needed particularly now there is an application form.

**Poffest in the pens** – NPA had a promotional stand, the display of entries for the competition for a stand at poffest 2013 was well received by visitors and won by Daniel Bridge. Committee stand prize was won by Steve Booton (prize £50).

**4. Treasurer's Report:**

Two bank accounts continue to be used although hope to switch to Co-op account over the next year. There are still 166 members paying into the Yorkshire Bank. Income from membership fees has increased due to increase in numbers. Committee expenditure has increased due to increase in travel and fuel costs and geographical spread of committee members. Other options for committee meeting have been looked into. Travel for setting up exhibitions has increased due to large geographical area covered and it is hoped to try to get local help where possible. Deficit for year £3081 - NPA funds have been reviewed - funds fluctuate over 2 -3 years, If the NPA had a deficit for 2-3 years then this could put NPA in a difficult position, therefore the treasurer hopes to keep the level of funds as they are. Steve Wood was proposed, seconded and elected as auditor for 2012/13.

POS system currently has six users and pays for itself.

**5. Membership Secretary's Report:**

In brief- 456 members (468 if joint memberships are included). 65 new members since Sept 2011, 32 members resigned. 334 memberships pay by Standing Order but only 168 of these have transferred to the new Co-op account

**6. Election of Committee members:**

There have been no resignations through the year.

Lesley Nason stood down as Exhibition Coordinator and Sylvia Holmes stood down as Regional Coordinator.

The committee would like to thank Lesley Nason and Sylvia Holmes for their hard work and continuing support.

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Barbara Wood and Helen Walsh stood down (to meet constitutional requirements) but stood for re-election.

Posts up for re-election include:

**Newsletter Editor** - Pollie Uttley proposed Barbara Wood, Alan Birchall seconded, vote passed.

**Vice Chairman** - Barbara Wood proposed Helen Walsh, Sylvia Holmes seconded, vote passed.

**Exhibitions Officer** - Pollie Uttley proposed Sylvia Holmes, Garry Uttley seconded, vote passed.

**Coordinator for Regional Groups** - Sylvia Holmes proposed Lesley Nason, Helen Walsh seconded, vote passed.

Request for any other nominations for general committee members, none received. Currently 12 on the committee.

#### 7. AOB:

Pollie Uttley mentioned that several NPA members are exhibiting at the Harley Gallery, Christmas Market.

Pollie Uttley asked NPA to promote Potfest at Perth and encourage more members to be involved although because it is outside NPA area it was decided that it would not be appropriate to have an NPA stand there.

**Action: Information to be included in newsletters.**

11/12 May 2013 Potfest in Bakewell. Pollie and Garry Uttley suggested more NPA involvement.

**Action: NPA to contact the organisers about a NPA promotional stand at this event.**

Helen Walsh asked for NPA to consider developing an institutional membership which would include the magazine so that it can be placed in university libraries, museums and public libraries. It was discussed about putting a list of colleges together that have ceramics courses and these colleges sent a promotional copy of the newsletter – with institutional membership information. Jim Robison or Jan Welbury were suggested as possible members who could help put this list of colleges together.

**Action: Barbara Wood to contact Jim Robison or Jan Welbury about putting a list of ceramics courses together**

**Action: Helen Walsh to put proposal to committee meeting.**

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#### NPA Membership

Subscription Rates:

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

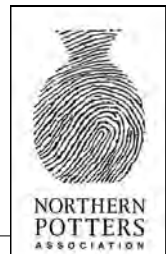
#### Joint membership

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

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

You can download a copy of the membership form from our website - [northern-potters.co.uk](http://northern-potters.co.uk).

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



Contact the membership secretary:  
Margaret Lawrenson  
'Seven Firs', Kemp Rd,  
Swanland,  
E.Yorks  
HU14 3LZ  
Tel: 01482 634784  
E-mail: [margaret@sevenfirs.karoo.co.uk](mailto:margaret@sevenfirs.karoo.co.uk)

**NORTHERN POTTERS ASSOCIATION**  
**Financial Statement as at 31st March 2013**

<b>RECEIPTS</b>	2013	2012
Membership Fees	10520.30	9745.00
Events Income	7696.48	8908.95
Events Expenditure	6573.90    1122.58	7735.50    1173.45
UCLAN Talks		-343.80
Regional		15.00
Interest	14.07	6.42
POS Admin Charges	60.00	320.00
POS Trans Charges	-137.05	-101.37
Interest received - Deposit Account		15.22
Sundry Income	198.00	235.15
	<b>11777.90</b>	<b>11065.07</b>
 <b>EXPENDITURE</b>		
Committee Travel	1702.20	2408.15
Exhibition Travel Expenses	3370.13	2002.38
Postage & Stationery	269.02	189.92
Insurance	390.93	386.13
Publicity	0.00	0.00
Website Expenditure	525.00	2506.00
Newsletter	7632.93	6954.83
Less Adverts	654.00    6978.93	48.00    6906.83
Sundries	715.01	218.73
Auditor	300.00	300.00
	<b>14251.22</b>	<b>14918.14</b>
Current Deficit	<b>-2473.32</b>	<b>-3851.24</b>
 <b>BALANCE SHEET</b>		
<b>Assets</b>		
Yorkshire Bank Current Account	-544.80	-808.12
Co-op Bank Current Account	11180.52	13917.16
CIE Balance in Bank	669.96	669.96
Special Deposit in Bank	0.00	0.00
	<b>11305.68</b>	<b>13779.00</b>
<b>Liabilities</b>		
Accumulated Funds	13379.00	17232.07
Current Surplus/Deficit	-2473.32	-3853.07
Timing Adjustments	400.00	400.00
	<b>11305.68</b>	<b>13779.00</b>

Alan Birchall, Honorary Treasurer

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## NE-NPA Photographic Day - Annette Cole

2<sup>nd</sup> March 2013

Do your images do your work justice?

You only get one chance to promote your work either on websites, promotional flyers or applications for selected exhibitions, so effective photographs are essential. When you are in a rush to send off an application and dash off a few photos and hope for the best they are all that the selectors or potential purchasers see. Too often images are slightly out of focus, too dark or shadowed, not true to the original colours, with unwanted items in the background, or just plain uninspiring.

The North East regional group decided to run an 'hands on' educational day to enable members to take better and more imaginative images and we were overwhelmed by the response from across the regions. Professional photographer and teacher, Martin Avery, ran the day giving a talk and demonstration in the morning, covering tips on constructing sets, lighting and how to get the best out of your camera. In the afternoon people had 30 minutes each on one of three sets to practice photographing their work using the information they had gained in the morning session.



Before you start photographing:

Think about how you see your work, and work the photographs to reflect this. Is it about form, texture, colour, decoration or glaze?

What do you need the images for? For publicity or selection you will need some shots of the whole piece, but could include some close ups for added interest.

Study the menus on your camera. Most people were amazed at the wealth of features hidden in the menus, even on a small compact (but they do have their limitations).

Ensure that the camera settings are correct for the light source you are using. Avoid fluorescent light as the colours are never good and leaving the camera on automatic can result in untrue colours.

Martin demonstrated how to photograph different shapes and surfaces using different lighting and photographing from different angles to accentuate form or texture. For example, strong light will bring out texture, but flatten the form, so you may choose a close up of a textured area and photograph with strong light and then take another shot of the full form with more muted light to reflect the shape of the piece.

Background need not always be white or grey. When using different colours note the effect they have on the colour of the piece by reflection (especially noticeable with high gloss glazes) or whether they enhance the piece or clash with it, overpower or accentuate. Would the piece actually look better in a suitable location?

Images of a single piece can be unimaginative so you might consider grouping work for best results, possibly filling the whole frame with one piece flanked by one or more pieces shown only in part.

Armed with the knowledge and practical experience gained from the day we all felt able to 'have a go'. Martin also pointed out that we would know what to look for if we decided to engage a professional photographer in the future and suggested the most cost effective way to do this is to group together 10 or more people in one place and hire the photographer for the day.

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Thank you to everyone who helped on the day and made it such a success. Please can I encourage other members to come forward and run educational days. We often work in isolation so not only do we learn, but we have the chance to talk to other ceramicists and encourage each other and on this occasion see each other's work.

Martin commented on the fact that he never ceases to be amazed at the sheer range of work that can be produced with clay. To see for yourself and be inspired by some of his professional images visit his website: <http://www.martinavery.co.uk/ceramics>.



Just to say a big Thank You to the NPA for subsidising the 'Photographing your Work' course. Not only did one learn to take nice pictures but we also ended up with some professional quality photographs of our work. I attach a copy of one of these and may I say having such pics gives one extra confidence to enter markets hitherto unexplored. I have asked John Cook to publish mine on the artists' 'section of the NPA website just for starters!

May I also mention Annette Cole and single her out for a pat on the back. No mean feat to organise so many people to attend and for them to then take pictures at 4 different stations and then distribute the pictures to all concerned. A logistic achievement of the highest order. Well done everyone!

Geoff Taylor

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We had a really informative day at the NENPA photography session at Catterick. I discovered that my small digital camera had lots of settings I did not know I had! This has given me far more control with options of choosing which spot to focus on and of light settings to compensate for light bulbs which otherwise give distorted colours. These settings will be useful when taking informative images for selection purposes. The use of shadow to show a 3 dimensional image and highlight texture was also covered, as was showing only part of a piece to create striking artistic images suitable for publicity. This really was a case of a large group of members benefitting enormously from an NPA event and our thanks go to Annette Cole for all her hard work in organising it and structuring the day as well as to NPA for funding it.



Carol Metcalfe

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Members' Gallery



Images from the NE-NPA Photographic Day:  
(clockwise, from top left)

- 1 Dee Dickson
- 2 Shirley Peacock
- 3 Ken Taylor
- 4 Marianne von Tucka
- 5 Steph Jamieson
- 6 Ann Johnson
- 7 June Proudlock

5



6



7



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## The Matter of Life and Death

### An installation by Julian Stair

10 May - 7 July 2013

York St Marys, Castlegate, York

Leading potter Julian Stair has created a new installation of his own work and historical objects exploring how the human body has been contained after death. Drawing on objects from York Museum Trust's extensive archaeological collection, Stair reveals how different cultures have approached this most profound rite of passage.

From Neolithic and Bronze age Funerary Urns to an English casket made to contain a human heart, this contemporary response to a historical collection re-animates both objects and sentiments and demonstrates how the subject of death is as much a celebration of life as loss.

*"In the last few thousand years art has changed significantly, but our perception of death and our reaction to people close to us dying has remained remarkably consistent. The artefacts relating to the rituals of death can be seen as a window into the lives of our ancestors who used art and objects to help them try and come to terms with death just as we do today. We can still relate to these objects and be moved by them because the feelings which inspired their creation haven't changed."*

Julian Stair.

Stair has selected around thirty objects from the archaeology collections of York Museums Trust. They range from an Egyptian canopic jar to a variety of ceramic vessels including examples from Neolithic, Bronze Age, Roman, Anglian, medieval and post-medieval periods. All have been used to contain human remains.

The installation also contains examples of Stair's own practice, showing his thoughtful and sensitive interpretation of funerary ware. His ceramic pieces range in scale from domestic to monumental. He works with a subtle palette of greys, reds and whites in stoneware, porcelain and brick clay.



Roman Head Pot © York Museums Trust  
(Yorkshire Museum)

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## Julian Stair Lecture

sponsored by the Friends of York Art Gallery and the Northern Potters Association

15 June

2.00pm-3.00pm,

Tempest Anderson Hall, Yorkshire Museum

Julian Stair will give an illustrated lecture about his installation at York St Marys Church, his working practice and inspiration.

Tea and coffee provided. Tickets cost £7 for Friends of York Art Gallery members, £8 for non-members.

Members of the Northern Potters Association have free entry and should email

[helen.walsh@ymt.org.uk](mailto:helen.walsh@ymt.org.uk) to reserve a place.

Non-members of the NPA should book tickets by sending a cheque made payable to *Friends of York Art Gallery* and a stamped addressed envelope to: Mrs Susan Parker, 29 St Paul's Square, York, YO2 44B.

## Funded PhD Studentship opportunity

### Funded PhD Studentship opportunity at Manchester Metropolitan University

York Museums Trust has joined together with Manchester Metropolitan University to offer a funded research studentship working on York's collections of British studio ceramics -

Towards a new Ceramics Museology: contemporary ceramics, curatorial practice and museum culture.

**(REF: JA2013/4b)**

This studentship will benefit from unprecedented access to the York ceramic collections and proposes the 'embedding' of a PhD student at a time of strategic expansion within the ceramic collections of York Art Gallery. York Art Gallery is currently undertaking a major capital project (£8 million) to create increased permanent and temporary exhibition spaces for the collection and aims to establish York Art Gallery as the Centre for British Studio Ceramics. It is envisaged that the research will be practice-led, but the exact nature of this practice (i.e. curatorial, studio-based or digital) will remain open to interpretation by the applicant. Overall, its objectives are to: a) examine the relationship between contemporary ceramics and museum culture, with a focus on contemporary ceramic artists' interventions into museums and collections; b) explore how historic collections and archives have been (and might be) animated through a dialogue with contemporary practice; b) draw attention to the growing significance of the ceramic collections of York Museums trust, and contribute to a wider public and academic audience for the Centre of British Studio Ceramics.

Before applying contact Professor Jim Aulich on [J.Aulich@mmu.ac.uk](mailto:J.Aulich@mmu.ac.uk) or Dr Amanda Ravetz for further information and visit - [www.miriad.mmu.ac.uk/postgraduate/](http://www.miriad.mmu.ac.uk/postgraduate/) and [www2.mmu.ac.uk/research/studentships/](http://www2.mmu.ac.uk/research/studentships/)

Deadline for applications 31st May 2013.



### Henry Rothschild Memorial Bursary

The Shipley Art Gallery is delighted to announce a bursary of **£5,000** to be awarded to a **ceramic artist** between the ages of 25 and 35 who is living and working in the UK.

The award will give an emerging ceramic artist the opportunity to take time out of their current studio practice to enable them to pursue new creative directions and ways of working.

For further information and application details, please visit

[www.shipleyartgallery.org.uk](http://www.shipleyartgallery.org.uk)

Deadline for applications: Friday 26 July 2013.



## Advertising in NPA News

### Cost of advert for one issue:

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**(Cheques made out to NPA, sent to the editor)**

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York, YO42 4NH  
e: [npanews@btinternet.com](mailto:npanews@btinternet.com)

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## Potfest - New Exhibitor Opportunity - last chance to apply!

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](http://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. An image of Dan's new work appears on the cover of this issue.

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.



part of the 2012 NPA stand

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](mailto:barbara.wood99@btinternet.com), or phone 01759 318146 by 30 June. So far, 6 members have expressed interest this year. **Please don't miss your chance - you can only do it once! If you're thinking that next year you'll apply for your own stand, this is your opportunity to get some reaction from the public, and maybe some help with the finances for next year.**

\* 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.

## A Lasting Tribute - Steve Tootell



Steve at work

I wanted to share something very personal and lasting with your readers which started two years ago with the passing of American jazz icon Joe Lee Wilson (who I affectionately called “my big brother”).

<http://www.youtube.com/watch?v=o2YCXc6Kz3k>

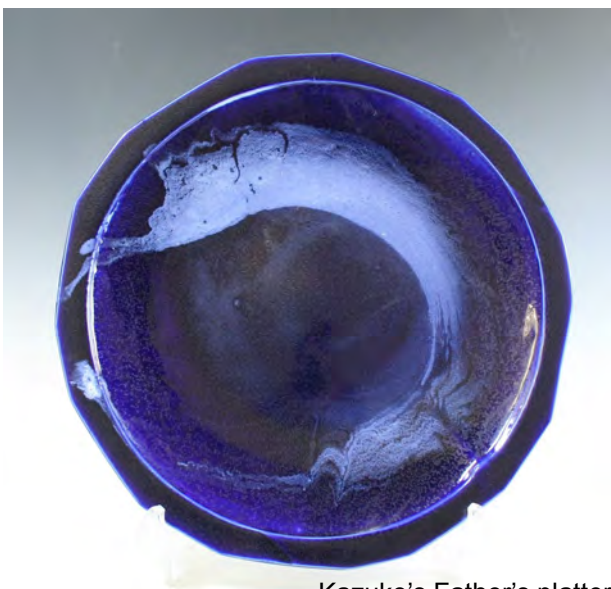
Joe Lee gave many jazz concerts and gospel workshops in Tokyo throughout his career. He was also very close to clay and spent many hours in my Tokyo workshop and even brought clay from his family farm in Oklahoma which he used to produce birdlike sculptures inspired by his Creek Indian heritage. Joe Lee spent one of the last week’s of his life attending the Kusakabe Masakazu smokeless kiln building workshop at Brookhouse Pottery in Denbigh. I was

honored to be asked to produce Joe’s urn for his funeral in Brighton and after long conversations with his wife and daughter Jill and Naima we decided to give Joe a lasting tribute in the form of a Steve Tootell pot glazed with a Joe Lee Wilson ash glaze.

[http://www.youtube.com/watch?v=h9\\_ckuuSe14](http://www.youtube.com/watch?v=h9_ckuuSe14)

We were all thrilled with the results. The pots made with great love and affection by me now take pride of place in their respective homes now in Paris and Hollywood. Word of this type of work spread through my Tokyo community and I was asked by other friends to pay similar tributes to their loved ones using the same technique.

I use a Japanese “ruri” cobalt base glaze and overlay the cremated ash mixed with a Japanese hagi recipe. The pieces are fired to 1220 centigrade in an electric kiln.



Kazuko’s Father’s platter



Joe Lee tribute bowl

Last year my step-father passed away. It was a difficult time but I am happy to say that all the family now each treasure a Tootell tea bowl with “Bill” ash glaze in lasting memory.

I am sure this may seem a macabre “undertaking” to many but I can honestly say that the sheer delight and pleasure this action has brought to many people who have suffered loss is unquestionable.

[stevetootell.org](http://stevetootell.org)

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## The Snow, the Cold and New Work - Pollie and Garry Uttley

It may have something to do with the cold weather this winter but as a result our new work is getting more colourful as an antidote.

It will be good to introduce it to a waiting public at the first of our 2013 shows, at CLAY2DAY in Holland at the end of April. This may be our first market but not our first outing of the year as we were very pleased to be included in the 'Journeys' exhibition in the Reghed Gallery in Cumbria, so superbly curated by Geoff and Chris Cox. The gallery at Reghed is a wonderful space, and Geoff and Chris made a superb job of the overall display, quite a nice change from having to display a small selection of our work on a market stall!

Another interesting venture was to be commissioned by Leicester City Museum [along with other artists] to produce some 'tactile' ceramic pieces to help stimulate the minds of patients suffering from Alzheimer's disease. The work was still inspired by our Indian theme, as a sizeable proportion of the population in and around Leicester are of Asian origin. The Leicester museum service has a fascinating collection of art works commissioned from artists in different disciplines from across the UK.



Our first UK market will be at Poffest in the Peak in Bakewell, Derbyshire from 10 to 12 May. So, on home turf for us. Anyone planning to visit this show should check out Louise & David Salsbury's stand, who this year are including the sale of plates donated by various potters to raise money for Cancer research. 'Cake on a Plate'..... buy the cake, the plate comes free!

[Hence the reason some of our images have cakes on them, made to be included in the sale]

If you can't make Bakewell then on Sunday 9<sup>th</sup> May David and Louise will be at 'Ceramics in Charnwood' in

Loughborough market square [LE11 3EB]. Please see their facebook page for more information.

OK..... so, back to the studio and stoke up the wood burner!!



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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](mailto: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](mailto:geoff@gproudlock.plus.com)  
Tel: 01325 353445



We had a busy time preparing for and setting up 'Out of the Earth 2013' in Crook Hall Gardens. There are 10 exhibitors this year and over 100 ceramic pieces in the exhibition. The private view on Sunday evening was most enjoyable - and it didn't rain!

Our Photographic Educational Day in March was well subscribed and was a great success - see Annett Cole's report and some photographs from the event

### East

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



Just before I wrote this report I sent out a request from James Hazlewood regarding his project to revise and update the current second edition of the British Studio Potters Marks for Bloomsbury publishing.

This is an opportunity for everybody who makes in clay and uses a mark of any kind to identify their work. There are no costs involved so if you wish to be included and have not done so please contact James for more information at [studiopotterymarksbook@gmail.com](mailto:studiopotterymarksbook@gmail.com).

I also recently sent out an invite for anyone interested in showing at Ceramics at the Mill. NPA West member Julie Miles has organised this show as part of Craft and Design Month. If you are free over the weekend and fancy a trip over its in the pretty town of Barrowford at Higherford Mill, Gisburn Road with the preview (including wine and nibbles) on Friday 10<sup>th</sup> May 6.30 – 8.30 p.m.

It's always interesting to get an insight into the working environments of other makers.

I hope everyone is keeping busy in clay - don't forget to keep in touch and pass on your news etc.

### South East

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



May is a busy month for many members in our area. Several are involved in the Open Studio event in and around Sheffield - 4,5,6 and 11,12 May. Many are at Potfest in the Peak at Bakewell - 10, 11 and 12 May, and some are involved in Notts Open Studios 18, 19 and 25,26 May and through into June.

Good luck to everyone. If you are not exhibiting please come and see us!

## South West

Co-ordinator: Clive Weake  
Email: [clive.weake@gmail.com](mailto:clive.weake@gmail.com)  
Tel: 01625 536388



Seven of us will be exhibiting at the Old Parsonage, Didsbury, Manchester, from 8 to 16 June - [www.didsburyparsonage-trust.org.uk](http://www.didsburyparsonage-trust.org.uk)  
The exhibition will be open from 10am to 5.30 every day.

Our next meeting will be at Pat Amie's studios on the morning of Thursday, 27 June. Just on the north side of Congleton - Home Farm, Hulme Walfield, Congleton, CW12 2JJ  
Exact times and directions will be sent out closer to the date.

## West

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



Thank you to all members for attending our meetings. The last meeting at the Bitter Suite pub, Preston on Tuesday 12<sup>th</sup> March was our largest turnout yet with over 20 members. Future events and exhibitions were discussed where members are involved, details below:

April 26<sup>th</sup>-28<sup>th</sup> - Kilns and Canvas, Contemporary Arts Market, Whitewell Social Hall

May 10<sup>th</sup>-12<sup>th</sup> - Ceramics at the Mill, Higherford Mill, Barrowford

June 4<sup>th</sup>-23<sup>rd</sup> (Private view 4th June)  
Diversity in Clay - Lytham Heritage Centre, Lytham

The meeting closed with members showing their inventive ceramic work based on the theme 'St. Patrick's Day'.

### Next Meeting – Tuesday 18<sup>th</sup> June

This meeting will be held at UCLAN, Preston to coincide with the Degree Shows where our student members' work will be exhibited. A short meeting followed by a tour of work on display.

UCLAN private view Friday 14<sup>th</sup> June.

The theme for the ceramic piece at this meeting is 'Armed Forces Day'.

## North West

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



The NPA-NW exhibition at Mae's Gallery finished next week. Some sales and lots of interest in the work. Hopefully, we can make this an annual event as it is a great exhibition space. It might be worth considering a Christmas exhibition there.

This, and many other things will be discussed at our next social on Wednesday, 1 May, 7pm, Boot & Shoe pub, Greystoke.

## Welcome To New Member

Stephan Aal

Leeds

West Yorkshire

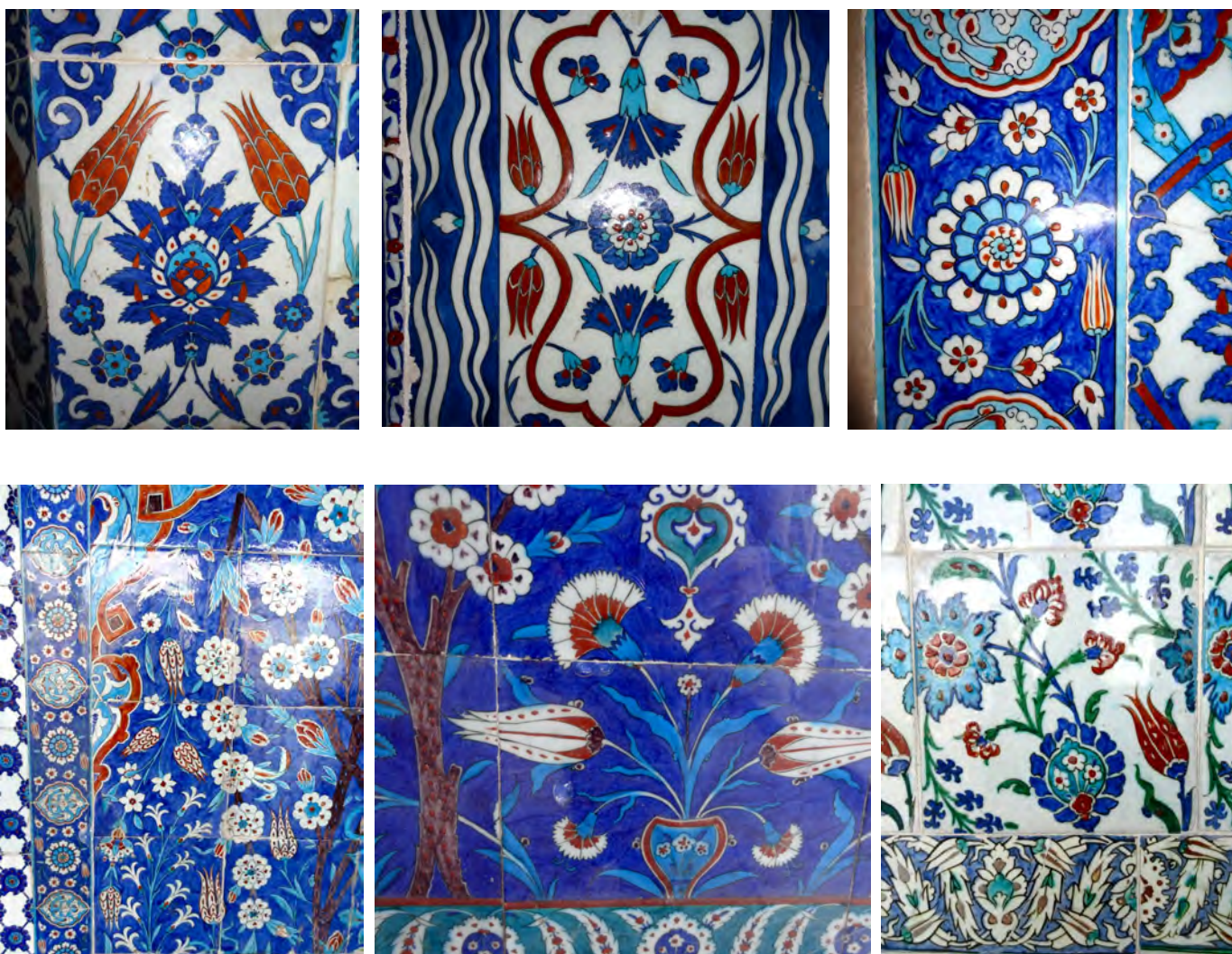
Only one new member this time - welcome, we look forward to seeing you and your work at future events.

---

## Iznik Tiles in Istanbul - Isabel K-J Denyer

On a recent holiday to Istanbul I became entranced by the sumptuous Iznik tiles from the Ottoman period in the various Mosques we visited and in particular, those that depict the tulip, so much a symbol for Turkey. I thought I would share some images with you.

The Rustem Pasha Mosque was built by Sinan the architect for Sulaiman in the mid 16<sup>th</sup> century. Its stunning tile panels around the Mihrab payer niche, and in fact pretty well all over the interior were particularly impressive. The style is flowing and elegant, depicting tulips, carnations, hyacinths and other flowers. It shows the development of underglaze painting over white slip, using vivid cobalt blues, manganese for the aubergine colour and copper and iron for the turquoise and greens. Armenian bole, a thick, iron-rich pigment also used as an underglaze, was introduced at this time; it gives a particularly brilliant red which stands out in relief and which enhances the colour spectrum enormously.



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Karin Hesseberg  
**Blimey! You can be seen from  
space in that hat!**

life size bust of Karin's partner,  
whose bright yellow running hat  
attracts comments from  
passers-by.



Karin's work has been accepted by the Society of Portrait Sculptors for their  
annual exhibition at The Gallery, Cork Street, London, 13 - 18 May