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members

# NPA NEWS

The magazine of the Northern Potters Association



November - December 2013

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



**In this issue:**

A Wind of Change, The 'Goat with Lady Rider', Portrait Sculpture....

## Editor's Comment

It's hard to believe that we're already into the final issue of the year - the clocks have gone back, the motorsport season has almost finished (? Just me, then) and there are lots of selling events and opportunities to make some final sales for the year.

The NPA exhibition at the new School House Gallery in York opens soon, and various members are involved in exhibitions throughout and beyond our geographical area. I hope, even if members are not participating themselves, they make the most of the chance to visit and support those who are.

At the time of writing, there are a couple of spaces available at the annual Tithe Barn event, in Poppleton, as 2 people have had to drop out. If you're interested in taking part, please contact Sue Wolfe (see page 9). This is always a well supported event and worth trying out to sell your seasonal wares!

Carolyn Corfield's work seems to be taking a different direction (page 8), due in large part to the influences of site and historical events. As she says, it can be refreshing to respond to outside events and locations, and stops us getting jaded!

Alex McErlain has his collector's hat on this time (page 10), sharing the excitement of watching a work develop through online postings, and wondering whether it will eventually take up residence in one's home (in Alex's case, I think it was always a case of 'which one', rather than 'if').

Lucy Oldroyd took part in NY Open Studios for the first time this year (page 18), and highlights many of the factors to consider, and the ultimate satisfaction to be gained from inviting the public into your home and studio. It can seem quite daunting, but is also very rewarding (although much cake can be consumed!).

Karin Hessenberg obviously enjoyed her stay at Solway Ceramics Centre for the portrait sculpture course (page 20), and it appears that the students produced some excellent work under her guidance. Karin's expertise and experience make her an ideal tutor on this topic, with much to offer, and the setting is idyllic (on a sunny day!).

### Cover :

**Carl Gray, 2 Vessels with lugs. Porcelaneous stoneware, fired in a gas and wood fuelled cross draft kiln. Soda glazed, large form approx. 30cm high**

The new exhibition at the Hepworth (no room for the full title) raises questions, but mostly includes lots of good pots - just go and look at the pots!

Barbara Wood

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## next issue

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

**by 30 December 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! Many members now embed files, and it makes my job much more time-consuming, so these are less likely to be included!

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.

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 - Sylvia Holmes

### Call for applications:

The application deadline for the NPA spring/summer 2014 exhibition at Turnstone Gallery is

**January 24th 2014.**

The exhibition will run from Saturday 26th April to Sunday 8th June 2014. If you would like to take part, please contact me for an application form via email [sylviaholmes.npa@gmail.com](mailto:sylviaholmes.npa@gmail.com)

All types of work are welcome apart from large outdoor/garden display pieces.

Turnstone is an extremely busy, attractive and well-lit gallery with an excellent reputation, selling a wide range of contemporary prints, paintings and ceramics. It's in Sandsend, on the seafront close to Whitby, and a very popular destination for both visitors and locals.

<http://www.turnstonegallery.net>

Please note that at the gallery owner's request this exhibition is open to all NPA members except those artists whose work is already regularly exhibited at Turnstone Gallery.

This is the last newsletter call for applications for this show, so don't delay, email for a form today before you forget!

### Shared stand(s) at Earth and Fire 2014:

The Earth and Fire team have decided they will be handling the entire selection process for the NPA shared stands in future. The main differences for NPA members is that each applicant must now pay a non-refundable administration fee of £10 in advance, and no feedback will be given to applicants after selection. The main benefit, a chance to show your work at Earth and Fire at a reduced rate of £95 for a third of a stand, remains the same. Applications can be made online; please visit the Earth and Fire website for more details.

<http://www.nottinghamshire.gov.uk/enjoying/artsandculture/arts/earth-and-fire/>

**Note the deadline for applications for Earth and Fire is 22nd November 2013**

### Northern Potters at the new School House Gallery:

All members are warmly invited to the preview of this NPA exhibition in which 28 of our members will be exhibiting. The preview is on **Friday November 15th from 6 till 8pm**. And if you can't make the preview, I hope you will show your support for the NPA by paying the exhibition a visit during its run. It's on from Friday 15th November till Saturday December 21st

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

Parking info: There is a pay and display car park opposite the gallery (Haymarket), and the gallery is an easy five minute walk from the shops in the town centre.

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## Potfest 2014 reminder - Chris & Geoff Cox

Application forms for Potfest 2014 went live on the website on 1 November

Next year's dates are:

Scotland June 6/7/8

Park July 25/26/27

Pens August 1/2/3

Spaces are allocated at the Pens strictly on a first come first served basis. The deadline for the Park is 24 December, with selection taking place over Christmas. Applications for Potfest Scotland are ongoing but after 1 January will incur a late booking fee.

[www.potfest.co.uk](http://www.potfest.co.uk)

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## Exhibition Opportunity, Water Street Gallery, Todmorden - 'Ceramic Vessels'

**Dates: Thursday 27 March - Sunday 27 April 2014**

Water Street Gallery would like to invite NPA members to exhibit works on the theme of **sculptural ceramic vessels**. The technical and expressive possibilities are wide reaching and gives scope to many and varied interpretations.

The **sculptural ceramic vessels** will be exhibited alongside fine art paintings and prints. The gallery is in the hub of Calderdale, close to Hebden Bridge and has a growing reputation for quality contemporary fine art and craft. Please let the gallery know of your interest and receive further information on selection process, dates and terms and conditions.

This will be an exhibition curated by the gallery.  
Please contact Rosemary Holcroft at [info@waterstreetgallery.co.uk](mailto:info@waterstreetgallery.co.uk) or phone 01706 839714.  
25 Water Street Todmorden OL14 5AB

[www.waterstreetgallery.co.uk](http://www.waterstreetgallery.co.uk)

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## Call for MAKERS - Janine Fishwick

I am looking for professional British craftspeople who produce unique, contemporary products for interiors and would like to showcase them in Manchester Art Gallery Shop.

Manchester Art Gallery is the vibrant art gallery at the heart of this culturally rich city. The shop is near the entrance and difficult to avoid and is attractive and busy (the gallery gets over 400,000 visitors a year). The Gallery have asked me to utilise approximately 20 square metres of floor space in order to showcase MAKERS work.

MAKERS is a brand of the finest quality, hand-made, contemporary design for interiors produced by professional craftspeople working in Britain. You will see from the website that there is already a strong contingent of MAKERS who produce ceramics, glassware, textiles, metalware, lighting, furniture etc and prices range from £10 (1 glass coaster) to £4,000 (large wall mirror).

Information and contact details are displayed next to the work of each maker and I do not take any commission on any work that arises as a result of your inclusion in the display. Gallery commission is dependent on a few factors but is normally double the wholesale price; this money goes on VAT, curating, space, security, sales staff, packing, point of sale information and marketing.

You are responsible for delivery of the work and pick up of any pieces that have not sold but while it is in the gallery we are responsible for its careful handling and secure storage.

If you think this is something you would like to be involved with please supply me with your contact details, website, images and any other information you feel is relevant to give an accurate picture of yourself and your work. Space is limited but I will choose quality work that fits in to the collection and is suitable for the particular 'theme' which changes every 2 - 3 months.

Janine Fishwick - MAKERS  
[www.contemporarymakers.com](http://www.contemporarymakers.com)  
077 9187 6907



## Northern Potters at the new School House Gallery

A selling exhibition of selected work by members of the Northern Potters Association



Peaseholme Green  
York, YO1 7PW

[www.schoolhousegallery.co.uk](http://www.schoolhousegallery.co.uk)

preview Friday 15 November, 6pm - 8pm  
exhibition runs 15 November to 21 December  
open 10am - 5pm, Tuesday - Saturday

participating artists:

alan ball debbie barber adrian bates steve booton  
katie braida alison brayshaw dianne cross isabel denyer  
jenny eaton bob emmet james faulkner  
michelle freemantleeryl fryer helen graham  
sylvia holmes lis holt ian howie lynne hutchinson  
margaret lawrenson jan lewis-eccleston charlotte morrison  
jenny morten eric moss john slade pollie uttley garry uttley  
anna whitehouse brenda wright david wright



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

## Four Rooms Item Appeal

We have been approached by a researcher from television production company Boundless Productions regarding a Channel 4 tv programme - Four Rooms, in which members of the public attempt to sell extraordinary items, whether antiques, art or memorabilia to 4 of the UK's top buyers and dealers.

In addition to the more generic brief, they are looking to source items for the show of special exclusivity and value, and are particularly keen to source some outstanding ceramic work for the next series.

If you think you would be interested in putting some work forward (or trying to sell some work you already own), please contact Adam Hollingworth - [adam.hollingworth@boundlessproductions.tv](mailto:adam.hollingworth@boundlessproductions.tv)

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## Diary

8 - 10 November	<b>Handmade in Britain</b> , Chelsea Old Town Hall, Kings Road, London, includes NPA member David Worsley
14 November - 12 December	<b>NPA-SW exhibition</b> , Altrincham College of Art. Preview 14 November, 6.30pm - 8.30pm
14 November - 9 January	<b>NPA-NW Christmas exhibition</b> , Mae's Gallery & Tearooms, Uldale, Cumbria. Preview 14 November, 6pm - 8pm
15 November - 21 December	<b>Northern Potters at the new School House Gallery</b> , a selling exhibition of selected work by 28 NPA members, new School House Gallery, York
15 November	Open Studios - Persistence Works, Yorkshire Artspace, Sheffield (evening)
16 November	Open Studios - Persistence Works, Exchange Place and Manor Oaks, all Sheffield, open Saturday 16 Nov 11am - 5pm
20 - 25 November	<b>From the Heart of the Kiln</b> , Thoresby Gallery, Thoresby Estate, Notts, NG22 9EP - NPA-SE exhibition with 'meet the artists' 24 Nov, 2 - 5pm
21 November	<b>Henry Rothschild Memorial Lecture</b> given by Elspeth Owen, Shipley Art Gallery, see page 24
22 November	Deadline for <b>Earth &amp; Fire</b> applications
until 23 November	<b>Out of Yorkshire</b> - selling exhibition of mixed art media at Dales Countryside Museum, Hawes, DL8 3NT including NPA members Annette Cole and Carol Metcalfe, who will be there for the final weekend
23 - 24 November	Tithe Barn, Poppleton, <b>NPA-E selling event</b> - see page 9
26 November	<b>Glazing and Firing</b> course, Potclays - potclays.co.uk
27 November	<b>Electric kilns</b> : operation, control & maintenance, Potclays - potclays.co.uk
7 - 8 December	<b>Crafts for Christmas</b> - an exhibition and selling event at Fountains Hall, Fountains Abbey. Includes NPA member Julie Butterworth
20 - 21 December	Selling event - St Michael le Belfry, York
24 January 2014	Deadline for applications for NPA selected exhibition at Turnstone Gallery, Sandsend
until 31 March	<b>Track Across Time</b> , exhibition by Cluster Contemporary Art at Darlington Railway Museum, DL3 6ST. New work by NPA member Carolyn Corfield

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

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## A Wind of Change - Carolyn Corfield

For some years now my ceramic sculpture could be generally described as a 'celebration of the female form' with the odd male thrown in for good measure when commissioned or should the fancy take me. However, of late a wind of change has blown over my work arising from involvement with events and exhibitions which link the art to a venue, its history and ethos. I have actually found participating in such events a liberating experience.

My latest exhibition with a group of like minded souls, namely members of Cluster Contemporary Arts, is 'Track Across Time'. Originally conceived to reflect the heritage ethos of the NRM for display within 'Locomotion' Railway Museum, Shildon 2012, it has now been much extended in concept for a current showing within 'Head of Steam', Darlington. Significant anniversary and commemorative events taking place during 2013 and 2014 presented the opportunity to further connect with the public on both a local and national level.

For myself it has all become rather personal. I live in Darlington, the two events I mention being the 150<sup>th</sup> Anniversary of North Road Railway Workshops and the outbreak of the 1<sup>st</sup> World War. Through my grandfather I have a direct connection to both.

Setting aside the 'flower of womanhood' (see image 1 'Antipodean'), in relation to the 1<sup>st</sup> World War I find myself now focused on the wasted 'flower of youth' from all sides during this conflict. English and German text on several pieces aims to convey a non partisan approach which essentially dwells on the senseless destruction and losses incurred from 1914 – 1918.

In terms of my clay sculpture, where once a split or crack during the construction or drying period was an issue, I now take pleasure in further developing such happy accidents which are almost on a par with the excitement experienced in the serendipity of glaze results from a raku firing. Some of my pieces developed in this way even give a nod to the art of Fragmentation. Creating glazed finishes to emulate the encrustation of rusted metal involves several firings and waiting to open the kiln to check the results can be tantalizing.

Currently, I find myself hooked on archive War footage on Yesterday TV seeking to observe 'the aesthetics of destruction' in the remains of twisted, broken metal. The lone figure of 'Echo's Edge' (see image 2) sits upon such remains, symbolizing the battle for 'No Man's Land', the physical and emotional losses incurred and subsequent grieving. This aspect of the 'Track Across Time' display features eight of my sculptures and combines with documentation and WW1 memorabilia to portray the personal poignancy of war. Documentation on display relates to two differing outcomes, one the story of my grandfather's courtship conducted from the Front via 'censored' postcards to my grandmother. These mostly feature photographs of war torn France – very romantic! Happily he survived. The other, a Darlington teacher whose letters from the trenches ends with War Office notification of his death to a young wife, which refers obliquely to "... a place in France..".

image 1



image 2



An element in my contribution to the Railway aspect for this event, a clock sculpture entitled 'Time Rules' (image 3), acknowledges the original Darlington Workshop clock, a feature which remains on site in North Road, now attached to a supermarket's outer wall. Frozen at 11 'clock this piece recognises those railwaymen, who, notwithstanding the priority given to railway work, chose to serve their country at the forefront of conflict and made the ultimate sacrifice.



image 3

Track Across Time 16 October 2013 – 31 March 2014

Head of Steam, Darlington DL3 6ST 11a.m. - 3.30p.m. Wed-Sun



#### THE PENNINE POTTERY FOR SALE.

Pottery with extensive work- shops run successfully as cafe gift-shop and pottery. A successful retail outlet for the last 20 years; plus a house with extension: 4 bedrooms, 3 bathrooms. Set in 3/4 acre of the North Pennines c.3miles North West of Alston on A 686. £330,000. For more details telephone 01434 382157 or E mail [lascalles857@btinternet.com](mailto:lascalles857@btinternet.com)

#### Tithe Barn Poppleton selling event

This year the annual pre-Christmas ceramic selling event and exhibition, organised by Hazel Anderson and Sue Wolfe will be held at Tithe Barn in Poppleton on Saturday, 23 November and Sunday, 24 November 2013. If you are interested please send an email to Sue Wolfe at [camcot@tiscali.co.uk](mailto:camcot@tiscali.co.uk) to confirm. Please note places are limited to 11 participants. The details are as follows:

##### Venue:

Tithe Barn, Church Lane, Nether Poppleton, York

Dates: Saturday, 23 and Sunday, 24 November, 2013

Times: Saturday: 10 am – 5 pm  
Sunday: 10 am – 4:30 pm

Cost: Approximately £35 for 2 days (Exact costs will be determined by number of participants)

Consideration will be given to one day's attendance depending on the number of applicants.

**Note:** Your work can be kept at Tithe Barn over Saturday night.

Tables: 1 Table per exhibitor; approximate size of table - 6 ft x 4 ft

## The 'Goat with Lady Rider' - Alex McErlain

Like many collectors, my wife and I have become familiar with trading pots on the internet and have occasionally taken a chance by buying something only seen on screen, sometimes to be thrilled on arrival, sometimes disappointed. Recently we acquired a piece of work by Susan Halls which took us into a new way of internet buying that was intriguing, exciting and ultimately rewarding.

Sue Halls has lived in America for some years and it is not so easy to see her work in the UK. Occasionally, when she makes one of her periodic visits to the UK, she brings a piece across for us to buy. Sometimes she has shipped a piece that we have perused on line. This summer she was invited to participate in 'Spirited Creatures', a three week symposium at the International Ceramics Studio, Kecskemet, Hungary. To help her with this trip we took a chance and made a commitment to acquire a piece before she had even left the States. What followed was an entirely new experience for us as we followed her journey via a diary of her stay, posted on facebook.

Sue Halls has a particular way of working in which a theme gets triggered, often by chance encounter. By following this line of enquiry she will become engrossed in the development of an idea until another encounter brings a change of direction. We followed Sue's progress which was marked by assorted trips in the locality. She posted photographs of local dogs, of buildings and of fruit and vegetables in the marketplace. On one market visit she saw a lady selling cheese with a photograph of a goat pinned up to her stall. She wanted to ask the stallholder, Katarina, if this meant she had a goat, or if it was simply indicating the origin of the cheese but no English was spoken. Sue duly returned with a piece of paper posing her question in Hungarian. Eventually transport was arranged to Katarina's farm and Sue discovered chickens, dogs, cats and a large herd of goats. She began to make drawings and Katarina was fascinated.

Halls normally interrogates her subject through drawings before eventually moving into clay so we guessed what may be coming next. Goat drawings began to appear on the facebook site but we knew it may be a while before any clay versions appeared and had to be patient. One day, an image of 'work in progress' in the studio

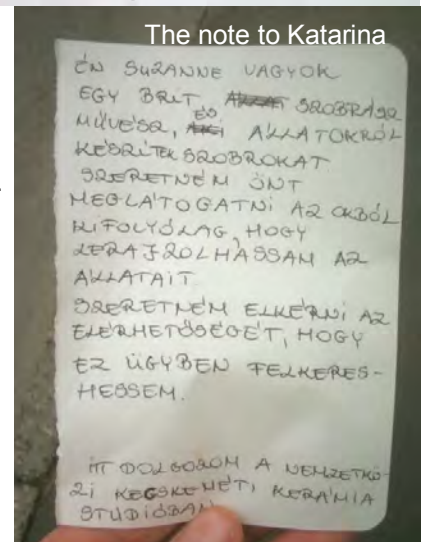


Goat sketches

was posted which featured a goat being modelled with the sketchbook in the background. Later another studio image revealed two goats being made, one with a rider. Now we haven't got a piece with a rider and we always wished we had, so the thought of having a goat with a rider was extremely enticing. We watched the site daily and whilst there were interesting trips to town featuring cake stalls it was a while before an image of pieces awaiting firing appeared, this time comprising a goat and a boar. The boar looked very promising but we think we own the definitive version of this genre so we were still looking out for goats. At last an image of a 'goat with rider' being fired was posted and we began to hope this may become ours. Towards the end of her residency Sue posted images of all her finished pieces including a rather grey, smoke fired rabbit,



Goat with Lady Rider



The note to Katarina

a boar and several goats, some of them glazed. One white glazed version really appealed as did one in green. News that the Ceramics Centre had first dibs on three pieces did not go down well but eventually we had images from which to select and this included several goats and the 'goat with a lady rider'. Oh dear, decision time, we couldn't afford more than one and Sue couldn't transport them all so a decision had to be made.

Eventually the 'goat with lady rider' was packed into a small case for a risky ride with Ryanair to Manchester Airport where we met in the arrivals lounge and finally unwrapped the piece. It is 11 inches high, composed entirely of thrown and manipulated parts, coated in places with a thin orange coloured colloidal slip and raku fired. Typically it has that fresh, playful, evidence of making that so characterises her work. Pleasure is derived from holding the piece and recognising the process of making and at the same time seeing the anatomical observation that has resulted in an accurate feel of 'goatness' translated into clay.

In conversation she told me that on the last day she had gone back to see Katarina and taken her a raku fired goat as a gift. Although she expressed great thanks Sue did wonder what the lady really had made of it. Perhaps she thought it a bit roughly finished or that Sue wasn't really very good at goats. I thought it a fitting tribute and hope that Katarina appreciates it as much as we love our latest acquisition.



Although this experience was new to us, I am aware of other artists posting work in progress as a taster for an exhibition. It has given me ideas for future curatorial projects and we would happily repeat the experience with an artist whose work we really know well.



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## Matthew Darbyshire and the W A Ismay Collection

The Hepworth, Wakefield  
in association with York Museums Trust

**12 October 2013 – 26 January 2014**

This fascinating project brings together one of Britain's most exciting contemporary artists, Matthew Darbyshire, with one of the world's most significant assemblages of post-war studio pottery, the W.A. Ismay Collection.

Librarian and collector William Alfred Ismay (1910 -2001) lived in Wakefield his whole life. From 1955 he began to collect pieces by some of the most renowned makers of studio pottery from Hans Coper and Shoji Hamada to works by local Yorkshire potters, Barbara Cass and Joan Hotchin, alongside lesser known ceramicists.



His extraordinary collection of 3,600 items, by 500 makers, covered all the available surfaces of his small terraced house in Wakefield. This extraordinary collection offers an insight into the compulsive and systematic habits and protocols of a unique and unusual collector. Taking the architectural footprint of Ismay's house, examples of the collector's domestic furniture and contemporary white goods, Matthew Darbyshire (b.1977 in Cambridge, UK) will reframe the WA Ismay Collection at The Hepworth Wakefield.

The David Chipperfield designed gallery space becomes the container for Darbyshire's uncanny new installation that will combine the 'ghost' of a terraced house and its myriad ceramic inhabitants alongside the diluted modernism of cheap, white consumer goods. By re-contextualising the collection, Darbyshire raises questions and debates on issues of taste, fashion, availability and value in today's consumer society.

Matthew Darbyshire said: *"The exhibition aims to look at Ismay's allegiance to the principles of the Arts and Crafts movement and how his approach to collecting was akin to beliefs of the movements' founder, William Morris - his preference for traditional techniques, the equilibrium he strived for between art and utility, and the importance he placed on the inanimate pot capturing the inner spirit of its maker."*

*"By positioning mass produced consumer white goods amongst Ismay's collection of earthy studio pots I will provide the two extremes of the argument and allow the viewer to decide, hopefully without bias, which approach best achieves the necessary degree of aesthetic and functional merit. The Hepworth Wakefield offers the absolute container for the installation, with the contemporary design of the gallery spaces helping to elevate the formal qualities of the white goods, enabling the viewer to see beyond the negative connotations associated with their mass creation."*

He added: *"I enjoy working with historical collections. The W.A Ismay Collection has been wonderful to work with and since becoming acquainted with it, I have become fascinated by the man himself and amazed as to how this wonderful and unique collection was amassed in such a small space and with such a devoted spirit"*.

Bequeathed to the Yorkshire Museum, also now managed by York Museums Trust (YMT) since 2001, Ismay was eager that the collection should remain in the region. The exhibition has been developed in collaboration with YMT who are generously lending 700 pots from the W.A. Ismay Collection while York Art Gallery is closed until Easter 2015, during its £8 million major redevelopment project.

Helen Walsh, curator of the studio ceramics collections at York Art Gallery has been working on her PhD on the WA Ismay collection since 2008. Using her research, she has devised a selection process for the ceramics included in the exhibition following Ismay's way of classifying his collection. Ismay felt a potter proved to be good if he had collected their work into double figures and that they only achieved true greatness if the number of

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works in his collection exceeded thirty. The resulting list of *top potters* is, of course, not a true reflection of choice by Ismay as he was restricted by cost and access to work. However, it is one way of ordering such an enormous collection and enabling us to show work by all the potters collected. This ensures that every potter in his collection is represented in the installation (Ismay successfully collected myriad potters from A-Z with the exception of the troublesome X).

There was a deeply social aspect to Ismay's method of collecting. Although a solitary man, he devoted his life and income to ceramics and developed close ties and decades-long relationships with the artists he supported. He often purchased from potters at the beginning of their career hoping to foster and support their development. These emotional attachments combined with his systematic approach to collecting resulted in a non-hierarchical attitude. Ismay made no distinction between the more valuable ceramics from well-known makers, such as Bernard Leach and Lucie Rie, and the pots that had little or no commercial value.

Also available as part of the exhibition and online are a series of six filmed interviews with people who knew Bill Ismay and first hand experience of visiting his collection in his home in Wakefield. Amongst the interviewees are Jim Malone, who was the potter Bill collected the most pots by, and Alan Firth, a fellow collector. Helen Walsh has also written an illustrated essay about Bill Ismay which can be downloaded from the Hepworth's website.

Visitors can enjoy free admission to the exhibitions and displays. For full details of The Hepworth Wakefield's autumn/winter programme including events and activities please visit the website [www.hepworthwakefield.org](http://www.hepworthwakefield.org) or call 01924 247360.

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## Ismay 10 - Darbyshire 2 (Hepworth 6) - Barbara Wood

Having seen the exhibition this week, I am rather disappointed that it is not just a straight display of pots from the Ismay collection, which surely deserve to be seen in this wonderful space. There were many visitors in the gallery, but from observation, they were all trying to get a better look at the pots, rather than contemplating any added meaning from the juxtaposition of cheap, mass produced white goods in and among hand made studio pottery.

The floor space idea was interesting, giving some indication of how the house must have looked when it was filled with even more pots than are displayed here (the images taken when the house was still occupied, as shown in the 6 filmed interviews, do that better), but this interpretation has been seen before, so not an original concept.

Identifying individual pots was very difficult. Although a card index by potter was present, one had to know the potter to be able to find the right card! I suspect this was the best option available when the exact location of each ceramic piece was not designed in advance.

I admit I was biased before my visit by the fact that Matthew Darbyshire had been given top billing, above Bill Ismay, when I believe that most effort and thought was contributed by Ismay. That said, it was an opportunity for a substantial number of pots from the collection to be shown in an excellent and prestigious space, and will certainly attract many visitors. Until York Art Gallery re-opens in 2015, those opportunities may be scarce, so thanks to the Hepworth for providing the gallery, I just wish they hadn't felt the need to headline the show with an 'exciting contemporary artist'!

The filmed interviews were all worth watching, but the layout allowed only 2 people to sit comfortably to watch at a time - perhaps chairs could have been placed behind the bench, or even put the screen central to the bench? Inclusion of a few handling pots from York was a good idea. People still looked around surreptitiously before picking them up though, as if seeking reassurance that it really was ok to handle them in an environment full of 'do not touch' signs.

All in all, a great collection of pots, and well worth a visit or two for the potaholic.

## Members' Gallery

Please let me have images of your latest work for inclusion in the Members' Gallery - Ed



- 1 Carolyn Corfield, **Stephenson Bowl**, handbuilt, see page 8
- 2 Jim Slicer, **Guapo Teacup**
- 3 Kath Bonson, **'Lie of the Land' Piece**, stoneware with screen printed images, black clay slip relief and textural glazing
- 4 Steve Booton, **Lidded Pot**, thrown and faceted vessel, gas and wood fired



5



6



7



8

5 Gus Wright, Table Lamp  
6 Jim Simpson, Vegetable Tagine! Yummy!  
7 Rene Cryer, Freeform dishes  
8 Alan Ball, Lidded Vessel, shadow raku decoration

## Welcome To New Members

Sally Duggan	Wigan	Lancashire
Lisa Fascione	Wakefield	West Yorkshire
Amanda Fenner	Dewsbury	West Yorkshire
Jayne Mann	Great Southen	Cumbria

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

### Track Across Time - 15 October - 31 March

An exhibition by Cluster Contemporary Art at Darlington Railway Museum, DL3 6ST.  
Includes new work by NPA member Carolyn Corfield

### Crafts for Christmas, Saturday 7th & Sunday 8th December

An exhibition & selling event by Julie Butterworth, at Fountains Hall, Fountains Abbey Estate.  
Ceramics, Jewellery, Cards & Textiles. (Normal N.T. admission charges apply)



**Out of Yorkshire**  
16 October – 23 November

A selling exhibition of evocative artworks, textiles, ceramics and glass by artists linked with Yorkshire  
Sunday afternoon 20 October – Meet the Artists

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### Christmas decorations ... Bowls ... Plates **Pots in Poppleton**



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Vases ... Ceramic jewellery ... Jugs ... Sculptures

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Nether Poppleton, York, YO26 6LF**

Saturday 23 November 2013 - 10am to 5pm  
Sunday 24 November 2013 - 10am to 4.30pm

## Business Skills Training - The Design Trust

The NPA committee have recently been looking at ways to support members in learning essential business skills and I have recently taken advantage of the (mostly free) services offered by The Design Trust. I invited Patricia van den Akker, the director of the Trust, to write a bit about what they offer. I would encourage all our members to explore the Trust's website. I certainly have found the Trust to be extremely helpful and useful. The free online 'webinars' (web seminars) are particularly good. I would welcome any feedback you may wish to give.

Alan Birchall, Treasurer

The Design Trust was set up by journalist Peta Levi MBE nearly 20 years ago as a charity to support designer makers with their business skills. Peta also set up the New Designers exhibition in London for recent graduates. Patricia van den Akker took The Design Trust over from London Met University two years ago, and she is creating an online business school for designers and makers.

The Design Trust is a one-stop shop offering a wide range but hand-picked selection of practical creative business advice, training and resources for designers, makers and other creative visual sole traders and freelancers, across the UK and overseas. The Design Trust helps people to start, run and grow their own design and crafts businesses, through:

\* over 100 blog posts on strategy, planning, marketing, selling and managing on the website:

[www.thedesigntrust.co.uk](http://www.thedesigntrust.co.uk)

\* a regular free newsletter with selected business training, opportunities and useful information. You can sign up at: <http://www.thedesigntrust.co.uk/the-design-trust-free-news-update/>

\* a popular ebook: 'The Design Trust Guide to Start & Run a Successful Craft Business' - 62 pages with practical info and resources, as well as worksheets and big questions to start creating your own craft business: <http://www.thedesigntrust.co.uk/the-design-trust-guide-to-start-run-a-successful-craft-business/>

\* an intensive 6-week marketing course with online training and individual & group coaching: The Design Trust Get Clients Now coaching programme. The next programme starts at the end of January: <http://www.thedesigntrust.co.uk/the-design-trust-get-clients-now-coaching-programme-for-designers-and-makers/>

The Design Trust is currently offering a series of free webinars for creative businesses in partnership with the British Library. For more info and to register go to: <http://www.thedesigntrust.co.uk/british-library-webinar-creating-your-brand-and-choosing-a-business-name/>

*Although Alan has had a positive outcome from using The Design Trust, NPA is not recommending it as being any better or worse than similar organisations which may offer alternative training opportunities - Ed*

### 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)

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## North Yorkshire Open Studios - Lucy Oldroyd

June 2013

In early December 2012 I opened an e-mail and found my application had been successful for the North Yorkshire Open Studios 2013. As it was my fourth entry attempt, I was well chuffed !

Since graduating in 2010 my ceramic 'shell' series of sculptural work had changed and refined in concept. The evolving of shape and glaze had moved from gritty black, chunky shells shapes, through to organic free form pieces using crank stoneware clays. The influence of flora and the sea-shore then led me to use fine porcelain clays and glazes in soft duck egg blues, coral, shell pink and spring green tones.

I began initial organisation, considered display ideas, checked my insurance was adequate, and took advice from friends who are North Yorkshire Open Studio 'old hands'. From winter and into spring my porcelain shell pot making continued apace, and in April and May the kiln was hardly cool with firings and the stock steadily grew.

Above all else, spreading the word about the Open Studios became a strong focus as I went about my day. As I have lots of family and friends in West Yorkshire, many had not heard of the event, with some folk incredulous and intrigued with the idea of being allowed into peoples studios.

Deciding how to display my work was helped by the experience of my ceramics in Harrogate college and Northern Potters Association exhibitions, and the British Craft Trade Fair.

It was fun to move pots around for the best light and contrast and I made sure I had a flow from entrance hall (information and packing area), through to a main display area, then out through another door into the garden for teas, and then through to my studio.

As the first visitors arrived I was struck with a great positivity, as people talked of the artists and makers they had seen, and where they were going next. The newbies to Open Studios seemed the keenest, determined to visit as many as they could in a day.

One lady exclaiming 'why didn't I know about this sooner', as if she was late to a good party! I found it essential to have support from a friend and family, as at busy times I was greeting, talking about my ceramics, sometimes making a sale, then asking folk to fill in the open studios info and possibly make a comment in the visitors book. Some people wanted a quick scan at work and then away, and others chose to look at the ceramics and studio have a cuppa and leisurely chat and then consider buying.

I especially loved talking to students who are new to clay, and were looking at my converted garage with keen interest. Explaining how I started out, how the studio was created, and being able to show methods of sculpting and clay making was very gratifying. To share and give advice and encouragement, in the way I had received information years ago, was a bonus to the Open Studios day. Some folk who are starting out and





immersing themselves in the world of clay relish the thought of their own kiln and workspace, and it is wonderful to see their excitement.

It is always interesting to see how people receive my new work, as it enlightens, and usually reveals an honest response. I had one chap who arrived with the words, 'she believes her work to be unique', and this brusque fellow turned out to be a potter who had strong opinions on ceramic courses in various towns, but he certainly softened his tone after relaxing, and he stayed a while. 'Fascinating', 'Marvellously unique', 'Beautiful and interesting work', 'Innovative and charming ceramics', were some of the comments in the visitors book. Two sets of Australian visitors both bought work, with one couple carrying my pottery on to Italy and France before returning home!

There was a moment towards the end of each open day when a friend or visitor stays on, and a lovely winding down process ensues. At the end of day one I felt relief, and at the end of days 2, 3 and 4 a good positivity, which was tempered by tiredness with talking so much.

Above all else, the feedback was very good, and it was evident people really appreciate the uniqueness of the open studios event.

I found the visitors are often in awe of the artists and makers. They are respectful and admiring, with the view that we show courage in creating and enriching art and craft culture in Yorkshire.



A thoroughly cheering and optimistic experience!



## Portrait Sculpture at Solway Ceramics Centre - Karin Hessenberg

Last April, Coralin and Ray Pearson who run the Solway Ceramics Centre in Cumbria, asked me to come and teach a Portrait Sculpture course for five days in July. Ray Pearson is a potter and he set up the Solway Ceramics Centre running classes throughout the year. The Centre also runs summer courses with guest potters, in a range of pottery skills. John Calver is a regular visiting tutor, as is also John Stroomer, teaching throwing, hand-building and glazing skills. Courses include kiln firing, both wood-firing and salt glazing.



This summer was the first time that Solway Ceramics Centre decided to include clay sculpture in their course programme. Solway Ceramics Centre is in a converted farm in the middle of the village of Newton Arlosh, about six miles from Wigton and about thirteen miles west of Carlisle. It is in a beautiful rural setting with views over the Solway Firth and to the south, the hills of the Lake District can be seen on a clear day.

My week in July coincided with a period of glorious sunshine and in the evenings after a day in the studio, we were able to sit out and drink chilled wine in the garden and watch the swallows and martins flying in and out of their nests under the eaves of the barn.

The teaching studio is large and spacious and there was plenty of room for the seven students who had enrolled for the Portrait Sculpture course. The course started with a morning of introductory talk on the first day, checking the students' prepared armatures for the head and a demonstration with the model present. The following three days were intensive as the students worked with deep concentration and commitment. All were experienced potters but had not attempted much sculpture before, so they were tackling a new way of working. Just over four days to model a portrait is not long and the students made impressive progress. As they worked, it became apparent that each person naturally had their own style, as individual as handwriting.

Although the course was intensive and we all worked hard, I thoroughly enjoyed my time teaching at Solway Ceramics Centre and I think the students enjoyed the course, too. Coralin and Ray were most welcoming and helpful, the students were great and thanks must go to Paul the model, for his patience in having his head analysed like a laboratory specimen!

The facilities at Solway Ceramics Centre are very good. There are sixteen wheels and there are wood-fired, electric and gas kilns on site. Attached to the house is a large barn, which has been sensitively converted into a spacious ground floor area for talks and communal dining, with a lounge and kitchen upstairs. The course fees included accommodation in cabins in the



Coralin with some of the students and their work



garden and both breakfast and lunch. The excellent lunches were prepared by Coralin and Ray and consisted of a buffet of both cooked dishes and salads. Students shared the preparation of the evening meals and everyone contributed to the cost.

I think the course fees at Solway are extremely good value for money and I would thoroughly recommend their courses to anyone wishing to enhance their ceramics skills.

For more information about Solway Ceramics Centre, visit their website - [www.solwayceramicscentre.org.uk](http://www.solwayceramicscentre.org.uk).



Karin with commissioned portrait



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## Regional News

### 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



On Tuesday, 29 October, we arranged a visit to the Shipley Gallery, Gateshead, to view their ceramic collection, which involved some pot handling.

There is also another event at the Shipley: the annual Henry Rothschild Memorial Lecture on Thursday, 21 November. It is to be given by Elspeth Owen and will begin at 7pm. Doors will be open from 6pm to enable people to look at the HR Study Centre and ceramics display. Entry charge is £5 which will include tea and coffee and a pay bar will be available.

We are arranging another Christmas lunch at Durham in December.

### East

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



All seems quiet on the eastern front ! I have forwarded several opportunities regarding Autumn selling exhibitions in particular the well established event at the Tithe barn in Poppleton and a new venue, St Michael le Belfry, a church right in the centre of York. I do hope that they are successful and thanks go to those members involved in bringing those opportunities to the NPA in particular Andrea Cundell, Julie Ward, Sue Wolfe and Hazel Anderson .

Up and coming dates are: Tithe Barn Poppleton 23<sup>rd</sup> and 24<sup>th</sup> November

St Michael le Belfry 20<sup>th</sup> and 21<sup>st</sup> December

If you are free and in the area do take the opportunity to support those members showing their work in these interesting venues.

Please continue to send me info which you wish to share with other members (approx 140) in the region. Please remember if you have not received emails from me to contact me on [lesleyannegreene@gmail.com](mailto:lesleyannegreene@gmail.com) and I will check that I have entered your current address correctly.

### South East

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



The SE group have an exhibition FROM THE HEART OF THE KILN, at the Thoresby Gallery, Thoresby Park Nottinghamshire, NG22 9EP, 20th -25th November, and you are invited to a meet the artists session, with wine and nibbles, on Sunday 24th November from 2.00 - 5.00pm. It would be great to see as many members as possible.

At the last meeting we held it was suggested that we hold meetings in different studios each time and I sent a call out for volunteers. As I have had no offers and as we need to meet and plan activities then let us meet in my Studio at Persistence Works, Studio 3, Yorkshire Art Space, 21 Brown Street, Sheffield S1 2BS, on Sunday 1st December at 1.30 pm. Please e-mail me with suggested agenda items.

The studios at Persistence Works have an open studio event on Friday evening 15th November and Saturday 16th from 11.00am to 5.00pm. The new studios at Exchange Place will be open on the Saturday as will Manor Oaks. There are more than sixty studios with ceramists, sculptors, furniture makers, silversmiths, jewellers, painters, print makers, textile and digital artists, so plenty to see.

## South West

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



We had a very enjoyable meeting at Gill McMillan's in Barlaston on Friday 25 October including a trip to the Wedgwood Museum and a demonstration of press moulding by Gill. As usual, the cakes were excellent!

Our next exhibition is at Altrincham College of Arts from Thursday 14 November until Thursday 12 December 2013. Preview is on the Thursday evening (14th) from 6.30pm to 8.30pm. All welcome.

[www.altrinchamcollege.com](http://www.altrinchamcollege.com)

Next year we are at the Foxlowe Arts Centre in Leek for January and February - [www.foxloweartscentre.org.uk](http://www.foxloweartscentre.org.uk)  
We then have the Old Parsonage in Didsbury booked for the second May Bank Holiday weekend for both 2014 and 2015

## West

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



Around 25 members attended our regional meeting at the 'Bitter Suite' Pub in Preston on the Tuesday 1<sup>st</sup> October. Again we thank everyone for making the trip from all corners of the region. It is always interesting to hear from members old and new, to exchange ideas and thoughts and of course the real ale that seems to prolong the meeting a little later than first anticipated.

The main topic of conversation was exhibitions and events, both future and current. We have six exhibitions/events that are being finalised in the region for N.P.A. members for 2014. Dates and venues to be published in the next newsletter.

Next Meeting. Tuesday, December 3rd at 7.15 pm, at the 'Bitter Suite' Pub, Preston.

It was suggested and agreed that we should have a 'Jacob's join' for our Christmas meeting and we ask people attending to bring along a small contribution of festive treats. Theme for ceramic piece at this meeting is 'Christmas Song'.

Finally, our region send 'Best Wishes' for the festive season to all readers.

## 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



A small group of members continues to meet on a regular basis in the north of the region. I am hoping that a similar arrangement can be developed in the south. Let me know if any members are interested and I will put you in touch with each other. Our next social is (was) at Dave and Jackie Brittain's place in Canonbie on 30 October.

I am currently organising our second NPA-NW exhibition at Mae's Gallery, Uldale, which will run through November and December. All welcome to the preview on 14 November (see Diary for details).

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 quickly 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.

## Committee Report 19 October 2013

The minutes from the previous meeting were approved and signed.

### Exhibitions:

**New School House Gallery exhibition** opening 15 Nov 2013. 29 members selected from 46 applicants. £4.5k income is needed to break even

### Turnstone Gallery

**Rufford** an application will not be made for an exhibition in Winter 2015 because new rules include £750 fee plus 55% commission which the committee felt was too onerous.

Possible exhibition venues for the future are being explored including Gallery Oldham, Cartwright Hall, Old School Gallery (Otley) and Tullie House, Carlisle

**Publicity:** fliers designed and printed for NSHG and being circulated with other publicity including press releases.

### Events:

**Earth and Fire 2015** NPA has not been consulted about an increase to the application costs to NPA members for the NPA stand and change to selection method

**Year of Clay 2015** there will be a national marketing campaign and the committee is investigating opportunities to work with York Art Gallery in the future with the development of the Centre of Ceramic Art.

**Newsletter:** College libraries will be added to the mailing list for the newsletter

**Website:** Changes are up to date and membership and artists are current. Google analytics and a captcha code with the enquiries box will be added to the site by Strategy Plus. Other options were available but with monthly charges.

**Finance:** Cooperative Bank £11,252 Yorkshire Bank £523

**Membership:** 470 members (inc. 14 joint memberships)

**Regional Groups:** Reports in newsletter

**AOB: Business Skills** needs of members was discussed and possible free online resources provided by the Design Trust and information will be included in the newsletter

**Regional Coordinators Meeting** is being taken forward

**Next meeting 14 December Barbara Wood's house**

## Advertising in NPA News

### Cost of advert for one issue:

<b>Diary listings:</b>	free
<b>Small ads:</b>	up to 30 words free to members
<b>Boxed Adverts:</b>	
<b>Colour</b>	half page £30 quarter page £18 eighth page £10
<b>Black &amp; white</b>	half page £20 quarter page £15 eighth page £8

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Wall Piece,  
Pollie and Garry Uttley  
Pollie and Garry are taking part in the  
NPA exhibition at the new School  
House Gallery, York, from 15 November  
to 21 December

