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NPA NEWS

The magazine of the Northern Potters Association

May - June 2010

www.northern-potters.co.uk



In this issue:

Out of the Earth, A Japanese Passion, Keeping Clay Alive

Members' Gallery

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



Sue Jenkins **Summer Ladies** - h20cm, stoneware

Thanks to Bob Peacock and John Dalton for the images below from the NENPA exhibition at Crook Hall - see the report on page 5.

Carolyn Corfield **Blue Iris**



Dennis Kilgallon - **Temple**



Pat Dalton - **Sand Ripple Pots**



Shirley Hetherington - **Vessel**



Shirley Peacock **Seastacks**

Cover :
Rachel Wood
Conical Bowl, pinched and coiled stoneware
Photo: Garry Uttley

Your Committee

Ian Marsh, Chair & Website
35 Meltham Road, Marsden, Huddersfield, HD7 6JZ
Tel: 01484 846 312
Email: marshiepot@aol.com

Alan Birchall, Treasurer
Tel: 07709 509985
Email: doc.albirchall@ntlworld.com

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

Barbara Wood, Vice Chair & Newsletter
Old Mills, Seaton Ross, York, YO42 4NH
Tel: 01759 318146
Email: barbara.wood@ukonline.co.uk

Matt Tyas, Exhibitions
40 Hartcliffe Avenue, Penistone, Sheffield, S36 6BQ
Tel: 01226 765657 / 07891 189892
Email: matt@matthewtyas.co.uk

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

Sylvia Holmes, Coordinator for regional groups
Chapel Farm, Thixendale, N Yorkshire, YO17 9TG
Tel: 01377 288340
Email: sylviajaneholmes@yahoo.co.uk

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

David Horsfall
7 Partridge Drive, Baxenden, Accrington, BB5 2RL
Tel: 01254 390215
Email: suehorsfall2003@yahoo.co.uk

Liz Collinson, Bonded Warehouse, 20A St. George's Quay,
Lancaster, LA1 1RB
Email: ceramic@lizc.info

Su Hudson
Email: suhudson@btinternet.com

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Editor's Comment

There are a few changes in the air, now that the volcanic dust has cleared (or has it?), including Ian Marsh's decision to leave the area and set up home and studio in North Wales. Apart from missing Ian's input, knowledge, and cheery disposition, it means we have to appoint a new Chair at the AGM (which will probably be in September). If you can suggest anybody, please do so - there will be a formal notice when the AGM is confirmed, but the sooner we identify a suitable replacement the better. On a happier note, we have 2 new committee members, Su Hudson and Alan Birchall, and Alan has even volunteered to act as Treasurer, as Liz Collinson has had to give up the role due to other commitments. We still need more committee members, and anyone interested should contact Julie Ward to get details of the next committee meeting.

I'm pleased to report that there have been plenty of contributions to this issue, and it seems that this 28 page format is now the norm rather than the exception. As this adds only a small amount to the printing cost, and doesn't affect postage, it's an opportunity to include even more items of interest to members, so keep sending them in. We have informative pieces from Karen Howarth and Hazel Anderson on children working with clay, reviews of various exhibitions, and lots of news of forthcoming events. NPA has arranged talks by Jack Doherty in Preston, and Kate Malone in York, and a guided tour of the Edward Hughes exhibition at MMU.

Our own exhibition at Rufford is going very well, and we have one at Clitheroe to look forward to - an application form is enclosed, but please use the email application from Matt if you can.

There isn't room to include full details again (see Jan/Feb issue), but the mobile phone credit/debit card payment system that NPA offers to members has had few takers. It gets well-used at Potfest in the Pens, but unless we have a few more subscribers at other times it becomes expensive to maintain. If you want more details, please contact Alan Birchall (nothing like throwing him in at the deep end).

Barbara Wood

Deadline For Next Issue

All material for the **next issue** to be with Barbara Wood
by **21st June 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. Please note, the 'Deadline' is the date by which all contributions should be with me - not the day before you ring me to ask when the deadline is!

Chat from the Chair - Ian Marsh

Spring is definitely in the air and I am just getting around to glazing some pots that have sat in my studio for some months. I can't delay it any longer. It is good to see the longer days, with pleasant walks on the moors and by the canal, but I had forgotten that it also means the grass has started to grow!

Sadly I have not been able to get to the Rufford show but have been impressed by the images I have seen on Matt's website and I believe sales have been doing well. Since the last newsletter I have been to CAL in London and to NCECA in the USA.



CAL was inspiring and it was good to see NPA members James Hake and James Oughtibridge taking part. As with any show, it was expensive to exhibit and some potters sold well while others struggled. I enjoyed seeing several potters' work in the flesh instead of just images in a book.

The NCECA conference in Philadelphia proved to be good and in a wonderfully historic city. It was odd to travel to the USA to listen to a talk by Matthew Partington from Bristol titled 'Can British Ceramics Education Survive?' I think the demise of ceramic courses in this country was hastened by the introduction of the national curriculum in primary and secondary school when art had to take a somewhat back seat. If children are not exposed to the use of clay in their formative years then academic courses in further education cannot be sustained. Highlights of the trip were seeing the Liberty Bell, having breakfast in an amazing covered market under an old railway station and seeing the enormous pots by Jun Kaneko. The old station has been converted into an imposing entrance and meeting rooms for the conference centre. A talk by Nancy Utterback: 'Green Ceramics - The Seduction of Sustainability' made me consider my impact on the environment in producing pots. The end of conference speech by Malcolm Davis entitled 'How did I end up here?' was memorable and inspiring.

Some of you may have heard that I am relocating to a cottage in North Wales about seven miles from Porthmadog just inside the Snowdonia National Park and so shall be standing down from the committee and chair of the NPA. I will still remain a member of the NPA and hope to see many of you at events around the country. My partner Catherine and I would love to see you if you are in the area. I would like to thank you for the support and friendship you have shown me over the years it has been much appreciated. I know that the NPA will continue to thrive with your goodwill and support.

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Out of the Earth - Shirley Hetherington

**NENPA Exhibition at Crook Hall, Durham
April 1st to 22nd 2010**

What a privilege it was to be able to display work in the magical gardens of Crook Hall, also inside the oldest medieval house in Durham, dating back to the 13th century and which once hosted Ruskin and Wordsworth. The three acres of gardens were restored by the previous owners, who divided them into garden “rooms”, each one having a theme. There is a white and silver garden, a Shakespearian and a Cathedral garden, a woodland area with two moat pools, a maze, two walled gardens and a courtyard.

Setting up in the rain was quite an experience, with various partners dragged along to help hang ceramics in trees, put up pieces on garden walls and, in one case, place a nymph in a small pool, which resulted in wellies full of water. In the downpour, a stunning head by Dennis Kilgannon looked as though it had decided to retreat underground and wait for Spring.

All these efforts produced an outstanding exhibition. Walking round the various gardens was a journey of discovery, finding ceramics among plants and trees, tucked into sheltered corners and gracing the walled gardens. The same 20 artists also exhibited in a small gallery inside the Hall. There were many contrasts in style and scale. In the woodland, Victoria Leeks’ delicate fairy ring of porcelain toadstools was near Shirley Peacock’s iconic coiled pots, reminiscent of a lunar landscape, while in the orchard lay an outsize apple by Carol Metcalfe. Some pieces were reflected in the still pool and some dangled from the trees. Maggie Thomson’s slip trailed plates in the flower beds, Carolyn Corfield’s torsos attached to garden walls and some fine platters by June Proudlock looked as though they belonged, against the mellow stones of the ancient house.

A private viewing was held on a fine Thursday evening, attended by the Mayor and Mayoress of Durham and guests of the artists. On Sundays April 11th and 18th ceramic artist Sarah Gee arranged a making and firing event at an outdoor hearth, which was very popular with both adults and children.

NENPA would particularly like to thank Kris Lambert, Carol Metcalfe and their committee for all their hard work and attention to detail in organising this very successful exhibition, and the owners of Crook Hall, Maggie and Keith Bell, for providing a venue for the potters to display their work in such charismatic surroundings.



Kris Lambert - Hand built vessels



Carol Metcalfe - Egyptian Bowl

Welcome To New Members

Name	Location	E-mail
Shirley Doyle	Scarborough	sadoyle04@yahoo.co.uk
Nicola Drury	Ilkeston, Derby	nicoladrury3@googlemail.com
Louise Hayter	Newark	
David Holmes	Shapinsay, Orkney	dpots1@yahoo.ca
Meryl Lusher	Gosforth, Newcastle	chameleonml@gmail.com
June Ridgway	Warwick	juneridgwayceramics@yahoo.co.uk
David White	Halifax	david@rock.com

The following members joined last autumn, but were inadvertently omitted from the new members listing:

Lizi Botham	Burnley	lizi@craftastic.co.uk
Paul Burton	Chesterfield	aquaramics@hotmail.co.uk
Carol Newmarch	Middlesbrough	carolnewmarch@email.com
Vivien Richmond	Liverpool	
Hilary Simms	Barnsley	hilary@volcanic-ceramics.co.uk
David Smith	Leeds	davesmith-cad@ntlworld.com
Anna Whitehouse	Manchester	anna.whitehouse@hotmail.co.uk

A warm welcome is extended to our new (and not-so-new) members. We look forward to seeing you and your work at future events.

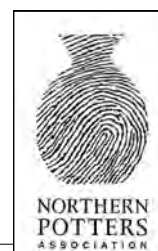
NPA Membership

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
E-mail: margaret@sevenfirs.karoo.co.uk

Eddie Curtis talk - Brigitte Soltau

UCLan, 12 March

After teaching and 'observing' for many years, herding students round the country to workshops and demonstrations, I had more recently withdrawn from this process to focus on my own way of working. In doing so, I had forgotten just how stimulating it is to watch a skilful practitioner at work, and how much there always is to learn.

I have to confess that I did not know much about Eddie Curtis, or what his work was like, when the NPA flyer winged its way through cyberspace into my inbox. I was immediately curious – that luscious red glaze, the fabulous textures, the curious shapes, and after a while on the website I was sold. So it was with keen anticipation that I set off with two friends and fellow potters and joined the Friday night traffic out of Manchester and north to Preston. By the start, nearly forty more people had arrived and there was a buzz of excitement.

Eddie began with a talk, explaining his inspirations and motivations, and the rural environment in which he lives and works. He took us on a tour of his personal, and enviable, ceramics collection, the result of his intention to support other makers through buying their work. The talk also revealed the intricacies of

his large oil-fired kiln and firing processes. This is potter, materials, elements and experience in a ritual of fine-tuned alchemy. The result? Shimmering copper reds, flashes of green, the surprise of pure white, where, in Eddie's words, the flame has "licked the colour from the pot".

Back in the studio, Eddie then got to work with his clay. He worked deftly with the material, with slick precision and confidence, preparing, rolling, tearing, stretching, each master-stroke appearing effortless. At some stages, he explained the processes, materials, intentions, at others he worked with silent concentration, leaving us to absorb and understand the work forming in front of us. His final flourish was greeted with loud applause as the finished piece sat proudly before our eyes.

There was just time for questions, to examine close-up the selection of work Eddie had brought, and join in with the thanks to all concerned. Then, to head home with new insights and ideas, with the next NPA event at UCLan firmly in our diaries.

CPA Gallery, Somerset House - Liz Collinson

Most past visits to London included a trip to the CPA Gallery in Marshall Street, so on my recent trip I went to Somerset House to see the new CPA Gallery.

I could not fault the setting as the beautiful Somerset House has a wonderful fountain display in its magnificent courtyard, but the signage to the CPA room was rather lacking. I wonder how many non potter visitors know of its existence.

I must admit that I was disappointed by the size of the Gallery, only one small room, although, I must say that there was plenty of variety on show, but it lacked something, possibly the display of huge work by artists such as Gareth Mason. His work was there but in not such a proud position. The four cube shelving units each had

a small selection of ceramics including work by Peter Beard, Matthew Chambers, Susan Disley, André Hess, John Higgins, Ashley Howard, Sun Kim, Anna Lambert, Sophie MacCarthy, John Pollex, Aneta Reggel Deleu, Jenny Southam, Geoffrey Swindell, Louisa Taylor, Emmanuel Cooper, Duncan Ross and Jack Doherty.

There was a particularly gorgeous platter by Dylan Bowen which took my fancy but I didn't have the energy to even think about getting it home. I came away empty handed which is very unusual for me.

Diary

- 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
- 1 June Deadline for applications for NPA exhibition at Platform Gallery, Clitheroe
- 2 June **Tour of Edward Hughes exhibition** & handling session - Sir Kenneth Green Library, Manchester Metropolitan University - book at npataalk@live.co.uk
- Until 6 June **On a Journey** - Pollie & Garry Uttley exhibition at Turnstone Gallery, Sandsend, YO21 3SU - turnstonegallery.net
- Until 12 June **A Japanese Passion** - the pottery of Edward Hughes - Sir Kenneth Green Library, Manchester Metropolitan University
- 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 - see regional news for list of exhibitors
- 4 - 10 July **Holmfirth Art Week** (in aid of Macmillan Cancer Support) - holmfirthartweek.net
- 4 July - September **70+ at Seventy** - Jim Robison ceramics, Opening 4th July, 12 - 4pm, Booth House Gallery, Holmfirth, HD9 2QT - jimrobison.co.uk
- 6 - 19 July **Earth, Sea & Sky** - Roseberry Ceramics Group, Danby North York Moors Centre, YO21 2NB
- 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
- 31 July **Kate Malone** talk & demonstration, York Art Gallery - admission £7.50, contact Helen Walsh, 01904 697971, helen.walsh@ymt.org.uk
- 6 - 8 August **Potfest in the Pens**, Penrith - potfest.co.uk
- 6 - 8 August **Art in Clay**, Hatfield House, AL9 5WQ, hatfield.artinclay.co.uk
- 21 - 22 August **York Open Air Art Exhibition**
- 11 September - 30 October NPA selected exhibition at **Platform Gallery**, Clitheroe
- Until 28 October **Second Sight** - East Riding Artists exhibit work inspired by Burton Constable Hall, HU11 4LN - includes NPA members Jill Ford and Barbara Wood

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

A Japanese Passion - Isabel K-J Denyer

The pottery of Edward Hughes

8th March – 12th June 2010

Sir Kenneth Green Library at Manchester Metropolitan University

This is a retrospective exhibition and a remarkable collection of the work of the potter Edward Hughes put together by the Special Collections Gallery of Manchester Metropolitan University and Edward's widow, Shizuku and curated by Alex McErlain.

Entering the gallery, one is struck most forcibly by the strength and presence of the pots, the rich quality and subtleness of the glazes and a sense of the passion he had for his work. Here is a collection of magnificent large pieces including chargers, lidded boxes, flat serving pieces and teapots as well as smaller bowls and a varied collection of drinking vessels. For anyone interested in ash glazes this exhibition is a must, and there is a section devoted to displaying his tools, ash samples and explaining his working methods and thoughts.

Edward Hughes' work is not widely known in Britain but he had strong ties with Japan through his wife Shizuku whom he met whilst doing his training at the Bath Academy of Art. He subsequently lived and worked in Japan for about eight years before returning to England to set up his workshop in Cumbria. Besides many solo exhibitions he also won several major prizes in Japan and would send up to 500 pieces there every two years, where they were a sell-out: not only to collectors but also to anyone who admired their beauty, usefulness and fine quality glazes.

As I left, I felt a sense of his twinkle and enthusiasm, echoed in these fluid, strongly crafted, and happily exhibited pots. This was endorsed by a wonderful shot in the slide presentation of him, sitting at his wheel, roaring with laughter.



Wedges - Edward Hughes, photo Steve Yates

NPA members will have a chance to visit the Edward Hughes exhibition, together with a handling session of pieces from MMU's special collections.

This will take place on **Wednesday, 2nd June**, starting with a tour of the exhibition at **12 noon**. The handling session will be from 2pm to 3pm.

You can see the items available for handling by visiting ww.specialcollections.mmu.ac.uk, and can request which items you are most interested in.

To book a (free) place for the handling session, email npatak@live.co.uk, putting 'Edward Hughes' in the subject line.

Jim Robison Ceramics - 70+ at Seventy

To mark his 70th birthday, Jim decided to make at least 70 substantial new pieces (from extruded vases and slab dishes, to outdoor garden pots and furniture) The show coincides with Holmfirth Art Week, and will run from July 4th to September 2010.

An Opening Reception with wine and strawberries, and chance to experience the New Woodland Walk feature will take place on Sunday, 4th July 2010, 12-4 pm

Colleagues, potters, friends, old students from Bretton Hall or other courses, are all very welcome.

Booth House Gallery and Pottery, 3 Booth House Lane, Holmfirth, Huddersfield, HD9 2QT

t: 01484 685270 - w: www.jimrobison.co.uk

Exhibitions and Events - Matt Tyas

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

As you read this, the exhibition will be over halfway through and I'd like to thank members, makers and the Cultural Services – Arts Team, at Rufford, for all their support. In total, the exhibition took two whole days to set-up (with thanks to, among others, Steve Booton, Sylvia Holmes, Joseph Hopkinson and Barbara Wood) and two further half-days for lighting and the Preview which saw 381 visitors and £1688 in sales.

Graeme Simpson of CTM Potters Supplies (www.ctmpotterssupplies.co.uk) also kindly supported the Preview, and exhibition, by sponsoring three categories which he selected prior to the Preview and awarded on the day. Graeme chose John Hawkins' Coal Miner, 1950s as the Sponsor's Favourite Piece and Barbara Wood as the Sponsor's Favourite Artist, while visitors to the Preview elected Rachel Wood as the Public's Choice. All three have each been recognised via a card/plaque in the exhibition and will receive £40 of vouchers to spend with CTM Potters Supplies. I hope that makers and visitors enjoyed this addition to the proceedings; it is something that I wanted to be light-hearted and may indeed look at including again in the future.

In terms of promotion, the electronic PDF flyer was taken-up enthusiastically with over 330 visitors accessing it directly from the website (the total circulation should be higher as it will have been downloaded and further re-distributed) while Rufford Craft Centre distributed a reduced version of the flyer to its large mailing list. Other organisations, like CTM Potters Supplies, also made copies of it available to visitors and customers alike. I focused marketing attentions towards electronic media and away from postal promotions primarily due to time constraints but also reflecting the shift in approach and policy that many galleries and arts organisations are now adopting.

Overall, I feel the exhibition has been critically well received and has, so far, made total sales of £6169 with 2945 visitors; information which should ensure the exhibition pays for itself while maintaining the possibility of similar future exhibitions.

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

This is the venue for the next NPA selected exhibition. We are aiming to select between 20 and 30 makers for this exhibition on the 11th June 2010. The deadline for receiving your application is 1st June 2010 (please note, after operating a more flexible system for Rufford, I have to be more strict with adhering to deadlines as my post is voluntary - late forms and missing information mean time).



The printed version of the Application Form is in this newsletter; please only complete and return this by post if this is your only option – I would prefer to receive as much information as I can electronically for this exhibition in order to reduce time and waste (eg handling mail, discarding unwanted disks and posting returns etc). To this end, I'll be circulating the form electronically (in the next few weeks), as before, while also trying to put a system in place to receive the form and images electronically - e.g. some sort of upload area in order to avoid e-mail problems. If sorted in time, the only item you'll have to post is your cheque.

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

Please remember to:

- keep your e-mails 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

The Northern Potters - Rufford 2010: Reviews



Elizabeth Price - Tug

After the dust had settled from setting-up the plinths and liberating work from boxes, and after the floor had been polished and the lights adjusted, the exhibition was ready for the world to see. I thought it looked pretty impressive, but then I would as it steadily took over my days and evenings and had now, finally, come to fruition.

The whole of the space in the gallery had been utilised in setting-out the work, although not all pieces were put on display. The work that went out had to compliment other forms, colours and ceramic neighbours. There was also an underlying aim to create spaces where the eye could readily move to, as well as interweave different heights and forms across the space and the islands of plinths.

After speaking to people at the

Preview, on the phone and through looking at evaluative comments via forms, e-mail, and on websites like Steve Booton's YouTube channel, I thought it would



Preview

high quality work. Nice show well curated." Another viewer of the same video added: "what a lovely country you live in. I enjoyed seeing so many really good pots in such a peaceful setting."

Similarly, the response from visitors has been strong with those who completed evaluation forms rating the overall quality of work as 4.66 out of 5 (5 being excellent). Indeed, one person commented: "My sort of pottery! Would have liked to have stay longer and buy, but not today sadly". I think we'll all wait with just a little anticipation for that visitor to return!

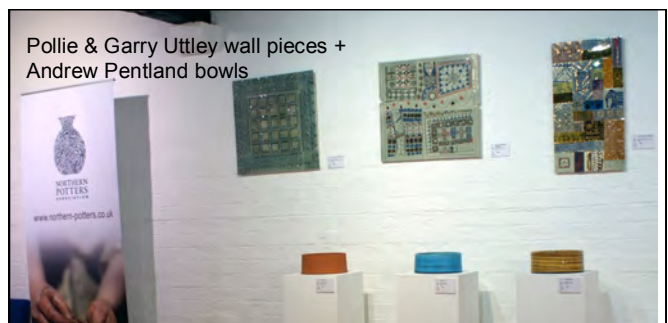
On the whole, the feedback has been great and I hope that members are proud of their latest achievement and if any members also wish to review and comment on future exhibitions, I look forward to receiving their contributions.

Matthew Tyas



Babs Taylor - Middle Earth series

be interesting to explore what others thought of the exhibition. One Preview goer declared the exhibition "...very comprehensive, love the fact that there's so much variety; I feel like I'm seeing a lot of talent under one roof. The location and venue are also splendid." Equally, someone who saw on-line footage said: "very



Pollie & Garry Uttley wall pieces + Andrew Pentland bowls

'Once again, the NPA exhibition at Rufford looks superb and is proving very popular with the visiting public. We have restocked twice so we are very happy with sales.'

Pollie & Garry Uttley

Photos: Garry Uttley

Vallauris Pottery Festival - Hazel Anderson



I visit Vallauris often - it's where Picasso developed his passion for pottery, and he lived there from 1948 to 1955.

Vallauris is in south eastern France, near Cannes, and pottery has been made there since ancient times. From the late 19th century it developed as a pottery centre, with hundreds of potteries making roof tiles, drains and pots to ship all over the world. By the mid 20th century it was suffering a slump, due to the introduction of aluminium cooking vessels, but Picasso's arrival led to a revival.

On Easter Sunday this year they had a Pottery Festival for the local children. The local artists took wheels into the main street and showed the children how to throw pots.



In the main square they had a Raku Kiln. You could get small bisqued bowls and glaze them to put into the kiln. It was quite dramatic when the kiln was opened and the pots were smoked, then cleaned and everyone went home with a raku bowl. The French hold courses for children and also offer apprenticeships.



China: Journey to the East

A British Museum exhibition
York Art Gallery – 22nd May to 8th September 2010

A major exhibition exploring three thousand years of Chinese culture is taking place at York Art Gallery this summer. More than 100 remarkable objects from the British Museum will be included in the touring exhibition entitled: *China: Journey to the East*. These will be complemented by artefacts from the York Museums Trust collections and York's Chinese communities.

The exhibition is part of a national tour, supported by BP, a CHINA NOW legacy project, and it has been organised through the British Museum's Partnership UK scheme.


Helen Walsh, assistant curator of decorative arts at York Art Gallery, said: "This exhibition offers visitors the chance to experience one of the world's most important and influential civilisations. We are delighted to be involved in this tour, which is the largest UK loan of Chinese material the British Museum has yet undertaken."

A total of six venues were chosen to host this unique tour, with York being the penultimate venue. It opens in York on May 22 and is free.

China has always played a central part in the British Museum's collection. The exhibition will feature objects from Sir Hans Sloane's founding collection as well as objects which have never been seen outside the Museum. Five themes will be used to explore the three thousand years of Chinese history and culture – Technology, Leisure, Food, Festivals and Language and Writing.

The exhibition presents key enduring Chinese inventions such as the abacus, the compass, and silk and porcelain manufacture. Objects will provide insight into the three main Chinese belief systems: Daoism, Buddhism and Confucianism and will shed light on the colourful Spring Festival (Chinese New Year), and the important Mid-Autumn Festival. The exhibition will also investigate the development of China's writing system and its development as an art form through objects that range from a writing brush and ink box from the Ming Dynasty to a jade seal with a dragon carved in the top from 1764. Along with loan material from the British Museum, handling collections will allow visitors to experience the displays through sights and sounds, touch and smell. Visitors will have fun learning about 2,000 years of play in China, from Han Dynasty (206 BC–AD 221) models of figures playing board games to shadow puppets from the 20th century.

A full series of events will also be planned around the exhibition. For more information go to:
www.yorkartgallery.org.uk




University of Central Lancashire


Future Talks in 2010

May 14th	Jack Doherty
October 8th	Martin McWilliam
November 12th	Roger Lewis

Victoria Building, UCLAN, PR1 2HE



NORTHERN
POTTERS
ASSOCIATION



To book seats, email NPAtalk@live.co.uk

These talks / Demos are held in Preston at the University and are open to the General Public. They will all start at 7pm. Admission is pay at the door, £4 Public, £ 3 Students and NPA members free.

New Books - Roger Bell

Ceramics For Beginners: Handbuilding	Shay Amber	14.99 Lark
Ceramics For Beginners: Wheel Throwing	Emily Reason	17.99 Lark
Mastering Raku	Steven Branfman	19.99 Lark
Masters: Earthenware	Various	17.99 Lark
Masters: Porcelain	Various	17.99 Lark
Sculpting The Figure In Clay (June 2010)	Peter Rubino	22.99 Lark

Book Review - Roger Bell

CERAMIC JEWELLERY

Publ: A&C Black

Joy Bosworth

£15.99

Joy Bosworth follows up her book 'Ceramics With Mixed Media' with 'Ceramic Jewellery', also in the Ceramic Handbook series from A & C Black. The subject area is very wide. While rings, bangles and necklaces can be made solely of clay, earrings and brooches need metal fittings. Textiles, wood, leather, stones and other materials are often incorporated.

After the introduction which gives a brief history of body ornament, the first chapter deals with design considerations. Some basics are covered, such as allowing for shrinkage before buying fittings, but mainly the subject is the inspiration for the design. The following four chapters cover the basic methods of getting clay into the shape required, fired and glazed but slanted to the production of jewellery rather than domestic pots or sculptural pieces. Decorative techniques discussed include impressing patterns, sprigging, slips (surface or inlaid) and burnishing. Forming methods cover the obvious throwing, hand-building and slab-building but more interestingly extruding, press moulding and slipcasting. The firings section covers all the high and low fire methods. There is an interesting paragraph on mini kilns, made by Spectrum Kilns in the USA, for firing in a microwave oven.

Chapters six and seven cover more jewellery specific information on findings and simple metal working techniques. Metal, yarn, textile and other findings for earrings, brooches, necklaces, cufflinks can be purchased, and the book lists a wide range of sources. But Joy includes the basics of making your own findings and manipulating metal to incorporate in pieces.

The final chapter features twelve jewellers incorporating clay in their work. The main chapters include many examples of work other ceramicists who include jewellery in their range, usually more practical in nature.

If you want to try jewellery making, this book is as good a place as any to start. There are a number of very basic books on making jewellery available but they usually take you through basic projects while rarely having any significant information on the inclusion of ceramic elements.

Made in Clay - Community Education

Water Street Gallery, Todmorden, OL14 5AB

Nothing focuses the mind more than the demands of an approaching exhibition and 17 part-time students, in Todmorden, on the Yorkshire – Lancashire border, have accepted a real challenge. In an area traditionally rich in artistic production, these relative newcomers have responded to an invitation from the Water Street gallery to present the culmination of a year's work in a show to launch a refurbished exhibition space in the town's bustling centre.

Calderdale College tutor Sue Turner and gallery owners Rosemary and Mike Holcroft have worked together to provide a professional brief and, along with the students, will choose a selection of work which will comprise the 'Made in Clay' exhibition opening on the 27th May 2010.

As concerns grow about the demise of ceramics provision in schools and the closure of higher education courses, the show will also highlight the plight of part-time community education under the cloud of recession – provision which has long provided a gateway for adults keen to try their hand at working with clay. Students have taken responsibility for publicity and marketing to raise awareness of their NCFE course, the quality of work produced and the value of such weekly classes to encourage and support their creative development. Meeting together once a week to make, share ideas, discuss and learn new techniques and processes has lent a whole focus and dynamic to the practical work which emerges during the period



between classes.

This collaborative venture will pay testament to the vitality, commitment, and creativity which offers so much to both the cultural life of the community and the enjoyment of the many visitors who visit the Calder valley to sample its natural beauty and the fruits of its artistic reputation.

As the editorial in the Jan – Feb issue of Ceramic Review notes, Masters degrees may offer a future for some learners, but there are many rungs on the ladder to approach such a level, and for some adults full-time or substantial part-time study is neither socially nor financially viable. These Calderdale College students are employing their best weapon to fight for the part time, community education they so value – they are sharing their love of ceramics and the quality of the work they produce – why not join them?

The exhibition will be opened by Jim Robison

open 10.30am - 4.30pm, 28 - 31 May, and 4 - 6 June

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English Country Garden

A ceramic exhibition celebrating the joys of summer
York Art Gallery – May 14 September 1

A garden of ceramic riches will spring into life at York Art Gallery this summer.

An *English Country Garden* will see works inspired by plants, flowers, animals and birds displayed in a space inspired by the beauty of a summer garden.

It will feature pieces by internationally renowned ceramicists such as Kate Malone and Rosemary Wren as well as Rockingham Pottery and items from the gallery's nationally important studio pottery collection. This is the second exhibition to take place in the new Gallery of Pots, a designated space for the gallery's ceramics collection.

Helen Walsh, assistant curator of decorative arts, said: "This summer we have decided to turn the new Gallery of Pots into colourful space reflecting the majesty of the English country garden. Works showing garden scenes will be displayed alongside pieces that represent the animals, plants and birds you find in the gar-

den. These will include some beautiful pieces by Kate Malone, such as a butternut squash stool and big pumpkin.

"The bigger pieces will be put in a "garden", complete with artificial grass, while others will also sit on grass in display cases.

"It is designed to be a fun, family friendly exhibition to attract a wider audience to pottery and ceramics. Visitors will also have the opportunity to vote for their *Best in Show* and the winning pots will get a special rosette."

Examples of the works include a Whieldonware Cauliflower teapot and sweetcorn jug (1760-80) a Rockingham artichoke ceramic curtail rail end and a watering can teapot, by Wally Keeler.

The ceramic works will be complimented by paintings of gardens from the gallery's collections.

The exhibition follows the success of a similar exhibition at the Yorkshire Museum, entitled *Ceramic Safari* which featured animal ceramics set in a jungle.

For more information go to: www.yorkartgallery.org.uk

Kate Malone - *Winding Heart Flower Vase* (2008),
courtesy of Adrian Sassoon



A date for your diary:

Saturday, 31st July (2pm - 4.30pm)

Kate Malone will be at York Art Gallery to give a talk and demonstration for NPA members

Admission: £7.50

Space is limited, so please book your place by contacting Helen Walsh -

York Art Gallery, Exhibition Square,
York, YO1 7EW

e: helen.walsh@ymt.org.uk

t: 01904 697971

Keeping Clay Alive - Karen Howarth

As someone who experienced Art School education in the early 1990's and completed an MA at the RCA in 1996, I have watched the decline in ceramics courses over recent years with great sadness.

My career has taken me from lecturing at degree level, through to teaching adults at evening class, to what I am doing now at primary level.



Clay People, Marsden Infant + Nursery School

Working from home on my own ceramics and having a young family led me to volunteer at our local primary school. I am now paid for the work I do and I had never imagined how enjoyable and inspirational working with children would be. I am fortunate to be in a school with a very flexible approach. Having made some work, I can collect the children at any time to apply a bit of slip or glaze or to finish off work started earlier.

Working in small groups means that the emphasis is on a quality experience, and the aim is to make work of a high standard. The work we make, however, is always based on simple making methods that the children can hopefully use again independently. All projects are fully documented, with details typed up for other staff members to refer to.

I do believe now, having worked with children as young as 3 and a half, that an introduction to crafts at an early age is important on many different levels. Making clay faces with 6 and 7 year olds wasn't simply about clay; we discuss where clay comes from, what happens to clay in the kiln, wider uses of clay in our homes and environment, and in relation to faces we discuss shapes and colours of facial features, facial expressions and emotions.

With so much scope within a subject how can it possibly be termed a 'Minority Subject Specialism'?



Clay People, Linthwaite Clough School, Early Years

I hope through my teaching to inspire the children and excite their interest in clay. On walking through the school I am greeted as 'The Clay Lady' and shouts of "when can I do clay?". They are so responsive and enthusiastic at this age, and capable of learning quite complex skills. Fortunately my education equipped me with a wide variety of skills, not all of which I use day to day in my own work. Teaching enables me to share them and pass them on to future generations.

When I first came to work at this school the kiln was, as in so many cases, unused, gathering dust. Our problem now is that we could really do with a bigger kiln! Finally, it is good to know I'm not alone in helping to keep clay alive in schools and I would be very interested to hear about any schemes running in West Yorkshire that may help us.

The work I have been doing with the children in school can be seen on my website: karenhowarth.co.uk/teachinggallery.htm

The schools I have worked with are Linthwaite Clough Junior, Infant and Early Years School, Linthwaite, and Marsden Infant School, Marsden.



Clay Flowers, Linthwaite Clough School



Jack Doherty

One of the best British Potters
is at UCLAN on Friday **14th May**.

"These works to me seemed to be survivors. But not in a defeated sense, more that they had emerged from the intensity with fire and soda can input combined with dignity, to create absolutely beautiful forms and surfaces."
Michael Pease, review of Jack Doherty at the National Craft Gallery, Glasgow



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Talk :- "Pots from a New Place" Jack at the Leach Pottery,

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email: info@solwayceramicscentre.org.uk



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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

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

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www.solwayceramicscentre.org.uk

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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Regional News

Please contact your regional coordinator with suggestions for events

North East

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

The Crook Hall exhibition is going well. A review with photos is being prepared for the newsletter by a committee member. We hope to arrange a visit to the Henry Rothschild Study Centre at the Shipley Gallery in Gateshead soon.



East

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

There was a strong response for the NPA-E Summer Exhibition at Pyramid Gallery to be held 3 July - 6 September. The gallery has made its selection and eleven NPA members have been invited to exhibit: Andrea Cundell, Ann Decker, Isabel Denyer, Margaret Lawrenson, Marianne Von Tucka, Penny de Corte, Keiko Harada, Leesa Vere-Stevens, Sue Candy, Michelle Freemantle, Gerry Grant. The opening will be Saturday 3rd July at 11 a.m. Good luck to all those exhibiting!

A pit firing is still being considered but it is more likely to be in the autumn. Place and date to be confirmed. Please let me know of any events you would like me to pass on to the region.



South East

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

The S.E. group are focussing on the French expedition in June- work to Sadirac for the potters market is being organised by David Wright, work to Sadirac for the exhibition is being organised by Brian Holland. David will travel to Sadirac and run the stall in the potters market on our behalf. Brian Holland will take the work for the exhibition to Sadirac and mount the exhibition. Meanwhile Penny Withers is co-ordinating the Thoresby show to be held in July. We will hold a meeting in May to finalise details and elicit further ideas.



South West

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

Nothing to report this month.



West

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

Next talk - Jack Doherty, 12th May - see separate ad.

U.C.LAN Ceramics degree show, Victoria Building, Friday 11 June, 6.30pm
Show opens the following week



North West

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

Bob Park will be rebuilding his wood-firing kiln late April or May. Some helpers will be welcome.
Other suggestions for activities or offers of organising a show, firing or social would be welcome.



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Ian Marsh shows the scale of one of the 'smaller' pots by Jun Kaneko in Philadelphia

First or Worst - Ian Marsh

When I visit a ceramic event one of the things that I look for is how a potter has developed their work. There are sometimes subtle differences showing a change in glazing or form, or occasionally a complete change of direction. I have kept the first pots that I made. The simple mathematical slab pots (I was teaching some Maths at the time!) are still on show in my studio. I was so proud of my first efforts and they are a constant reminder of where I began.



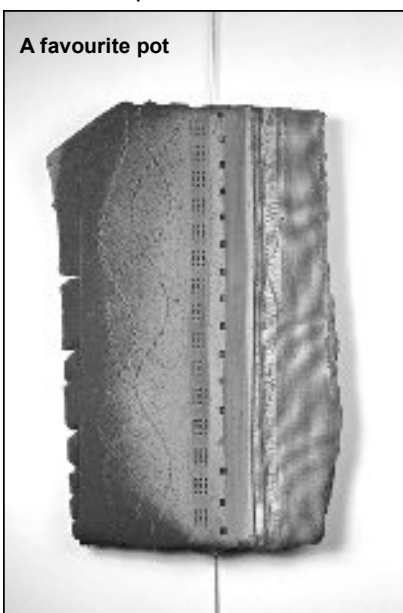
First pots

I have a collection of pots that I have made over the years. They are a reminder of how I have progressed. It is interesting that as time goes by, what was once a cherished pot has now become jaded and quite rough looking, but it does give me some idea of how my making has progressed. They encourage me to look at them and see how I can improve the form, glazing and construction. They are often a starting point for reflection and occasionally inspiration for progression.

Choosing my worst pot is less memorable. There are so many that I have not been too keen on and have long gone under a lump hammer to become hardcore to be quickly forgotten! This is my quality control and learning process. Why did they become labelled as 'worst'? Several factors come to mind, a dull or uninteresting form; poor construction; poor glazing and unsuccessful firing. I find some of my more successful work comes from mulling over an idea, drawing lots of sketches and then experimenting with the clay. The fired object may then be a starting point for a future piece.



Not very memorable!



A favourite pot

I do have one or two favourite pots and have occasionally put a silly price on them so that I could keep them if they don't sell. I am surprised when someone likes them enough to buy, and sometimes a bit sad that I will be parting with them, but then on reflection pleased that someone else will get pleasure from them. Now and again I make a pot which I am really pleased with but nobody else seems to like or wants to buy! I have to remind myself that it would be a sad world if we all had the same taste.

Please send in your own 'first or worst' memories - Ed



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