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members

NPA NEWS

The magazine of the Northern Potters Association

March - April 2010

www.northern-potters.co.uk



In this issue:

Be an Exhibitionist, A Potter's Moll writes..., International Networking

Members' Gallery

Let me have images of your latest work for inclusion in the members' gallery - Ed

Photo: Shannon Tofts

Hannah McAndrew
Slip Trail Outline Bowls,
16cm dia.



Catherine Boyne-Whitelegg
Piglet Jeremy - close up
raku



Matt Tyas - **Moss Tea Bowl**

Cover :
Victoria Leeks -
Porcelain Fungi, porcelain
paper clay and wood

Alan Birchall
Bowl



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Editor's Comment

You may have noticed the poor quality of some of the images in the Jan/Feb issue. This was due to new software at the printers, but our timetable did not allow time for a re-run, so we accepted a reduction in the cost of printing. This has now been resolved, and should not recur.

At the last committee meeting we agreed to change our advertising rates, for the first time in several years, and are now offering full colour advertising for the first time. Our hope is to increase the number of colour pages in the magazine by generating more income, and we've set a maximum ad size of half a page, so that there's still plenty of room for articles and members' correspondence (at least, there would be if anybody wrote to me!). From now on, the only full page ads will be those which are already booked. See page 15 for the new rates. There's already been some interest in booking colour ads, so expect a change in the next issue.

There are lots of exciting courses on offer in this issue, surely something for everyone. From hand-building in York, glazing in Holmfirth, kiln building in the Orkney Isles, and sculpting, salt firing, or pretty much anything else in Cumbria, there's a wide range of options. With many of them being provided by NPA members, I hope they are well supported.

There's a fascinating piece by Penny Withers, about taking the plunge and arranging your own exhibition, and an insight into the efforts Chris and Geoff Cox put into Potfest over the years, as well as our regular 'Potter's Moll' feature from Liz Robison. It's great to get a variety of contributions, so please keep sending them in.

No Top Tips were submitted this time, but I'm pleased that First or Worst is continuing, without me having to do any arm-twisting (though arm-twisting is available on request).

Barbara Wood

Deadline For Next Issue

All material for the **next issue** to be with Barbara Wood
by **19th April 2010**

Text and images can be e-mailed to npanews@btinternet.com, sent by CD or by long hand with photographs to Old Mills, Seaton Ross, YORK, YO42 4NH. Images should be high resolution digital where possible - 180mm x 130mm at 300dpi preferred, and please send some good colour images of your work for the members' gallery.

Chat from the Chair - Ian Marsh

It is the time of year when I am at my most optimistic. I am looking forward to visiting and taking part in ceramic events and art fairs. They are a time to meet up with friends and acquaintances and to buy new pots to add to a collection, to try out new work on the public and gauge their response.



Too often I don't think we appreciate the effort and time that goes into organising and running an event. It is often difficult to get people to volunteer to put in the hours needed, and advertising is always an issue – it costs to print and distribute leaflets. How do you raise the funding? From the potter with high table fees, from the public to attend the event, by a percentage of the sales, or by that rare and time consuming art grant? Potters will argue and discuss the issue for hours and still moan about the lack of customers. As potters we need to support and help the events as much as we can if they are to be successful and be sustainable in the future.

While I am on the subject of support and help, there are one or two members who have volunteered or have been persuaded to join the committee. They will be co-opted on to the committee at the next meeting and we look forward to them becoming actively involved with the NPA events.

I am looking forward to seeing the NPA exhibition at Rufford, to attending some of the talks and demonstrations at UCLAN in Preston. It is always good to see NPA members showing and selling their ceramics.

By the time this newsletter is published I will have visited the CAL exhibition in London. Over Easter it is the annual trip to NCECA in America, this year in Philadelphia. I hope to attend some of the talks, demonstrations and the trade stands.

Making new pots, looking for inspiration – there are so many ideas to put on paper and then to follow up in practise. I have managed to get back into making mode the last couple of weeks and had forgotten how therapeutic it is handling and playing with clay.

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Exhibitions and Events - Matt Tyas

'The Northern Potters - Rufford 2010: Selected Ceramic Exhibition (30th March – 9th May 2010)

This exhibition is now in its final stages of organisation and, for promotional purposes, has been christened as above. Discover more about the exhibition at Rufford's website, as well as download a PDF of their January/June 2010 brochure: <http://www.nottinghamshire.gov.uk/home/leisure/arts/ruffordcraftcentre.htm>

I'm also working on a four page electronic PDF flyer to help promote the exhibition: I'll be sending a link out to all members who have a current e-mail address. I'd really appreciate it if members would download this brochure and forward it, or the link, to as many friends, family and interested parties as possible (if 300 members engage just 10 of their contacts, that's at least 3000 people who will learn about our activities and hopefully support them - I'm sure we can easily surpass this number together!).

Even if you're not directly involved in this exhibition, your support is vital to generate interest, potential sales, ensure the prospect of future ventures and, most importantly, demonstrate your moral support for fellow makers.



Remember: the Preview is Sunday 28th March, from 2 - 4pm, so come along and bring your guests.

Earth & Fire (25th – 27th June 2010)

Congratulations to Eryl Fryer, Elizabeth Price and Penny Withers for being selected to represent the NPA at Earth & Fire 2010.

Platform Gallery, Clitheroe (11th September to 30th October 2010)

I've recently had a meeting with the gallery and it was great to find such an enthusiastic and professional team. They were impressed by the success of the last NPA exhibition and are looking forward to hosting our next one.

We are aiming to select between 20 and 30 makers for this exhibition around the 11th June 2010, therefore the printed application form will feature in the next newsletter and the electronic version will be distributed by e-mail before this. The turnaround will be relatively tight, hence the advance notice. I'm also aiming to make the submission of the form and images an electronic foray for those who wish to cut down on postal costs and burning CDs, although it's likely that payment will still be by cheque.

Volunteers: please let me know if you're interested in helping to support this exhibition with a donation of your time.

Please remember to:

- keep your e-mail addresses updated with the Membership Secretary so you don't miss opportunities
- maintain good documentation of your work, especially photography: quality images stand a higher chance of being selected and used in wider marketing contexts on behalf of the NPA, as well as helping with all your exhibition and gallery applications
- let me know of any potential venues for future exhibitions.

Welcome To New Members

| Name | Location | E-mail |
|---------------|------------------------|-----------------------------|
| Donna Bull | Doncaster | tecknicolorbabe@hotmail.com |
| Wendy Johnson | Liverpool | 07008764@hope.ac.uk |
| Susan Mulroy | Bakewell | suemulroy@hotmail.com |
| Tess Spencer | Durham | tessspencer@btinternet.com |
| Lee Steele | Holme on Spalding Moor | korppi@tiscali.co.uk |
| Fred Wills | Preston | jawills6@tiscali.co.uk |

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

Art in Action - July 15 - 18

Art in Action is a festival of fine art and master craftsmanship where artists take the visitor on a creative journey by demonstrating what they do, often from concept to completion. Staged in the grounds of Waterperry House, Oxfordshire, artists set up their studios each July in one of many spacious marquees. They work in front of visitors, giving them the rare opportunity to observe the creative process at first hand. Art in Action champions art in many disciplines and forms, from the traditional to the contemporary; every year it welcomes artists who specialise in preserving ancient skills and those who are at the cutting edge of their field. In 2010 artists will demonstrate their expertise in calligraphy, ceramics, drawing, glass, illustration, jewellery, metalwork, painting, printmaking, sculpture, textiles and woodwork.



Around 25 ceramicists take part each year, demonstrating a wide range of techniques including throwing, turning, coiling, slab making, slip decoration, slip casting and hand carving to mention a few. Included this year are:

Emili Biarnes, Linda Bloomfield, Linda Dangoor, Ashraf Hanna, Sue Hanna, Charlotte Jones, Tony Laverick, Laurence McGowen, Jeremy Nichols, Stephen Parry, John Stroomer, Ruthanne Tudball, Rob Sollis, Sasha Wardell, Penny Fowler, Philip Simmonds and Francoise Dufayard.

NPA member **Gwen Bainbridge** returns with her highly embellished porcelain vessels using her own glamorous 'Elizabethan' dressmaking style.

Art in Action offers practical classes, live music, performing arts and storytelling for children. There are lectures organised by NADFAS (National Association of Decorative and Fine Art Societies) and visitors can take guided tours of the Waterperry gardens and the exquisite frescoes on the walls of Waterperry House. It is truly a celebration of creativity as well as a great day out for families and art lovers. People come year after year – often, they say, as much for the atmosphere as for the works on show.

For full details about classes and costs, visit the website - www.artinaction.org.uk

**Summer Exhibition 2010 – a selected exhibition of work by
NPA-East with etchings by Judith Pollock at Pyramid Gallery**



3 July to 6 September 2010

Terry Brett of Pyramid Gallery invites all NPA members to submit email applications to this selected regional exhibition at Pyramid Gallery in York. Pyramid is a small but well established gallery on a popular tourist street in the centre of York.

Wall, floor and table top pieces can be displayed. This is an excellent opportunity for members to exhibit their work. The final mix of work will be a balance of functional, decorative and sculptural work, with work from all submissions being considered by the gallery although individual feedback will not be provided. It is hoped that 10 – 12 makers will be exhibiting.

Applications must be made to the gallery via email to pyramidgallery11@yahoo.co.uk by 5pm on 24 March. If we have your email address, you should already have received an application form - if not, contact Ann Decker on 01904 788156, or ann.decker1@btinternet.com

Pyramid Gallery, 43 Stonegate, York, YO1 8AW

British Craft Trade Fair

Hall 1, The Great Yorkshire Showground, Harrogate, HG2 8PW
11/12/13 April 2010 - bctf.co.uk

Includes NPA members:

Veronica Ballan, Sue Candy, Alison Campbell, Nigel Edmondson, Jill Ford, Michelle Freemantle, Mary Johnson, George Ormerod, Lindsay Thomas and Matt Tyas

NPA Membership

Subscription Rates:

Individual £22 (if paid by standing order)
 £25 (if paid by cheque or Postal Order)

Joint membership
(2 members at one address) £34 (has to be paid by standing order)

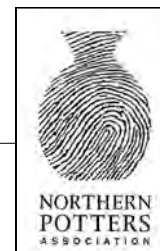
Full time student/unwaged £10 (has to be paid by cheque or PO)
(please send evidence of eligibility e.g. photocopy of SU card, UB40 etc.)

You can download a copy of the membership form from our website - northern-potters.co.uk.

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

Contact the membership secretary:

Margaret Lawrenson
'Seven Firs', Kemp Rd,
Swanland,
E.Yorks HU14 3LZ
Tel: 01482 634784



Diary

| | |
|---------------------------|--|
| Until 11 April | 2C Mixing Media - work by Carol Metcalfe and Carolyn Corfield, Darlington Railway Museum, DL3 6ST. 11am - 3.30pm, Fri - Sun, head-of-steam.co.uk |
| 12 March | Eddie Curtis giving NPA talk at UCLAN, Preston |
| 24 March | Closing date for applications for NPA-E exhibition at Pyramid Gallery, York |
| 30 March - 9 May | The Northern Potters - Rufford 2010 - NPA selected exhibition at Rufford Craft Gallery - pv 28 March, 2-4pm |
| 31 March | Closing date for York Open Air Art Exhibition applications for April event |
| 3 April - 31 October | Second Sight - East Riding Artists exhibit work inspired by Burton Constable Hall, HU11 4LN - includes NPA members Jill Ford and Barbara Wood |
| 1 - 22 April | Out of the Earth - NENPA exhibition, Crook Hall, Durham - pv 8 April, 6-8pm crookhallgardens.co.uk |
| 11 - 13 April | British Craft Trade Fair , Hall 1, The Great Yorkshire Showground, Harrogate - bctf.co.uk - see separate list of 10 participating NPA members |
| 16 - 18 April | York Open Studios - yorkopenstudios.co.uk - includes NPA members Ann Decker, Isa Denyer, Marianne von Tucka, Trudy Weir and Chiu-I Wu |
| 24 - 25 April | York Open Air Art Exhibition |
| 14 May | Jack Doherty giving NPA talk at UCLAN, Preston |
| 29 - 31 May | Potfest Scotland , Agricultural Centre, Stirling - potfest.co.uk |
| 29 - 31 May | Spring Fling Open Studios Event . A weekend of open studios across Dumfries & Galloway - spring-fling.co.uk - includes NPA member Hannah McAndrew |
| 31 May | Closing date for York Open Air Art Exhibition applications for August event |
| 25 - 27 June | Earth & Fire , Rufford Country Park - see Eryl Fryer, Penny Withers and Elizabeth Price on the NPA stand |
| 2 - 12 July | YO ceramics and guests at North York Moors Visitor Centre, Sutton Bank, YO7 2EH, includes NPA members Andrea Cundell and Barbara Wood |
| 3 July - 6 September | NPA-E Exhibition , Pyramid Gallery, Stonegate, York |
| 15 - 18 July | Art in Action , Waterperry House, Near Wheatley, Oxford, OX33 1JZ artinaction.org.uk |
| 30 July - 1 August | Potfest in the Park , Hutton-in-the-Forest, nr Penrith - potfest.co.uk |
| 6 - 8 August | Potfest in the Pens , Penrith - potfest.co.uk |
| 21 - 22 August | York Open Air Art Exhibition |
| 11 September - 30 October | NPA selected exhibition at Platform Gallery , Clitheroe |

Please let me know of future events that may be of interest to other members

Be an Exhibitionist - Penny Withers



space in order to move around my pieces. To see their changing profiles and relationships with each other across negative space, like pieces on a giant chess-board. I needed to find the right venue and I needed it to be close to home.

The reception at the Yorkshire Artspace Building, Persistence Works, Sheffield, is an excellent space. It has been designed to maximise natural light having a glass façade onto Brown Street and another a full-length window facing south. A curved wall channels the light through the interior and lends a gracefulness to the architecture. It has a large window frontage in the cultural industries quarter, on a main route between the station and city centre. It is in the same building as my studio, all very convenient.

When I was first learning to throw I can remember a point when my teacher looked at one of my mugs and declared it 'saleable'. From then on, comments came more frequently like 'That wouldn't look out of place in a gallery'. I was trying to master a technique and enjoying the process. Putting the products up for public scrutiny wasn't an objective at the time. There is, however, a very positive reason for showing work; it has to be at a pinnacle in every way. I mean you can't show it and then say 'well it has a small crack and the glaze dribbled a bit there, but the next one will be better!' Nowadays potters also have a new responsibility to the planet, not to squander minerals but only to make things of worth and merit. This can be judged in the final presentation, which is an opportunity to view one's own work objectively and an invitation to everyone to comment on, enjoy or ignore, as they choose. I am writing to encourage you all to make an exhibition of yourselves. Put your heart and soul on a plinth and take a good look at it - I did.

Another reason for showing work is to sell it, and generate an income in order to continue our own artistic practice. Times change and I was ready to change too. Both the economic and environmental climate forced me to stop and reconsider my lifestyle. I had grown too weary for weekend craft or ceramics events and life on the road. The usual 1.5 x 2 metre pitch was as boring a format as A4 paper. I found myself squashed up with other artists, jostling to be heard in a cacophony of styles and genres. I felt that I needed



Freeform group - ht 36 - 76cm

I collaborated with Neil Woodall, an inspired print-maker. Together we worked out an exhibition proposal to submit to the curatorial committee. Neil was eager to explore complementary inked surfaces in white on white printing.

So the concept of 'White' was born. Neil produced 12 dry point etchings and 5 2' x 3' woodcuts. I made a dozen large pots. The White Exhibition took place during August and September '09 when bright summer sunshine lit up the gallery. Neil's fleeting images appeared in flashes of reflected light, their animated narrative musically composed.



Skimmers 2 -
Neil Woodall,
printed black on
white

Spread evenly within the space, my pots shimmied on their architectural plinths; the satin white tin glaze and mother of pearl over painting catching the light in the undulations of forms inspired by water, figures and birds.

I invited everyone I could think of to the private view; family, friends, students, customers and collectors, gallery owners, people from Arts Council/Yorkshire and Sheffield Galleries.

The place was packed but the pots remained firmly fixed (thanks to museum gel!). It was a great party event, however it wasn't the best time for viewing the exhibits. The beautiful negative space filled up with people and the lighting was not nearly adequate to illuminate Neil's elusive images.

The exhibition was made for summer daylight. It ran for 6 weeks during which time I never tired of seeing it and felt a thrill every time I passed outside the window.

In the final evaluation the benefits of the venture outweigh the losses. I paid a hire rate for the gallery but no commission on sales. I bought advertising space in Ceramic Review and Crafts magazines. Angie and Paul Boyer of Craft and Design magazine were kind enough to make sure that their feature on my work coincided with the exhibition. Other costs were for flyers, invitations and hospitality for the private view, plus the cost of making the work.

I sold three large pieces and took a commission for a fourth. I made 25 small commemorative pieces, freely thrown, in unglazed porcelain, which I sold at the evening event. I have since sold other large pieces and am still getting enquiries from people who visited the exhibition. I enjoyed working with Neil. His amazingly hard working, no nonsense approach was refreshing. The benefits to my own practice have been overwhelming. My technical skills have stepped up a pace and my creative inspiration is racing.

So if you are feeling the need of a boost, a new direction and you feel confident about the standard of your work why not start looking for the right venue and perhaps a collaborator to share the experience. And be an Exhibitionist!

Already my mind is racing with the next pieces I want to make.

The Artspace curatorial committee considers proposals twice annually creating a programme of high quality exhibitions.

Contact Penny - penn@talktalk.net

Jim Robison Ceramic Courses 2010

GLAZE & SURFACE COURSE

Glaze materials study with *hands-on* mixing and test firing

18 - 23 April

CERAMICS COURSES

Making with a focus on form and surface
Hand-building, extrusions and a variety of decorative techniques employed.

11 - 16 July and 1 - 6 August

Week long, (Sunday evening to Friday lunch time)
in lovely surroundings with home cooked meals
B and B arranged at reasonable rates

For forms & information see www.jimrobison.co.uk
or www.boothhousegallery.co.uk

Or contact Jim or Liz at:
Booth House Gallery and Pottery, 3 Booth House
Lane, Holmfirth, Huddersfield HD9 2QT
Tel: 01484 685270



NPA Basics

Newsletter

We produce a two monthly newsletter to publicise NPA and members' work and events, advertise items for sale or purchase, share technical information, and generally offer a platform for members to raise any issues they wish to discuss concerning the NPA or ceramics in general. All members are invited to send contributions for consideration - articles can be from 200 to 1000 words, and preferably also have images (sent separately, not embedded in the text) to illustrate the text. They may be edited as necessary for the available space.

The diary page is an opportunity for members to advertise their exhibitions, talks or open studio events - many members also buy work, so it's good to include whatever you're involved with (as one friend of mine says, 'there's no point in having a secret sale'). I try to include an image of work from any member who submits them in the 'Members' Gallery', but please send high resolution digital images - the file should be at least 400kb to be of a suitable quality for printing.

It's interesting for readers to get a different view on things, so new contributors are always welcome, and I would like to feature regular (ish) tips, and the 'first or worst' feature with members admitting to some of their earliest or least successful ceramic efforts.

The newsletter is sent to all members (currently approx. 380), and to other potters' organisations across the country. A few copies are available to purchase, and we offer these at events such as Potfest in the Pens.

A Potter's Moll Writes - Liz Robison



I realise that I am writing this for the March/April edition of the Newsletter, but as I write it is January and we are just coming to the end of the worst and most prolonged period of bad weather we can remember since we settled in this Pennine hamlet in 1975.

Apart from the personal inconveniences of living up a hill with an icy, un-gritted last quarter of a mile and a steep driveway, it also meant that few people could get to us.

This resulted in the worst Christmas sales ever. Our optimistic new signs (see picture) swung jauntily in the icy winds, but there was no one to see them. Apart from the effect on our own takings, as a gallery it is always depressing to have to write to exhibitors: 'Thank you for showing your work, it was much admired; unfortunately due to adverse weather conditions.....etc.'

The other thing that happens in January is that people come and spend gift vouchers, which is great, but the money for those went through the books in November/December. We have some nice personalised gift vouchers and I am not knocking them because they lead to a lot of interaction with potential new customers.



New Gallery sign in the snow

Many potters have told us they are struggling to get back to work after Christmas – one of our Christmas exhibitors, Jackie Walton, had difficulties getting to her studio because of snowy weather and when she did get there found that the pots she had left there had shattered from being frozen in her absence.

New Year is a time for reflection, (if not Resolution), and Jim was 70 on New Year's Eve. (I got to write the word 'septuagenarian' on his birthday card). I remember him once telling me that he had seen a photo of Michael Cardew throwing a pot when he was eighty 'and he looked so happy.' It does make you pause and think whither now? though.

When we went to Australia last October we had our living room and kitchen decorated while we were away, which meant removing everything from shelves and dressers. On our return we were slow to get round to restacking the shelves and I got to wondering what will happen to all this 'stuff'? Our kids won't want it. Will it be worth much in monetary terms? Is 20th Century Studio ceramics going to become like 'brown furniture'?

The question was reinforced in my mind when we got a phone call asking if we would like to *buy back* a twenty year old garden pot because the owner is down-sizing. Why?

I wonder whether installations are a better bet than individual pot sales. But things change – hospital extensions, building demolition, vandalism etc., but a piece in Holmfirth centre seems to be holding its own despite some crumbling stonework around the edge caused by assaults from skate-boarders. A mural water feature in a West Yorkshire school continues to be an asset in the school foyer, the only trouble is that every time the pump quits the head calls Jim instead of a plumber.

Installations and commissions are welcome and enjoyable because they involve working with people, but there are pitfalls here too. For many years, Jim has made beautiful plaques celebrating the births of children or grandchildren. They usually have impressions or reliefs of hands and feet with some decorative inlay and an extruded rim. The name and dates of the occasion are recorded on the back.

For the first time this year, we have had some returned as a) not *exactly* the same size as one done for an older sibling, b) background lighter than hoped for. So now we are thinking of producing a disclaimer form to

be signed before the plaque is made, while all the time stressing – these are hand made, original one-off, unique pieces of art work.



Baby's hands and feet plaques

Even worse, someone asked for a replacement for a broken lid for a John Edgerton bread crock. [Short answer in future: No, it's not possible. (Ikea and Habitat don't do it, do they?)] This time John obliged, arranged transportation from Whitby, and charged £20 – very, very reasonable. The customers collected and then later rang to say they don't like the new lid as much as the original, though they do like the pooled glaze in the knob, so could the next one be.....etc. No! No, no, no, no!


It reminds me of David Frith's unbeatable tale about the farmer who wanted a replacement lid for a bread crock which necessitated clay, glaze and time that David did not really have time to give it. Nevertheless the lid was made and when the farmer came to collect it he asked: 'Could you use a dozen eggs?'

Commissions, courses, exhibitions, book publishing in August, work in Cornwall in October: there's a lot to look forward to in 2010.

We would also like to mention that A&C Black editor, Linda Lambert, is retiring. Editor par excellence and friend to many, Linda hopes to keep in touch with old friends via ceramic events, and I'm sure we all wish her happy days as she joins what I call 'Grey Power'.




University of Central Lancashire



Future Talks in 2010

| | |
|---------------|------------------|
| March 12th | Eddie Curtis |
| May 14th | Jack Doherty |
| October 8th | Martin McWilliam |
| November 12th | Craig Mitchell |



**NORTHERN
POTTERS
ASSOCIATION**

Victoria Building, UCLAN, PR1 2HE

To book seats, email NPAtalk@live.co.uk
 Artists work will be on show and for sale
 at Gallery 23, Arteria, Brock Street,
 Lancaster, around the time of their visit.

New Books - Roger Bell

| | | |
|---|----------------------|--------|
| Carolina Clay: The Life & Legend of the Slave Potter Dave | Leonard Todd | £18.99 |
| Clarice Cliff for Collectors | Greg Slater | £18.95 |
| The Complete Guide to Painting & Decorating Porcelain | P. Newell-Dunkley | £24.99 |
| First Art: Historic African Ceramics | Fwd Warren Mackensie | |
| The History of Greek Vases | John Boardman | £9.95 |
| Tiki Mugs: Cult Artefacts of Polynesian Pop | Jay Strongman | £24.99 |
| Angela Valamanesh | Cath Kenneally | |
| Wedgwood: Artistry & Innovation | Peter Kaelgren | £19.50 |

Book Review - Roger Bell

LOW FIRING & BURNISHING

Publ: A&C Black

Sumi von Dassow

£15.99

A&C Black continue to publish new technical volumes in the 'Ceramics Handbook' series in conjunction with the University of Pennsylvania Press. The total is now 27. Each covers a limited range, is well but not excessively illustrated, and as a result can provide a comprehensive coverage of the subject area at a reasonable price. Sumi von Dassow has written two previous books for the American Ceramic Society, one on this subject, the other on Electric Kiln Pottery. She teaches at a centre for traditional arts and makes burnished pottery.

The scope of this book is making, firing and finishing low temperature pots without using glazes. Such pieces do not require the use of a manufactured kiln or any other man made artefact to be completed, which appeals to many. Work can, however, be made more easily, quickly and arguably more controlled if such items are used appropriately.

Much early pottery for use was burnished for the practical reason that compressing the surface makes the ware less porous, as well as providing a smooth surface for decoration. Only low temperatures were readily available for firing. The first chapter describes how the techniques were used from 7000 years ago in China and subsequently in the Mediterranean, the Middle East, Africa and the Americas.

The first of two chapters on burnishing points out the pros and cons of different clay types and the suitability of varying approaches to burnishing and firing methods. The second chapter deals with making, applying and finishing terra sigillata.

There follow chapters on firing methods. Various methods of blackening pots by smoke firing are covered first. Pit firing is described as a separate technique and includes details of the use of chemicals and other materials to achieve colour and patterns on pots. Then saggar firing is described, allowing the isolation of one or a group of pots, and giving the possibility of more control. There is also a short chapter on 'horse hair' firing and 'naked' raku. Interesting but perhaps better left to books devoted to these other low fire techniques.

The final chapter covers the finishing methods commonly used to protect and enhance the fired surface by using wax, varnish or acrylic as sealants. As always the photographs are of excellent quality and relevant to the subject. Bibliography, list of suppliers, glossary and index complete a worthwhile book.

16th – 18th April
Isabel K-J Denyer will be taking part in
York Open Studios and this year is
showing at 108 East Parade, York YO31
7YH www.yorkopenstudios.co.uk

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CTM are open 9.30 to 4.30 Monday to Friday for call in customers and to take mail order requests from all over the UK, and are offering NPA members a 5% discount on most items (not direct deliveries of clay, machinery, wheels and kilns).

They say that they look forward to us all coming to see them - but not all on the same day! See the advert on page 23 for more details.

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Cost of advert for one issue:

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PLEASE NOTE NEW RATES

International Networking - Chris Cox

Building international links at Potfest

When we started Potfest we wanted to make something really special in the North but realised it would take time. What we wanted to do was to make it as international as possible to give it credibility in the eyes of the art establishment but also to try to make a network for potters. When we took part in our first Continental potters' market in 1989 Geoff and I had stayed with a Dutch potter, Joseph van den Enden. This is how networks start.

In 1995 we invited him to the second Potfest in the Pens and he brought the work of three other Dutch potters as well as his own to help offset his travel costs. One of these was Willy van Bussel. The following year an organiser in Belgium asked us if we knew any potters who would like to do his show and seven of us went to Maasiek for the weekend. By chance, Geoff and I were on the next stall to Willy van Bussel and he introduced us to Toon Thijs, Job Heycamp, Mattieu van der Giessen and Geert Jacobs. Geert was part of the group who organised Keramisto, the biggest annual potters' market in Holland. All of them came to the Pens in 1997. It's how networks grow, but they take time. By meeting these potters a few more Brits began to do Continental shows who in turn met other potters and got them to come back to the Pens.

Our intention all along was to try to develop a network system which would allow potters, who weren't being recognised in the English ceramics establishment, the opportunity to meet international makers, feel part of a wider community and show their work in an international context. Over the years Geoff and I have exhibited at shows in Holland, Belgium, Germany, France and Spain and are constantly looking to develop the network. By 2000 the Pens had hosted potters from Australia, New Zealand, Japan and nearer home, from Holland, Belgium, France, Germany, Spain and Lithuania. In 2001 seven members of the Banko Ceramic Art Association in Japan came to the Pens - a connection which resulted in seven Potfest potters being invited back to exhibit with them in Japan in 2003. The Park attracted more international interest including potters from Austria, Finland, Poland, Russia and Kazakhstan but these were mostly individuals and in some ways it was very much a one way process.

In 2009 we invited a group of potters who all worked in or around Hohr-Grenzhausen in Germany. The town had been famous for its tradition of salt glazing. Now with the industry slightly run down a number of younger makers were taking over the old factories as individual studios. In the end six makers came to the Park and another six to the Pens and as a result they invited a group back to their potters' market in June. These will include NPA members - Me, Hannah McAndrew, Michael Palmer [of Northumbrian Craft Pottery] and Pollie and Garry Uttley. While over there Geoff and I will probably travel south to see the guest group for this year. These are potters from in and around St Amande en Puisaye in France, a woodfired, stoneware area. We hope to exhibit with them in France in 2011 when a Belgian group will be our guests at Potfest - and so it goes on.

Perhaps in 2012 we could be in Spain?

It's taken 17 years but we feel we're now part of a proactive international network and Potfest has become recognised as one of Europe's premier ceramics festival with articles published in magazines in Holland, Germany, Australia and the USA.

Potfest in the Pens : 6 - 8 August 2010

NPA will again have a promotional stand at the Pens, and we are looking for volunteers to help staff it. It is to promote the NPA to visitors and members, get feedback from exhibiting members on what you want NPA to provide, and publicise any forthcoming events.

There will also be a building project, with a theme of 'Noah's Ark'.

If you are willing to help for at least half a day, you can offer a small amount of your work for sale on the stand while you're on duty, so it's an opportunity to test the waters if you haven't exhibited here before. Even if you have, it's a great way to meet like-minded people and contribute to NPA.

To volunteer, please contact Liz Collinson - ceramic@lizc.info

MAAC - forthcoming events

Digital Photography Workshop

**Ewelme Pottery, Parsons Lane, Ewelme, Wallingford
Oxon OX10 6HP
Saturday 27th March 2010 at 10.30 am**

This event is already fully booked. MAAC hopes to run another at a future date. So keep watching this space!

Implications of the Internet on selling your work **17th April 2010 at 2.00pm**

Carrs Lane Church Centre, Birmingham, B4 7SX

A talk by David Binch of Oakwood Ceramics about the implications that the internet has for us all and the opportunities it has to offer. Oakwood Ceramics is a very successful online Gallery at www.oakwoodceramics.com.

Costs: CPA Members £20.00
Non Members £25.00
Students £18.00

Cheques should be made payable to Craft Potters Association. Please include a stamped addressed envelope for your tickets to be returned to you. The venue is near Moor St Station, the Bullring and New Street Station with parking close by. *Numbers are limited so booking is essential.* Please use the Booking form included in this issue. Further information and tickets are available from: - **David Wright, 26 The Green, Thrussington, Leicester, LE7 4UH**
Tel:01664 424333 e-mail: david.wright52@virgin.net

Oxford Ceramics Fair 2010

**Saturday 30th & Sunday 31st October 2010
St. Edwards School, Woodstock Road, Oxford**

MAAC will once again be presenting the opportunity for associates to participate in a group stand at this prestigious event. Applications to be part of this group are invited from all associate members and must be received by **June 4th**. More details and an application form from:

David Wright, 26 The Green, Thrussington, Leicester, LE7 4UH
Tel:01664 424333 e-mail: david.wright52@virgin.net

Percival David Foundation

September 9th 2010 at the British Museum, Great Russell Street, London, WC1B 3DG

The Gallery talk by Jessica Harrison Hall about the Percival David Foundation and its collection of ceramics as it settled into its new home in the British Museum, which was followed by a handling session and a look around the gallery was a great success last May. We are now lucky enough to be able to follow this up with a second talk by Jessica Harrison Hall. Not to be missed – numbers are limited so book immediately. Details from **Mitzi Bales tel: 0207 262 0244 email: mbales@waitrose.com or by mail to Flat 10 207 Sussex Gardens London W2 2RJ**

Pot Handling and Museum Visit

September/October 2010 in York

York has one of the most comprehensive collections of twentieth century studio pottery – both the Milner White Collection and the Bill Ismay Collection reside in York. There will be a guided visit and 'pot handling' session during late September or early October. Watch this column for further news.

MAAC stands for Members and Associates Advisory Council, i.e. advisory to the CPA Council.

Eddie Curtis

One of the best British Potters
is at UCLAN on Friday March 12th.

By stretching and manipulating clay, and with the aid of a blowtorch, Eddie will show how he replicates the fissures, fractals and cracks, seen in the landscape about us, then using throwing and handbuilding techniques combined, will assemble lidded containers and vessels from these expressive slabs of clay.



Demo and Talk at 7pm in the
Victoria building. PR1 Gallery, Preston PR1 2HE

Admission, pay at door – £ 4 for public, £ 3 for Students and
free to NPA members. reserve a seat by emailing NPAtalk@live.co.uk

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We are pleased to offer the following courses during the summer of 2010:

| Dates | Course content | Tutor | Duration | Fee |
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| June 14 - 18 | Throwing narrow necked bottles / vases | John Stroomer | 5 days | £325 |
| July 20 - 23 | Throwing lidded jars / teapots | John Stroomer | 4 days | £260 |
| July 25 - 27 | Combined throwing and hand building | Shozo Michikawa | 3 days | £195 |
| August 2 - 4 | Wood firing salt/wood - preparing ash glazes | Ray Pearson | 3 days | £75 |
| August 9 - 13 | Throwing | John Stroomer | 5 days | £325 |

Free accommodation is available in our camping huts (maximum 8 students) and we provide free of charge buffet breakfast / light lunch, tea or coffee.

- ◆ Throwing courses have a maximum of 8 students
- ◆ Wood firing courses have a maximum of 25 students
- ◆ £100 deposit required on booking (£25 for wood firing)

Full details and listings of our one day events will be available on our website (which should be available from mid-March)

John Stroomer is a renowned Australian potter, famous for his very delicate throwing and crystalline glazes.

Shozo Michikawa is a Japanese master potter who makes combined thrown and hand built pots which he then proceeds to alter.

Ray Pearson is the owner of Solway Ceramic Centre.



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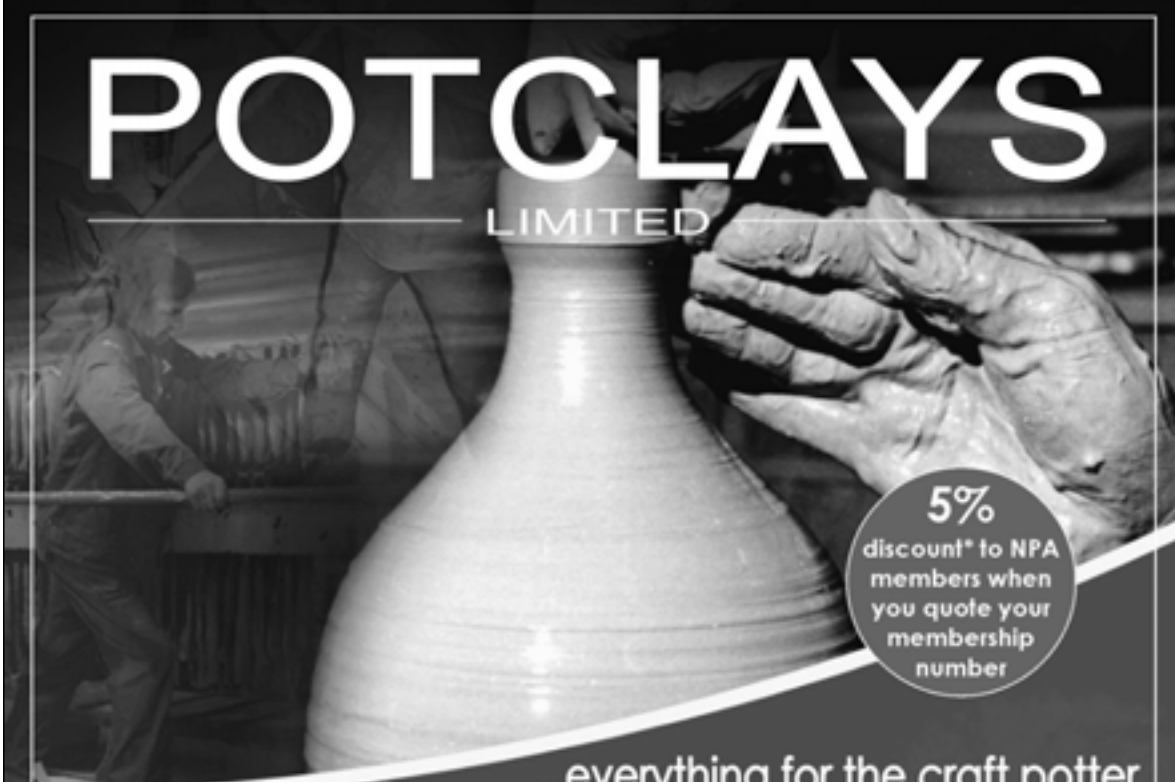
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Kilns, Clay, Fire and Fun

Orkney - July 23rd to 25th

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and click on weekend camp

Regional News

Calling ALL members. Spring is on the way (at last!) so let's stop hibernating and get cracking.

What do you want to see happening in your region? Here are a few possibilities:

- Trips to galleries/museums • Shared Pit or Raku firing sessions • Local selling events • Crit sessions
- Local exhibitions in libraries, cafes, galleries • Talks/demos or workshops • Studio visits
- Regional meetings/ mug swaps/social events....

Please contact your regional coordinator with ideas or suggestions for activities you'd like to take part in this year!

Sylvia Holmes

North East

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



"Out of the Earth" at Crook Hall Gardens, Durham City, from Thursday April 1st until Thursday April 22nd.

Twenty members will be exhibiting a large variety of work in the lovely grounds of Crook Hall. All NPA members and friends are invited to our preview evening on Thursday April 8th from 6 until 8pm. (No entrance charges on this occasion).

The Hall and Gardens are open to the public from 11-5pm each day over the Easter Weekend and after that from 11-5 every day except Fridays and Saturdays.

There will be an outdoor making and firing event organised by Sarah Gee on Sunday 11th and Sunday 18th April. Crook Hall and Gardens are situated in Sidegate, Durham City, DH1 5S2, only a short walk from the River and near to the Radisson Hotel. There is also a car park adjacent to the Hall.

Their website is www.crookhallgardens.co.uk and the tel.no. is 0191 384 8028.

It is well worth a visit - especially while our NENPA exhibition is on. Hope to see you there.

East

Co-ordinator: Ann Decker
Email: ann.decker1@btinternet.com
Tel: 01904 788156



Upcoming events include a pot-handling session at the York Museums Trust storage facility in York on 18 March; a Summer Exhibition at Pyramid Gallery in York from 3 July to 6 September (closing date for submissions 24th March - see notice on page 7 for details); and perhaps a pit firing in May, time and place still to be determined.

If members have any events or information they want share, please let me know and I can pass it on to the region.

South East

Co-ordinator: Brian Holland
Email: brian.holland100@virgin.net
Tel: 01909 724781



As previously reported Jerry Coleman got in touch and we met with him in my studio. We have since confirmed dates for the French Exchange and the numbers participating, The Thoresby show is confirmed but the dates still need to be fixed, and I am awaiting images for both.

There is still room for anyone who wishes to participate in and contribute to the costs of the Thoresby show - the French show is now full.

South West

Co-ordinator: Jan Lewis-Eccleston
Email: jle.ceramics@yahoo.co.uk
Tel: 01625 263974



Hi!

Allow me to introduce myself. My name is Jan Lewis-Eccleston, and I am the newly appointed regional co-ordinator for the South West region of the NPA.

I have been playing with mud for most of my life, starting as a little girl, making models out of clay dug up from the garden, which was allowed to dry, and then painted with the colours in my paint box. Favourite subjects were Prudence Kitten, Bengo the Boxer Puppy, and my brother's favourite bird, the golden plover. (The former two will give a clue as to the generation to which I belong ~ if you've never heard of them, you're too young!)

Some years later I studied three-dimensional design at Manchester College of Art & Design, and have been making ever since, although not always in clay ~ over the subsequent years I made detours into jewellery making, etching, painting & textile design, returning to concentrate solely on ceramics about 10 years ago.

I joined the NPA at Clayart in Denbigh some years ago, but it was not until a couple of years ago, when I started to exhibit at Poffest in the Pens that I met any fellow members. I'm hoping that, by putting myself forward as regional co-ordinator, I shall meet a lot more of you, rather than just reading about you in the bulletin.

Please make contact and let me know what activities and events you would like to see happening in our region and we'll take it from there.

West

Co-ordinator: Dave Harper
E-mail: dpharper@uclan.ac.uk
Tel: 01782 617801 or Tel: 01204 674901



Meeting ` Bitter Suite ` Pub

Monday 15th February

16 members including two new attended.

We discussed the recent exhibition in the PR1 Gallery at UCLAN Preston topics such as publicity, sales, venues, etc.

Members then thanked Lorry Cudmore for the Christmas BBQ and Raku evening which was enjoyed by everyone who attended.

Liz Collinson was also thanked for her efforts in establishing a programme of visiting lecturers, Neil Brownsword being the first. **Eddie Curtis is booked for Friday 12 March 7 pm.** All members welcome.

West member Stephen Breur has offered to give a lecture on glaze technology.

Secretary Marie Kershaw was congratulated on achieving her M.A. in Ceramics at UCLAN. (Well done Marie)

Finally members presented their Valentine themed vessels, a really interesting range of work.

Next Meeting 26 April 2010 7.15 Bitter Suite Pub Preston. The theme for the vessel is Easter.

North West

Co-ordinator: Roger Bell, Gale Mount, 11High Gale, Ambleside, Cumbria, LA22 0BG
Tel: 015394 32730 E-mail: bell.roger@btinternet.com



Our region seems still to be recovering from Christmas as no suggestions or proposals for activities in 2010 from members have reached me. Hope some will be attending the talks arranged by Liz Collinson at Preston. Let me know if you want to arrange lift sharing.

First or Worst - Caroline Lee

My first pot was a small sculpture of a dog which I made at secondary school in Stranraer, South-West Scotland when I was about 12 or 13 years old (about 1977).

I can remember where I was sitting in the classroom when I made it and where the kiln was. I adored these relaxed lessons and couldn't wait to see my finished piece. As I grew closer to leaving school there was something inside me which had a desire to move forward in that direction. My little sculpture was inspired by the family dog, Hector who was a Springer Spaniel. I think I may also have been influenced by the cartoon character, Snoopy as was 'in to' Snoopy at the time. The piece is finished with red-iron oxide using a wash and wipe technique.



The teacher drummed into our heads that we should not trap air in the clay and that the piece should not be too thick or it could blow up and ruin other peoples' work too. After I'd finished making it I worried about that as my dog was completely solid and perhaps a *little* thick in places! Then the relief came when, 2 weeks after making it, my piece had emerged from the kiln. It had survived and not damaged anyone else's work. Whew!

My parents kept the sculpture beside their bed until a few years ago when I asked if I could have it, as I wanted it as a kind of mascot for my workshop. It now sits on top of the boiler there. When I left school I didn't follow my heart and became a Civil Servant for many years. After meeting my husband, I moved to Rotherham and, in 1999, I took up ceramics at evening classes as a hobby. Within the first year I was hooked. I became an art technician in a secondary school, which brought my technical skills on immensely - I continued to study ceramics and did teacher training for the F.E. sector. Now I combine teaching ceramics to adults and making my own work when I can.

I still often use oxide in the same way as I did on my little dog at school. When I glance at him I recall the pleasure I had making him and the sense of achievement I got as a result.

I sometimes look back and think, if I had gone with my heart when I was a teenager I may have met again with ceramics sooner, however I may not have met my husband or had our son. I realise how lucky I am that I have what I have and that I am doing what I do now.

My worst pot

This took some thought as many 'bad' pieces have good memories in terms of being pleased with them *at the time* and because of what I had learned as a result. The pot which is going to take the biscuit though is a stoneware bowl I made at home using hand-rolled coils. It was the first piece I made *at home* after ceramics-fever had set in. I had just started OCN ceramics, level 1. Being a self-motivated student, armed with a new skill I was looking forward to creating a bowl at home. I think I constructed it too quickly, in an afternoon with no time allowed for the layers to stiffen up. The rim isn't true and the shape wasn't supposed to flare as much as it does but the rim got wider and flopped a bit as I added more coils.

The next day it developed a crack which I am sure occurred due to refining the rim with a wet sponge when it was about bone dry. After biscuit-firing I decorated the piece with carefully chosen hieroglyphics using what I'd thought were all under-glaze colours but one of the colours, the blue, then burned off at 1060 degrees C *and* the crack got worse. Of course, being a new student, I was *desperate* for success and wouldn't throw the piece away as a bad job.

Someone showed me how to fill in the crack using dry clay and it helped. It was presumed that the blue material which had burned off had perhaps been a material requiring a lower firing temperature, such as an on-glaze rather than an under-glaze. I was also advised to use cobalt to paint the decoration which I did and, after being spray-glazed and re-fired to 1260 degrees C, the hieroglyphics are quite clear. It does seem a crude pot now but I learned a lot from it and was quite proud of it at the time, despite the crack!



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'White' - ceramics by Penny Withers, prints by Neil Woodall at Yorkshire Artspace, Sheffield.
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