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members

# NPA NEWS

The magazine of the Northern Potters Association



September - October 2013

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



**In this issue:**

Clay Transformations, The Perils of Pot Appellation, Potfest with a Pen

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## Editor's Comment

This issue is packed with goodies - and lots of images as well as words! I'm always pleased to receive good, high resolution images to consider for the front (and back) cover, preferably of work with plenty of space around it, so that I can crop it to fit. So many members never send any contributions, and it's a great shame that they don't share their work or views with other members. That said, it was a real squeeze to fit things in this time, particularly when items arrive late in the day (you know who you are!).

I'm sorry about the print quality of the previous issue. The paper weight was changed, and the colour was very dark throughout. I've talked to the printer, and it was an error on their part, not a deliberate change, which we will make sure to remedy this time, and in future.

There are several exhibitions and events featuring members' work coming up soon - check the diary listings for details, and please send your own information to me for inclusion in the newsletter and/or website.

Three members who took part in the new exhibitor competition at Potfest in the Pens last year, and booked their own stands this year have written about the experience. I think they've all learned a lot, and although the commercial success may not have been overwhelming, they all enjoyed the event, and particularly meeting and mixing with other potters.

It comes through in several articles that the community of potters / ceramists / ceramic artists / whatever we choose to call ourselves is a fortunate one. We work with our hands, make things we like to make, and generally, with perseverance, are able to find a market for our product. Geoff and Chris Cox (page 13) ask us to acknowledge this by giving something back occasionally, and Sandy Bywater (page 8) asks us to take part in a survey as part of a research study into the therapeutic benefits of working with clay.

Amusing articles by Jim Simpson (page 10), with a competition (!), and Eric Moss (page 12) should raise a chuckle, and Dave Horsfall's report about the June meeting of the NPA-W regional group (page 20) must surely persuade a few more members to go to the 'meetings'.

There is no end to what can be achieved with a bag of clay and a bit of imagination - long may it remain so.

### Cover :

**Charlotte Morrison - Map Bowls, handbuilt porcelain with under glaze detail and celadon glaze - 7cm x 12cm**

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 28 October 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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## New Books - Roger Bell

500 Prints On Clay	Paul Wandless	17.99
5000 Years of Tiles	Hans van Lemmen	25.00
The Last Sane Man: Michael Cardew	Tanya Harrod	30.00
Judy Chicago	Ed Rachel Dickson	35.00
Developing Glazes	Greg Daly	16.99
Anne Hironelle	Lauria & Seniuk	20.99
The Leach Pottery, 1952 (DVD)		\$30.00
Persian Ceramic Designs	Mehry M Reid	6.99
Pop Up Business For Dummies	Dan Thompson	12.99
Troika 63-83	Harris & Illsley	25.00

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## Book Review - Roger Bell

### THE LAST SANE MAN – MICHAEL CARDEW

Publ: Yale University Press

Tanya Harrod

£30

'The last sane man in a crazy world' was an observation on MC by novelist Angela Carter in 1977. While it has validity at one level, the dramatic changes during his life often suggest the opposite might be equally true.

Michael Cardew's autobiography 'A Pioneer Potter', published in 1988 five years after his death, traced his life only to 1948. Garth Clark published a monograph in 1976 which MC criticised for errors and inaccuracies which were subsequently corrected. Otherwise, nothing more substantial than articles on particular aspects of his life and work have appeared until now. This 450 page volume aims to be the definitive work on Cardew's personal, political and cultural life. Research started in 2001 and writing was not completed until 2012.

As a child, then undergraduate, Michael had a typical middle class upbringing – servants, boarding schools at times, Classics at Oxford, though interrupted from time to time by father's breakdown, mother's sickness and money problems. He first learnt to pot in the vacation when he should have been studying. All this was followed by 'pastoral poverty' producing slipware in Gloucestershire, the projects in Ghana and Nigeria and the last 18 years, still making but travelling, lecturing, and philosophising are all covered in considerable detail. As also, is his personal life, and his philosophy and political thoughts including his attitude to Empire.

This makes the book sound a heavy read but this would be unfair. Harrod writes clearly and fluently. I found myself reading for ten minutes when meaning to look up some fact or other. There are photos of people, places and pots unobtrusively placed within the text which add subtly to the picture of a complicated man.

I can do no better in summarising Cardew's life than quote from Harrod's Epilogue: 'Mariel and Kofi were the two people Michael loved best....an imperfect husband, an absent father, a closet homosexual and a reluctant colonial....From the politically confused and polarised inter-war years right up to the turn to neo-liberal ideologies in the 1980s, his story illuminates overlooked ways of living.' Recommended

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## NPA Website

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.

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, include it.

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

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## Exhibitions - Sylvia Holmes

### **New Schoolhouse Gallery exhibition, York**

Applications for the New Schoolhouse Gallery exhibition in York 2013 are now in. There were about 70 requests for application forms, and 46 completed applications covering a wide range of styles and types of work. Selection will take place on Tuesday September 10th and will be carried out by a team of three - a gallery representative, an established ceramics professional, and an NPA member (non-committee). I'll endeavour to get the results of the selection process out to all applicants by the end of September.

Please note that if your work is not chosen for this exhibition, your £5 cheque will be shredded. Only selected applicants' cheques will be paid into the NPA's bank account, via the treasurer. This money goes towards covering selection process expenses.

This is my first time organising a large NPA selected exhibition and it has been quite a steep learning curve so far. See below for some feedback from my experience!

Finally, thank you to all applicants, and good luck. Given the large amount of high quality and varied work on offer, I think the selectors will have a difficult time of it.

### **A few requests to bear in mind for future exhibitions:**

Modern email systems automatically compress large files before transmission so there's no reason to email individual images even if you think your files are enormous. It's best to attach all six images and the application form to a single covering email, so your application arrives as a unit. This makes downloading and organising many applications very much quicker and easier.

Please make sure the image names you use on your application form correspond to the names of the image files that you send in. i.e. If the image name you use on the app form is BloggsJS4.jpg, then the corresponding image file should ALSO be BloggsJS4.jpg (not smallish.jpg or img005638.jpg) Otherwise how am I (or the selectors) to know which description on the form goes with which image?

If you can submit your application before the final week, please do. This means the organiser's workload can be better distributed. And if you do intend to apply, please make sure you meet the deadline, because having to refuse late applications is awkward for everyone.

Please ensure you use sufficient postage for your size of envelope when making postal submissions/part submissions. Medium size (smaller than A4) padded envelopes are "Large Letter" size! Insufficient postage means a round trip of 20 miles to the nearest sorting office, petrol costs charged to the NPA and a lot of wasted time/annoyance for your volunteer NPA exhibitions organiser!

Using "special delivery" or "to be signed for" for postal applications can also cause problems. If I happen to be out when the postie calls, once again the round trip described above has to be made, or redelivery organised. The two part application process used by most people (email submission of images /app form, then cheque/app form by post) means I'm soon aware if one part is missing and will get in touch with you if necessary. If you are applying entirely by post and want to confirm the safe arrival of your application, you are welcome to contact me by phone or (preferably) email to check.

### **Call for Applications**

Application forms are now available for the selected NPA exhibition at **Turnstone Gallery**, Sandsend, near Whitby. The exhibition will run from Saturday 26th April to Sunday 8th June 2014, and the closing date for applications is Friday January 24th 2014. All types of work are welcome, including wall pieces. If you'd like to apply, please email [sylviaholmes.npa@gmail.com](mailto:sylviaholmes.npa@gmail.com) for an application form.

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.

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## Down Hidden Tracks Exhibition- Charlotte Morrison



Pateley Mines - handbuilt porcelain jugs with celadon glaze

An interesting collaboration between two emerging artists is taking place this September.

Charlotte Morrison and Rosie Scott Massie both hail originally from Masham, and although a few years different in age, studied art at the same University (The Institute of the Arts in Carlisle). For the first time they are working together to present an exhibition entitled 'Down Hidden Tracks', in Fountains Hall at Fountains Abbey, North Yorkshire.

Secret, hidden or unnoticed pathways, buildings and places in Yorkshire and the surrounding counties inspire their new work. Charlotte's ceramics, through form and map inspired decoration, echo ancient trails and roads used by drovers, packhorses and even the monks from Fountains Abbey. Rosie's work draws upon her own experience of discovering follies, many of which are local landmark buildings, including the follies at Studley Royal, Bramham Park, Duncombe Park, and Hackfall, along with many others. Two of Rosie's pictures have been shortlisted for the New Lights Art Prize (which aims to support and promote young artists with a connection to the north) and will be on display at the Mercer Gallery in Harrogate from September.

Rosie, growing up in an artistic family (her father is painter Ian Scott Massie), was drawn to a creative career and started selling her work about 5 years ago. Her work is intricate papercutting, and is inspired by the northern landscape and the unusual buildings that occupy it. Using old ordinance survey maps, Rosie then paints and draws upon them, before cutting with a scalpel. It is a process, which she has developed over a number of years and while she was studying at college and university.

Charlotte, after graduating from University, set up as a self-employed ceramic designer maker, who since then has slowly started to build up her business and is now selling her work through galleries, shows and other outlets all over the UK. Charlotte predominately works by slab-building her ceramics. She uses porcelain clay to create both functional and decorative items, which tend to be decorated by hand using underglazes. Her work constantly reflects the past in some form; she is an avid collector of vintage items and has a fascination in researching times past.

The 'Down Hidden Tracks' exhibition runs for two weeks at Fountains Hall from 13 - 26 September. Normal National Trust entrance fees apply.

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## Diary

- 6 - 8, 13 - 15, 20 - 22, 27 - 29 September **Helpa Gelf** - North Wales art trail, includes NPA member Ian Marsh - [helfagelf.co.uk](http://helfagelf.co.uk)
- 7 - 8 September **Fangfest** - community arts festival at Fangfoss, near York. Includes NPA members Lyn and Gerry Grant
- 10 September **NPA-W meeting**, Bitter Sweet Pub, Preston, 7.15pm
- 13 - 26 September **Down Hidden Tracks**, exhibition featuring NPA member Charlotte Morrison and Rosie Scott Massie - Fountains Abbey - see page 6
- 13 September - 10 November **C-Art at Rheged** - includes NPA members Ruth Charlton and Mary Chappelhow - [c-art.org.uk](http://c-art.org.uk)
- 14 September **Naked Raku Course**, Sourdust Pottery - see page 9
- 14 - 15 September **Wardlow Mires Pottery & Food Festival** - [potsandfood.co.uk](http://potsandfood.co.uk)
- 14 - 15, 21 - 22 September **East Yorkshire and Hull Open Studios** - includes NPA members Alison Brayshaw, Penny De Corte and Jill Ford - [eastyorkshireopenstudios.co.uk](http://eastyorkshireopenstudios.co.uk)
- 14 - 29 September **C-Art Open Studios** - includes NPA members Gwen Bainbridge, Stuart Broadhurst, Mary Chappelhow, Ruth Charlton, Ben Fosker, Hilary Harrison, Colette Hennigan, Arwyn Jones, Ruth Livesey, Bob Park, Roma Short - [c-art.org.uk](http://c-art.org.uk)
- 21 - 22 September Scottish Potters Association workshop on **Neolithic Pottery** - Fursbeck Pottery, Orkney - [scottishpotters.org](http://scottishpotters.org)
- 28 September - 23 November **send three and fourpence** - exhibition by 8 Yorkshire artists including NPA member Barbara Wood - Beverley Art Gallery
- 1 - 31 October **A Figurative Quartet** - exhibition at Burslem School of Art's Gallery, featuring NPA members Karin Hessenberg, Brian Holland, Gill Sykes and Gerald Unwin - see page 21
- 29 - 30 October **Throwing with David Frith**, Potclays - [potclays.co.uk](http://potclays.co.uk)
- 19 - 25 November **NPA-SE exhibition**, Thoresby Gallery
- 21 November Henry Rothschild Memorial Lecture given by Elspeth Owen, Shipley Art Gallery, see page 24
- 23 - 24 November Tithe Barn, Poppleton, **NPA-E selling event** - see page 9
- 26 November **Glazing and Firing** course, Potclays - [potclays.co.uk](http://potclays.co.uk)
- 27 November **Electric kilns**: operation, control & maintenance, Potclays - [potclays.co.uk](http://potclays.co.uk)

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

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## Clay Transformations - Sandy Bywater



Many of us have found our way to clay along different paths. My first experience was at primary school and I made a tree pot. I still have it and I can remember the experience of how I felt making it and the sense of sadness when I finished. I enjoyed the experience so much I wanted to continue but the class ended.

This experience probably led to me eventually making a career in ceramics. I am a maker, a teacher and run workshops in the medium and have done for the last 25 years, so you could say I'm well placed to have seen transformations in people when they come into contact with clay. I have observed a unique engagement from contact with the arts and more specifically clay, that has considerable impact upon benefitting people's

health and well-being. This process is acknowledged and understood by my fellow ceramicists and practitioners in the participatory arts.

Generally potters are 'down to earth' kind of people, generous with their time and tips and maybe it's that contact with that earthy substance that has a bearing on their qualities as a human being. I also think that if we are honest with ourselves, most of us will admit to something of the therapeutic within our own practice.

It is exciting therefore to see that science has caught on and the Clay Transformations project is an innovative research project into the therapeutic use of clay. An initial project investigated the therapeutic effects of using clay in work with teenagers dealing with feelings of anger, anxiety and depression. The project team was a cross disciplinary mix of academics, psychologists, psychotherapists and local artists, teamed up with professionals in the NHS, third sector and colleagues at City Arts and Nottingham Contemporary. The therapeutic outcomes of this project were not conclusive, however, a grant from the Arts & Humanities Research Council (AHRC) will support further research over the next 3 years. This highly collaborative AHRC-funded study aims to examine how creative practice in the arts and humanities can promote the kinds of connectedness and reciprocity that support 'mutual recovery' in the terms of mental health and well-being. The project is being led by Professor Paul Crawford and Dr Gary Winship at the University of Nottingham and builds on the Clay Transformations work in 2012.

The research aims to gather descriptive and narrative accounts of people's experiences, as well as some data pertaining to therapeutic outcomes. The research is expected to have demonstrable potential for a role in advancing mutual recovery. At this stage in the project we are looking to find a range of stakeholders including practitioners, established or emerging artists, or individuals who work with clay particularly where clay plays a role in maintaining mental well-being and supporting the process.

We will be hosting various events/conferences along the way for research stakeholders, where we hope to create a sense of shared networks and research. Initially, we are asking people who practice clay therapeutically to complete a survey to register their interest in the project.

To find out more and take the survey visit: [www.city-arts.org.uk/clay](http://www.city-arts.org.uk/clay)  
[www.sandyceramica.wordpress.com](http://www.sandyceramica.wordpress.com)

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### **Muddy Fingers Pottery** Adult night classes

All levels welcome from beginner to experienced potters. Coiling, slabbing, extruding, pitfire, raku, glazing and throwing! NE6 1AR

call Diane or Marv 07590 803081, or 07904 686890 - [www.muddyfingerspottery.com](http://www.muddyfingerspottery.com)

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### **ISABEL K-J Denyer's Annual Open House** -Tuesday 5 and Wednesday 6 November, 10.30 am – 7.30 pm

Ceramics, Jewellery, Bookbinding, Furniture, Textiles and Paintings - All welcome

Wighill House, Wighill, Tadcaster, LS24 8BG 07801 062503 [isapot@btinternet.com](mailto:isapot@btinternet.com) [isabeldenyer.co.uk](http://isabeldenyer.co.uk)

johnscott  
sourdustpottery

**Naked Raku Course  
at Sourdust Pottery  
14th September**

**Who should attend**

16+ yrs. Beginners and experienced welcome. Anyone who has an interest in pottery, glazes, gas firing and decorative techniques.

**What to expect**

Each participant can choose from a selection of 5 porcelain pots to glaze. If you have your own pots you're welcome to bring them. There will be a short talk on the history of Raku, glaze making and decorative techniques on arrival but from there on it is very hands on. Expect to get dirty! Please wear old clothes and sensible shoes. You will need to have long sleeves. No open toes or heels, baggy clothing and long hair must be tied back. Feel free to bring any found objects such as leaves or flat objects to use as stencils

**What you will learn**

The history of Naked Raku and Horse Hair Raku. How the slip and glaze are made, mixed and applied. Various decorative techniques. How the kiln is fired and what happens during post reduction. The results are always amazing regardless of artistic talent.

**What's Included**

All materials. A selection of up to 5 pots and there will be more pots to purchase if you want to do extra. Tea, coffee and refreshments and a light lunch..

**Cost Per Person £80.00**

Max 10 per Class. Time: 8.30 till 6.30

**The Gallery selling pottery is open 6 days a week 9.30am-5pm and welcomes anyone who wants to pop down for a look around.**

**Evening Classes**

Every Wednesday, 7-9pm there are classes covering all aspects of pottery making. All materials are supplied. £12.50 per person.

**Sourdust pottery**

Kimberley House Stocksfield

Northumberland NE43 7JH

Tel: 07702 256074

Email: john@sourdustpottery.co.uk

www.sourdustpottery.co.uk



**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 lascelles857@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

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## The In Crowd -Jim Simpson

This article was partly inspired by items in the May/June issue of NPA News about being chosen for events and exhibitions, with the emphasis on the importance of good photographs. Both were excellent articles which got me thinking and brought up questions which maybe occur to other potters too. Are the usual names you see at the top events really talented at photography as well as ceramics? Would they be refused if the photograph had a brick wall as a background with a cup cake beside the pot? Maybe. Maybe not. I personally don't think you should worry too much about not being selected. At the end of the day what matters is your own assessment of your work. But I do wonder.

I have always wondered about the In Crowd as I have come across many of them in my life starting way back in the Sixties when I started to hang about with the beautiful people of Highgate and Hampstead in London. I tagged along really, living as I did at the bottom of the hill! At many of their parties there was always a room where the In Crowd seemed to congregate. One time I thought I would find out why. Well, when I got in I found it to be really boring as they were just sitting around in there, it was full of smoke and it smelt peculiar. I am sure Momma told me not to come. I didn't like it so went back to the rest of the party and had a drink and a dance with a like-minded girl who would be all dressed up in her Sunday best. And so I learnt there was always another way in life, another route that suits me better.



Stormy Sea

Since I started pottery back in 1978 I have seen many things that were all the rage and seemed terribly important to some potters. I think that back in those days looking the part was important, mainly due to the wonderful Mick Casson and his appearances on TV. I never wanted to wear sack cloth though as it reminded me of woollen army shirts - too itchy! Then non-functional pots, domestic ware that was impractical to use but beautifully decorated. Actually that may be still in, but it caused a sensation at the time.

Then along came "art speak". Personally I can speak and understand German far better than "art speak" which is allegedly English. But equally incomprehensible to me is the use of the third person when making a statement about yourself and your work. What is that about? Count me out again. Were these really the ways to be in? I will not say I am an old cynic as I have had a wonderful life through pottery and have earned a living from it. I just chose not to go along a normal route. Perhaps I got my kicks from the byways not the highway which is best. These are just personal observations.

About 4 years ago, upon reaching a certain age and position in life where neither ambition nor money was a major factor, I decided it was my time to make the pots that I wanted. I joined the NPA - the first time I have been in an association - and have found the experience interesting and rewarding.

I have shown my pots with the South East group. In 2010 I had a pen at Potfest in the Pens and have been selected twice for Wirksworth Festival. I have taken part in Derbyshire Open Arts and participated with Manor Oaks wood fired kiln. These are the only times I have shown my work; before that it was all wholesale or direct sales.

At the moment I am loving every moment of it. I have not been selected for some major exhibitions but I can always try again. I can also look at my photos to see if I can improve them or try to write the "speak". But I am not trying to get in to that purple haze strange smelling room again, honest! I suppose what I am trying to say is there are many events, festivals, shows and exhibitions where you can get your work seen without selection or the feeling that there may be some sort of prejudice and which can in many circumstances cost a lot less. You just have to put some work in to finding them, especially ones that will suit you. I love festivals and will tell you about

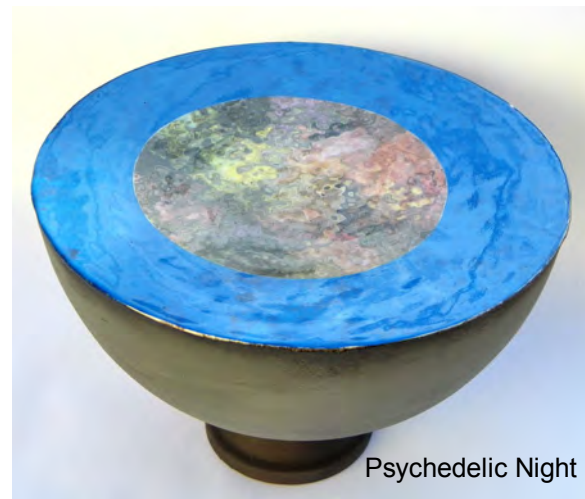
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something that happened to me at Wirksworth. Some of my work which I call Visions is influenced by those times in the Sixties. I sold a piece called Psychedelic Cloudy to a lady of a similar age to myself and I asked her if we ever met back then. She replied that she didn't know may be we did she could not remember. Then she said "I wonder".

I have put some pictures of my Vision pieces which refer back to past times with this article and hope you like them. I have not been very successful at being selected for exhibitions when using these pieces - is that paranoia creeping in again?

PS There are references to a number of Sixties songs in this article. If any of you are old enough to know them and can name them all please let me know. I will send a pot [not a Vision!] to the first person with the correct answer. Email answers: [jim@handmadestudiopottery.com](mailto:jim@handmadestudiopottery.com)

Psychedelic Cloudy



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## Letter to the Editor -Brian Holland

About a hundred years ago when I was at art school in Nottingham studying painting (in the early sixties) the then Midland group gallery held regular exhibitions of contemporary painting and ceramics. Too frequently the paintings were of the hard edged variety, fashionable then, made with masking tape and paint rollers and became depressingly predictable. However the ceramics by contrast were new and exciting and had something to say. Often the exhibitions featured work by Ian Auld, Gillian Lowndes, Ruth Duckworth and Gordon Baldwin. We recently had a few days holiday in North Wales. On the way back we called in at the craft centre in Ruthin to see the Gordon Baldwin exhibition - for the third time, already seeing it at York then Sleaford. Gordon Baldwin mentions Port Negwll as an influential and inspirational place, and it was interesting to see his development from the early work in the 60's which seemed to relate to Tilson and other things going on in the art world to works more related to the environment. It was also interesting to see how the three different gallery spaces and the different arrangement therefore of the work highlighted different pieces or groups of work so I particularly enjoyed different work at each venue.

This was probably the best selected, most comprehensive, and well designed exhibitions devoted to a ceramic artist that I have seen anywhere, and many thanks are due to Janet Barnes and Helen Walsh for making it all happen. We also owe thanks to these curators for the excellent publication accompanying the exhibition.

I also owe a personal thanks for them allowing me to see what happened to Baldwin's work since the 60's. Great stuff - hope there are more exhibitions due from this team of curators.

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## The Perils of Pot Appellation - Eric Moss

A treatise on pots with inappropriate 'handles'

There once was a (doubtless) famous individual who pronounced words to the effect that 'we give names to things to control them' by which they meant, if we know the name of something it gives us a power over it. I'd no idea what they meant until I began uploading short video clips of the birth processes of my ceramic sculpture to YouTube.

An early offering illustrating my novel take on how to remove the slip layer from a still-hot 'sacrificial slip raku' pot included the word 'sacrificial' in the video clip's title. On uploading, publishing and selecting it to view, YouTube helpfully offered suggestions of other clips which it thought might relate to the one you're watching... WRONG!

Things didn't improve much when I renamed the clip to reflect the process' other common name: 'naked raku' - that threw up another host of inappropriately video offerings!

My latest sculptural theme - a three-dimensional form, but with only two sides and just one edge - began life with the epithet 'knife' (evoked by the 'three dimensional, two sided, one edge' which describes a knife blade). A video of how this form is created seemed to pass quietly under YouTube's gaze but, on posting a larger sculpture, a clip published under the title 'big knives' returned more unwanted and unrelated footage.

So, need more consideration be given to naming this work? No, not for me - the pots, often emerging unconsciously or accidentally from a juxtaposition of objects or other pots stacked in a bisque kiln-space-saving manner, are christened similarly i.e. it's whatever comes to mind. Whether, given the choice, they may give themselves another name, I couldn't say.

Currently, I'm endeavouring to resurrect a theme of work I first designed in 2006 wherein the commissioning customer scratches their wish/prayer/curse on the inward facing half of a two part pot which is joined to its other half (thus secreting the message). The piece is bisqued and raku fired and sold to the customer with instructions

to cast the piece adrift on a body of water into which it will eventually sink, carrying its message to the gods that dwell therein. The name of this design, which takes the form of the Apollo moon mission's re-entry capsule (complete with sacrificial 'heatshield!') is: 'Prayer Engine'. I shudder to think what YouTube will throw up alongside a video clip of that... In the meantime, I await purchase enquiries from religious fanatics and arms dealers...



Big boat

Knife family



## Potters' Payback - Chris & Geoff Cox

I first heard about 'empty bowls' about 15 years ago from an American ceramics discussion group. The idea was that potters made and donated bowls and local restaurants provided food. People bought a bowl of food for a set price and all the proceeds went to a hunger charity. I loved the idea.

Three years ago a number of Cumbrian potters came together to stage a ceramics festival in the church of a small Cumbrian village - Greystoke. The event was partly to promote the idea of a National Ceramics Week to coincide with the proposed National Craft and Design Month of May and partly to try to build a group of proactive potters in the area. There would be a three day potters' market and a short exhibition of work inspired by the building.

On the preview night we decided to have an empty bowls event as a charity supper. The potters made about 10 bowls each, ladies in the village made soup, visitors paid £10 for a bowl of soup and kept the bowl as a memento of the occasion. On that first night we raised £1400 for the third world hunger charity 'Marys Meals'. Marys Meals provide a basic school meal a day in the third world to make it possible for children to get an education. Mums in the villages volunteer to make the meals and the food is sourced locally to give farmers an income - everyone wins. They claim to be able to provide one meal a day for a whole school year for around £10 - the price of a bowl of soup. On that night we raised enough to feed 140 kids for a whole year. We did it because we can. As potters we have been given a gift, the ability to make things from clay. Is it too much to pass a bit of that on - the feel good factor of pay back is priceless. That year we had a lot of bowls left over and weren't sure what to do with them. Then just before Potfest in the Park a growing third world famine claimed the headlines on TV and the newspapers. We decided to sell the rest at the Park. However when the Park exhibitors saw what we were doing they too donated a bowl to the cause and we raised another £1500 and still had a few bowls left. A week later we sold the rest at Potfest in the Pens with Pens exhibitors contributing more. As a result we were able to donate over £3000 to the charity Save the Children.

The following year we again had a charity supper at the Greystoke Festival for Marys Meals and once again this year, with the left over bowls sold on the Northern Potters' stand at the Pens, this time raising over £2000 for the charity - another 200 kids fed for a year.

I'm writing this not as an ego boost but to show what we can do together with very little effort and with such massive consequences. As potters we are probably amongst the most fortunate people in the world. We do what we do because we love it. We spend time whenever we can with people who do the same. We share information, we try to support each other wherever possible and are part of a world wide family of makers.

Next year in National Ceramics Week [sometime in May] why not focus on putting something back. It doesn't have to be an empty bowls event. This year Jill Ford had a 'jam pots' project. Louise Salsbury did her 'cakes on a plate'. How about seeing how much potters can raise for worthy causes in that month and make National Ceramics Week one of potters' pay back. What better way to celebrate what we do?

### Advertising in NPA News

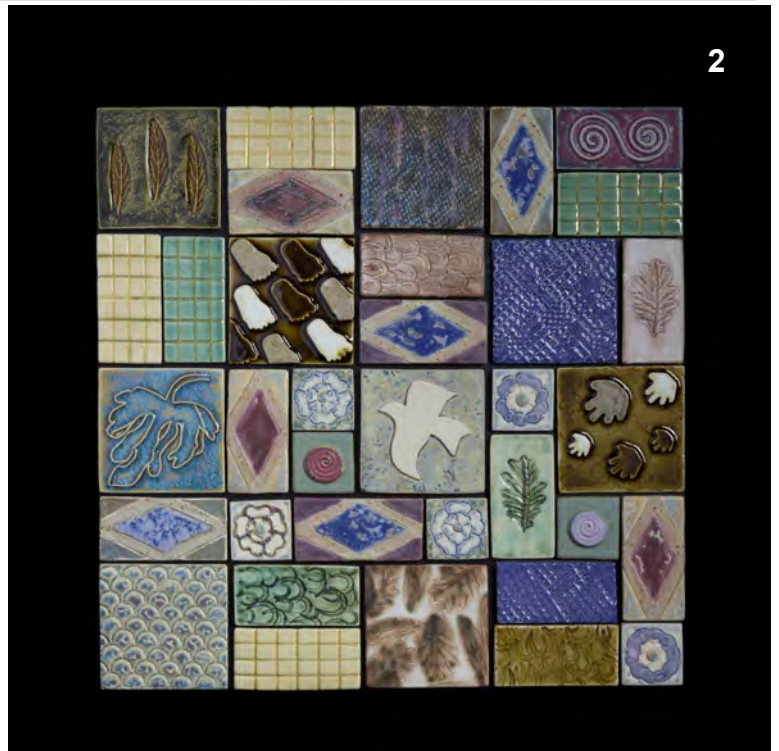
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<b>Colour</b>	half page £30 quarter page £18 eighth page £10	<b>(Cheques made out to NPA, sent to the editor)</b>	
<b>Black &amp; white</b>	half page £20 quarter page £15 eighth page £8		Barbara Wood Old Mills, Seaton Ross, York, YO42 4NH e: npanews@btinternet.com

## Members' Gallery

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



- 1 Gerald Unwin, **The Cutting Edge of Technology** - see page 21
- 2 Ann Bates, **Tiled Wall Piece**, inspired by Chatsworth House (photo Chris Farrow)
- 3 Lesley Nason, **Sailing Boat Wall Piece** (detail), 24cm x 24cm mounted, porcelain with underglaze, crackle glaze, manganese dioxide and resist, electric fired
- 4 John Scott, **Naked Raku forms**, Ashraf Hanna clay, thrown, centre: gold leaf





5



6



7



8

- 5 Dan Bridge, **Teapots**, thrown porcelain with sprayed glazes
- 6 John Slade, **Bowls and plates**, thrown, raku fired
- 7 David Worsley, **Bowl**, stoneware 6cm x 12cm
- 8 Eric Moss, **Mated Pairs**, 3 mated pairs of seedpods and squid pots, thrown, raku fired, each 32cm end to end

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## Welcome To New Members

Marjorie Brown	Woodsmoor, Stockport	Lancashire
Maria and Don Chesters-Bouma	Welton, Carlisle	Cumbria
Ryan Connolly	Sandbach	Cheshire
Michael Fahey	Hawkley Hall, Wigan	Lancashire
Fiona Fitzgerald	York	North Yorkshire
Eugene Kellegher	Heaton Norris, Stockport	Lancashire
Paul Klos	Dewsbury	West Yorkshire
Pratima Kramer	St Albans	Hertfordshire
Elizabeth Maynard	Wrawby, Brigg	Lincolnshire
Frances Norton	Pudsey	West Yorkshire
Joyce Preston	Chipping, Near Preston	Lancashire
Matthew Smartt	Scarborough	North Yorkshire
Hannah Staniforth	Killamarsh, Sheffield	South Yorkshire
Paul Klos	Sleights, Whitby	North Yorkshire
Mark Teale	Aldbrough	East Yorkshire
Bridget Thompson	Barrow upon Humber	Lincolnshire

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

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## Committee Report 3 August 2013

**Exhibitions:** New School House Gallery 15/11/13 - 21/12/13 : Turnstone Gallery, Sandsend 27/4/14 - 8/6/14: Ropewalk, Barton on Humber 25/9/14 - 30/10/14 Rufford 2015 – An application for an autumn 2015 will be submitted to Rufford

**Publicity:** Dianne Cross has agreed to be publicity officer

**Events:** Year of Ceramics 2015 – members of the committee and other invited members in the York area will meet in September to discuss ideas for an NPA event in Museum Gardens (York) as part of this national event and the re-opening of York Art Gallery Regional Coordinators meeting – an agenda is being put together, central venue and date to be arranged.

**Newsletter:** Posted, Barbara Wood is discussing the poor quality of the last issue with the printers

**Website:** All changes are up to date. John Cook will

ask the provider about having a visitor counter on the site.

**Finance:** Report received – unable to close the Yorkshire Bank account due to number of members still paying in to this account. Reminder letters will be sent out at the end of the year.

**Membership:** 461 members

**Regional Groups:** Reports in newsletter

**AOB:** Qest magazine received

Craft exhibition (London) stand to promote NPA too costly

Request from Wakefield Civic Trust to help fund a Blue Plaque to Bill Ismay in 2015. Committee was favourable although Barbara Wood to check whether covered by NPA constitution.

**Next meeting 19 October Barbara Wood's house**

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## Potfest with a Pen - Dan Bridge, John Slade, David Worsley

*Following last year's inaugural New Exhibitor competition, 3 entrants from 2012 decided to take the plunge and book a stand. Here each of them writes a few words about their experience:*

### Dan Bridge

Potfest in the Pens... What a seriously good prize for a new ceramicist and so I would like to share the experience with you.

Last year I entered a competition organised by Northern Potters to potentially win a free space and £50 that was to be judged by the general public and the potters there. I arrived slightly early last year to drop my pieces off at the Pens for the competition. I started talking to the potters that were outside waiting, and a friendly bearded man offered to look after them for me so I could drive home straight away. So I did.

I drove back up on the Sunday to have a look around and also see how my little tea set looked. I had a good look around and had a bite to eat in the cafe. The potters were very friendly and chatty. Regardless of the competition, it was a brilliant day out.

Only a few days later I received the news that I had won both public and potters choice! What an amazing feeling. So I set to the wheel straight away as it was a weekend.

One year on and it was time to pack my pots and head off to the pens for real this time. I arrived at 6-ish and queued up for my pen number and camping details. Once I had them I rushed in to see where I was situated and picked up the free tables and manoeuvred my van into position. I had done a pen-type stall previously in Skipton and running back and forth from van to pen did not appeal to me this time. So I made a long wooden box with castors and a pallet truck strapped to one end and carried my whole show into the pen in one go.

Anyway 4 or 5 hours later the experienced potters had done their bit and gone to socialise with a beer outside their pitched tent... oh yeah, my tent! Luckily I was already friends with an ace potter, David Worsley and he was in the same boat. No pitched tent! So we broke off the setting up to go and pitch our tents and grab some food. Next time it's a pitch the tent first and set up second job. We finished our displays by 12pm... well, we got turfed out because it was last orders at the pens.



First days are always nerve-racking for me, especially with a condition that attacks my nervous system. Well there was no need to be because everybody was so friendly and helpful. I made some good friends and had a crash course in stall selling. I've got to say thanks to Julie Miles at this point for driving up and showing me a few handy techniques to sell my pots. Once I had taken that on board I started selling for fun and the whole experience was slotting together to make one awesome weekend! I can't wait until next year to do it all again...

THANK YOU NORTHERN POTTERS!!!!!!!!!!!!!!

---

## David Worsley

This year was the first time I have had a stall at Potfest. What struck me straight away on the first morning was that the visiting public were there with intent. Everyone, almost everyone, was there with a serious interest in ceramics in all its multi-faceted glory. The phrase 'something for everyone' really could have been coined specifically for Potfest. But whether looking for rabbits or garden ornaments or studio ceramics, it was all about clay in the end. That, for me, was extremely significant. Immediately people engaged with the pots and were hugely encouraging and supportive - and that continued for 3 days.

The difference between Potfest and other mixed craft events was that for the first time I could see what I made in its true context. What was my pricing like compared to the others? What was my throwing like compared to theirs? What made my pots different? And gradually, over the 3 days, my ideas about what I made changed. When I first started to make pots, two years ago, I felt strongly that everyone should be able to have access to beautiful handmade pots for their home. I still believe that but what has changed is that I don't now believe that everyone should, or would want to, buy them from me. I don't, and can't, make pots for everyone. I make a particular style of pot, which appeals to a particular audience. The trick is to know your audience. I am beginning to get a feel for what mine is. This was helped enormously by seeing my pots in their context and by talking with an engaged and knowledgeable public.

Far from being a curmudgeonly and aloof group of people, I found the other potters to be incredibly supportive and understanding. Each goes through similar trials and tribulations in the privacy of their own workshop, works hard and long hours, and is passionate about their craft. I felt at home in their company.

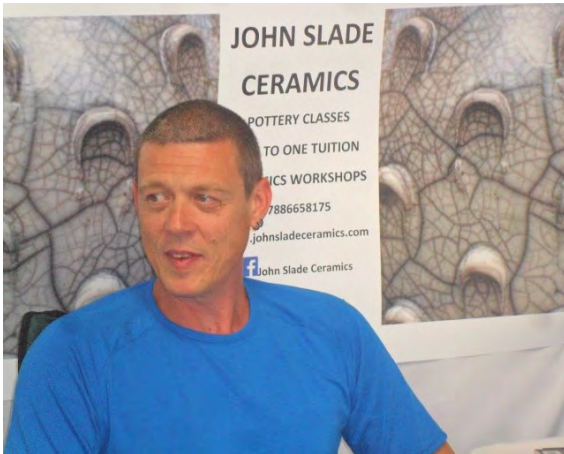


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## John Slade

After coming second in the NPA's new exhibitor competition at Potfest in the Pens last year I decided to take a stand there this year. I had heard good things about the Pens from other potters and I know many do it year after year. As this was the 20<sup>th</sup> anniversary, I hoped that they would attract many interested visitors. The day soon came to pack up my car and head up the M6 from Manchester to Penrith, the car looking like a stag beetle from all the weight, with my long suffering wife Fiona to help. I was both excited and anxious in equal parts. Before setting up the stand we went to the campsite and pitched the tent and the first person we met was also a new exhibitor which made me feel a little less nervous knowing I wasn't the only one.

Upon arrival at the Pens everything seemed to be well organised and under way. There was a real buzz about the place. Lots of people obviously knew each other, everyone was very friendly and I got some pointers on setting out my pitch. After finishing my stand and deciding it looked ok I had a quick snoop around at some of the other exhibitor's spaces. There was some excellent work on show and a variety of ingenious solutions for displaying it and it was evident many potters had been before. I have to admit I was feeling a little apprehensive about whether my work and stand were up to standard or not; my nerves were starting to come back!



Next morning we arrived in plenty of time and, again, it felt like the place was buzzing. Our pitch was next to Hazel Higham's and Su Hudson's and they kept us amused with their stories and shared some useful tips for the future. After the close on Friday was the vessel swap which was fun and then the evening meal; the food was really good as were the portion sizes! Geoff Cox got the evening off to a great start with his charismatic MC-ing and then it was drinking and merriment. Anyone who won a prize but was not at the meal agreed\* that prizes should be shared, so there was a good amount of alcohol flowing from all parts of the world and lots of really funny stories of

past Potfests and campsite exploits.

Potfest is a credit to Geoff and Chris, it was good fun and well organised. I learned a lot, met some lovely people - both exhibitors and visitors - and received some encouraging feedback. Every exhibitor I spoke to was very welcoming and happy to advise me on displaying, pricing etc. and I swapped a lot of cards and even the odd pot. Unfortunately it was not a financial success for me which was disappointing but, as I did make the cost of my pitch back and it was such good fun, I will be back next year.

*\* I think the agreement is from those who are present, who benefit from the extra alcohol, rather than those who made the mistake of not attending! (ed)*

This year's competition had 10 entrants, and both the public and potters' vote were won by Gary Thomas - well done Gary! There was a wide range of work on show, with striking animal sculptures, delicate domestic ware, strong throwing, and detailed coloured designs, to name but a few. Once again, all of the entrants gained a respectable number of votes, and should gain confidence from the response from visitors.



A vote by NPA committee members for the 'stall with most impact' went to Ben Fosker, who was delighted. As there were more than 60 members exhibiting this year, it wasn't an easy decision to reach.

The NPA stand was again very useful - apart from the new exhibitor competition, we helped with looking after a charity table with bowls in bags, raising money for Marys Meals, and of course had the NPA card payment system available for members to process debit and credit card payments. We processed 67 transactions, with a total value of £6762.

Apart from the practical reasons for being there, it's a great opportunity to meet some of our members, and for them to meet us. This year we held a committee meeting in the restaurant on the Saturday afternoon, so almost a full committee attended the event, some for the first time. The campsite venue was changed from Newton Rigg to Greystoke, and I'll be interested to hear what the pros and cons were (for me, the con was that I had to drive back to Newton Rigg (where I was staying) after the meal, so couldn't partake of the plentiful good alcohol that was being handed round!



BW

## Porcelain Pistols @ PR1 - Dave Horsfall

June's regional group meeting was to be held at the UCLAN, s university buildings which incorporates the PR1 gallery. After our planned short meeting, a tour of the degree show had been organised. At each meet we decide on a themed piece of work to be entered the following time for anyone who wishes to take part. The theme is normally chosen for the season or a historical date around the time.

"Armed forces day" was the theme and whilst other entries were of military inspired vessels and one with multiple arms attached, Dan Bridge took the theme a stage further and made a pair of porcelain water cannons. Dan arrived on the night equipped with camouflage ponchos, safety glasses, rice paper portrait images to attach to use as targets

A very entertaining evening which ended in the officers mess (pub across the road).



1. Two cannons
2. Training
3. Battle flag
4. Friendly opposition
5. Battle commences
6. Surrender
7. No hard feelings
8. Officers' Mess

## A Figurative Quartet



Karin Hessenberg

Throughout the BRITISH CERAMICS BIENNALE four Sheffield based figurative ceramic artists and NPA members, Karin Hessenberg, Brian Holland, Gillian Sykes and Gerald Unwin, will be showing their diverse range of figurative work at Burslem School of Art's gallery. Their work will be on view from the 1st to the 31st October.

During the Festival weekend 12th and 13th October there will be a MEET THE ARTIST event, so if you are up for the festival - a feast of ceramics - please pop in and see them.



Brian Holland



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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



We met recently to discuss future plans, including possible "education events" and exhibitions. The next event of interest in our area is the Henry Rothschild Memorial Lecture at the Shipley Gallery in Gateshead. It is to be held on 21st November - which would have been Henry's 100th birthday. The Lecture is to be given by Elspeth Owen and will begin at 7.00pm. Doors open at 6.30pm and people can pay at the door.

### East

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



Prior to writing this report I have forward info outlining two Autumn selling opportunities in the region - one at the Tithe Barn, Poppleton, and the other at St Michael le Belfry which is right in the centre of York. Table numbers are limited at both events so they may have already been snapped up. It was good to meet up and chat with NPA members as well as other potter friends at Poffest in the Pens at the beginning of August. Its always nice to put faces to the names one reads on email or exhibiting lists and even to discover whose face /name fits which work.

I have no other news to report at this time of writing but please do not hesitate to send in your autumn activities to me at [lesleyannegreene@gmail.com](mailto:lesleyannegreene@gmail.com)

### South East

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



I hope all batteries have been re-charged throughout the summer and we are all ready and eager to make new work. Four NPA members from this region, who work on figurative themes- A FIGURATIVE QUARTET- Karin Hessenberg, Gillian Sykes, Gerald Unwin and Brian Holland, will be Exhibiting at Burslem School of Art Gallery throughout the October British Ceramics Biennale, and will be hosting a meet the Artist on the Festival weekend - 12 and 13 October - at the gallery. All are welcome. Twelve members will be exhibiting at Thoresby Gallery in Nottinghamshire 19 to the 25 of November, with a meet the artists event on Sunday, 24 November.

At our last meeting in my studio it was suggested that we meet at other studios from time to time, can anyone offer to host the next meeting, early November?

The Sherwood Forest Wood Firing Society are now planning to build an anagama type, cross draft kiln. We are always seeking new members so please get in touch if you would like to join us.

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.

## South West

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



We had a very successful exhibition at the Old Parsonage, Didsbury, South Manchester in the second half of June. All seven exhibitors sold well and at times we struggled to keep up with the customers. We have booked the Old Parsonage for the second May Bank in 2015 and are currently waiting to fix a date for 2014.

A number of us enjoyed a visit to Pat Amie's studio near Congleton on the 27th June. Excellent tea and cake!! Our next proposed exhibition will be at Altrincham College of Art with a preview on Thursday 14th November and will run till the 14th December with limited opening times. There is plenty of room at this purpose built exhibition space if anyone is interested.

## West

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



Congratulations to West member, Lisa Svensk: a recent MA graduate at UCLAN, who was presented with Potclays 'Emerging Makers' award and a £200 voucher for 'best of show' at Aberystwyth International Ceramic Fair. Lisa also received the 'Waikato Society of Potters Visiting Artist' award and will be travelling to New Zealand next year.

Many thanks to Julie Miles who updates our N.P.A. West facebook site with recent images of our members' work in exhibitions and current information, it is reaching an increasing audience. Next Meeting: Tuesday September 10th at 7.15, in the 'Bitter Suite' pub. Theme: 'Autumn'

## North West

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



It was good to meet so many NPA members at the Pens this year. I enjoyed spending time helping out on the NPA stand on Sunday and talking to the public about this year's newcomers' exhibition.

Bob and Denise Park have very kindly hosted a couple of social evenings at their new house which has made a nice relaxing change from meeting in the pub. We are hoping to arrange different venues in the future.

## NPA Membership

Subscription Rates:

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



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

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## A Brief Encounter in Majorca - John Cook

We had sailed from Puerto de Polleca in the beautiful north east of the island and sailed north, and then to Puerto de Soller on the west of the island, a journey under sail that took several hours, especially with me at the helm! We were ready for the beers and steaks when we anchored, but not for the foul weather in the harbour at 4 in the morning with a high swell, thunder and lightning and water gushing in through the open hatches! A very poor start to any day.

Later in the morning we caught the tram that runs from the harbour into the small town of Soller and into the station where the little train travels over the mountains to Palma. Most of the party wanted to mooch around the station and inspect the rolling stock and train spot, but I wandered off to a small municipal building next to the end of the station.



I was pleasantly surprised to see a picture of my heroes Picasso and his friend Miro hung on a wall in a courtyard with a sign for a gallery. Free Entry! Worth a look I thought.

What a surprise to find a whole unsupervised gallery full of Picasso's ceramics from pots to plates all decorated in his distinctive painterly style, 50 pieces in all. What a day it eventually turned out to be after such an indifferent wet start - more beer, I thought, to celebrate.

If you are ever in Majorca you are never too far from Soller. Take a break from the beach and have a look at this fantastic permanent ceramics exhibition by the leading artist of the 20<sup>th</sup> century. Journey on the little train that carried lemons to Palma and I hope you enjoy the "Brief Encounter" as much as I did.



photos: John Cook

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Gill Sykes - Modern Maya  
(Guatemala) planter in garden  
terra cotta



Gill is part of 'A Figurative Quartet'  
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