

£1

Free to
members

NPA NEWS

The magazine of the Northern Potters Association

November - December 2009

www.northern-potters.co.uk



In this issue:

'The Rufford Double', Indoors to Outdoors, A Potter's Moll Writes

Members' Gallery

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

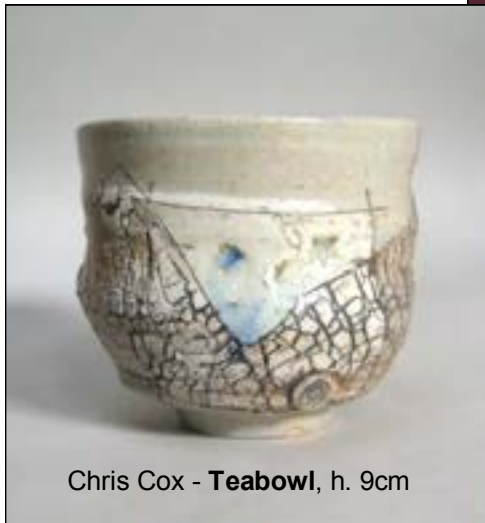
Annie Peaker - **Monkey column**



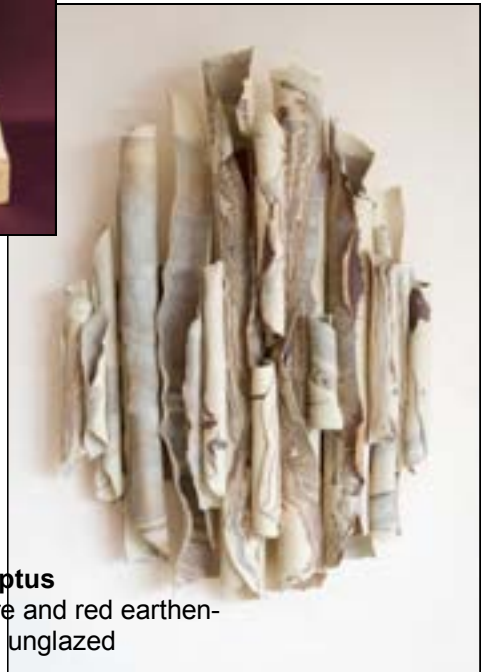
Michelle Freemantle - **Youmeco café cup and plate**



John Hawkins - **Walking out in the 1950s** - stoneware with iron oxide, h. 42cm



Chris Cox - **Teabowl**, h. 9cm



Joan Hardie - **Eucalyptus**
Mixed white stoneware and red earthenware, fired to 1220C, unglazed

Cover :
Sylvia Holmes - **Cup** - thrown & altered white earthenware with vitreous slip surfacing, fired to 1180°C

Your Committee

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

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

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

www.northern-potters.co.uk

The opinions expressed in this newsletter are those of the contributors and do not necessarily represent those of the editor or the Northern Potters Association. Only listing may be reproduced without the permission of the editor.

Chat from the Chair

Ian Marsh



It is a beautiful time of the year. The colours of the trees and moors are very rich and very inspirational. I just hope that as the nights start to draw in I will be able to get into my studio and start making a new body of work ready for next spring. This reminds me that I must look on the web to see when the submission dates for exhibitions are!

Hopefully I will have a have started to update the website by the time you receive this newsletter. My aim is to update it more frequently in future. I have just purchased some software that should enable me to keep the main pages up-to-date. Let me know of via your regional coordinator of events and exhibitions in your area that you are taking part in and I will put them on the website.

I have tried to start visiting galleries and exhibitions once again. I spent a weekend in Liverpool and one of my visits was to the Bluecoat Gallery. It is a while since I was there and had forgotten how good it is. John Ward from South Wales was the featured artist and I was very tempted to buy one of his pieces, but they were just a bit expensive. I have also been to visit some potter friends in South Wales. Mark and Patrizia Walford produce Crystal Glazes and their studio is well worth a visit at the Hilton Court Gardens in Pembrokeshire.

At the recent committee meeting, Barbara Wood was co-opted to be Vice Chair, and will continue in this role until the AGM next year.

It is good to see we have an exhibition at Rufford next year, and I am looking forward to an exciting programme of talks and demonstrations over the forthcoming months. Keep looking in the newsletters for more details.

Deadline For Next Issue

All material for the **next issue** to be with Barbara Wood
by **10th January 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.

Editor's Comment

Firstly, apologies for any events or opportunities which may be missed due to delays in the postal service. As I write, the first national strikes are due to start tomorrow, and I have no idea whether they will have an impact on when you receive this issue.

I was surprised that so few members are advertising events in this issue - I would have expected a lot of exhibiting and selling events in the run up to Christmas, but perhaps you're all too busy doing them to think about using the newsletter as another source of publicising them!

As our membership numbers continue to increase (372 at the last count) I have taken this opportunity to mention some of the ways in which NPA operates in a series of notes headed 'NPA Basics'. It's easy to presume that all members know what we do, and how we do it, but I suspect many either don't know or have forgotten, so I hope you will find this useful. If there are any topics which need more clarification or discussion, please drop me a line and I'll try to include them in a future issue. I've included membership,

exhibitions and regional groups this time, and will add website, newsletter and committee next issue, if space permits.

At the AGM we agreed that a joint membership, for 2 members at one address, could be offered again (there used to be a 'family membership' option, but that disappeared without trace at some point). This will mean that for a joint fee of £34 per annum two members can each have exhibiting rights, plus access to discounts, free admission to events etc as applicable to all members, but will receive only one copy of the newsletter. This will apply to new members immediately, and to existing members when their subscriptions are due for renewal. If you are eligible for this, and would like to take advantage of it, please contact Margaret Lawrenson, membership secretary.

Details of the future use of the NPA credit/debit card system are being finalised, and will be published in the next issue.

in this issue

Members' Gallery		page 2
Chat from the Chair		page 3
Editor's Comment		page 4
Exhibitions and Events		page 5
New Members		page 6
Philip Eglin at the AGM	(June Roddam)	page 7
Diary		page 8
Indoors to Outdoors	(Shirley Sheppard)	page 9
Neil Brownsword talk		page 11
New Books, Book Review	(Roger Bell)	page 12
MAAC forthcoming events		page 13
A Potter's Moll Writes	(Liz Robison)	page 14
Regional News		page 20

Exhibitions and Events - Matt Tyas

Hello and welcome to the Exhibitions and Events column from your new NPA Exhibitions Officer; I'm looking forward to building on the dedicated work that Barbara Wood has previously given to this role and thank her for her support so far. One of the NPA's great strengths is the diversity of the membership and although we are often at different stages in our ceramic careers, we are united by shared aims and ambitions not only for our own work but also for clay as a medium. I hope that exhibitions will not only continue to bring members together for mutual benefit and support, but also challenge you, when necessary, to take yourself and your work forward.

'The Rufford Double' 2010

Next year offers two exciting opportunities at the Rufford Ceramic Centre which I've affectionately named 'The Rufford Double'. Some members (circa 270 of you) have already received an e-mail¹ in relation to this event which includes a link to the Application Form (also included in this Newsletter). These exhibitions present a great opportunity to submit your work for selection at a highly regarded venue.

In March and April, the NPA is hiring the gallery at the Centre to bring your creative endeavours to visitors and buyers alike, while June will see another shared NPA stall at the prestigious Earth & Fire event which had 7000 visitors this year; a perfect opportunity to promote your work.

Earth & Fire selection will be a little different as the NPA has been asked to nominate up to 6 members, by 1st December, from which the organisers will select a maximum of 3 members to share the stall and overall cost of £260. This is a great exhibition to participate in and a potential stepping stone too.

You can apply for one or both exhibitions for the same low fee of £5 but you must do so by the **deadline of 13th November**. This is a very tight deadline and that's why some of you also received the form early with the aim of getting the ball rolling. The reason for this deadline is because of the need to meet Earth and Fire's deadline on 1st December². Please also try to consider the consequences of any industrial action in the postal sector.

The work you submit for selection doesn't necessarily

have to be the work you submit for the exhibition, but we do expect the work to be of at least the same standard and definitely the same style as the selection of work is done not only on an individual basis but also within the context of other applicants so that we can ensure a good quality, cohesive, and broad range of work.

Some of you have also mentioned the selection process itself and, in this instance, it will be undertaken by a panel of 3. Two of the panel will be NPA members (non-Committee) and the third will be a non-NPA member. I have potential names and am in the process of contacting these individuals; the final three will ultimately comprise of those who are able to make the commitment at the same time as one another. I will administrate the process but will not be involved in selection. I aim for a panel which is broad in its ceramic language and fair but, because of its subjective nature and space limitations, the panel will not select everyone.

¹In terms of housekeeping, e-mail is an efficient way of keeping in touch with everyone, especially when there are so many members, so it's important to let the NPA know (via the Membership Secretary) if your e-mail changes. Over 30 of you didn't receive an e-mail because your addresses failed which means you miss out on communications and add time to administrative tasks.

²When received, your forms have to be checked and collated, and your images and statements inserted into a PowerPoint file which is then presented to the Selection Panel (which also has to be organised and assembled). Once this process is completed, members have to be informed and, in respect to Earth and Fire, the details of successful applicants have to be transferred to Rufford's own application format before they will be accepted for selection.

Please consider that your work is being judged by its images and statement alone; it's being stripped back to its formal properties and having much of the context, which you may have imbued the work with, removed. Thus it's vital to present your work well and acknowledge that other makers and other people will also bring their own readings to it. It's easy to say, but the acceptance or rejection of your work is not a reflection on you personally and whatever the outcome, the result can be of great benefit as you can use the process to learn what properties of your work appeal to an audience and what areas of your work, and the presentation of it, can be improved³.

I've had several applications so far and am really impressed by the variety and quality of work, and genuinely look forward to receiving many more!

Platform Gallery, Clitheroe 2010

This exhibition space is in the pipeline for September and October next year, so planning is still in its infancy at the moment.

Finally

Thank you for taking the time to read this and, as always, please contact me with any questions, comments or suggestions – I've enjoyed hearing from members and look forward to a letter box full of applications.

³I'm explaining this at length because it's an area that makers can be uncomfortable with. From my point of view, you will get more from exhibitions by promoting and improving your work and I'm prepared to offer some feedback on the selection process, when asked for it, as I feel it's an important mechanism. However, there is a balance to strike in that I won't always have time to give a detailed and considerate commentary and might, on occasion, have to offer a direct response in relation to the work, but please remember that this is just another subjective reading to be taken in balance!

Welcome To New Members

Name	Location	E mail
Don Cartridge	Thirsk	doncar.sowerby@talktalk.net
Amanda Griffiths	Liverpool	08009672@hope.ac.uk
Mary Johnson	Derby	maryjohnsonceramics@live.co.uk
Maureen McGregor	Raleigh, USA	maureenmcgregor@live.com
Robin Noakes	Harrogate	robinnoakes@btinternet.com
Lynne Orritt-Clayton	Preston	dimpleburrfut@hotmail.com
Elizabeth Potter	Scarborough	e.potter01@btinternet.com
Jenny Rivron	York	jennifer@rivron.co.uk
Mary Shaw	Kirkbymoorside	mjrs@btconnect.com
Sheila Tearle	Preston	sheila@tearle.plus.com

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

Congratulations to Annie Peaker

Annie Peaker has won the prestigious **2009 Lake Artists Society sculpture award** for her entry entitled '**Monkey Tower**'. The Ophelia Gordon Bell Award is for excellence and innovation in 3 dimensional media. The piece, which is 55cm tall, is made using Earthstone ES 40 with embedded porcelain and fibre. It is decorated with high temperature stains and oxides (cobalt, manganese & iron) and fired to 1220 degrees.

See inside front cover for image.

Philip Eglin at the AGM - June Roddam

The Annual General Meeting of the Northern Potters Association was held at York Art Gallery on Saturday August 22, with a talk and demo by Philip Eglin in the afternoon. We also had a preview of the newly refurbished Gallery of Pots, with the exhibition '3 Collectors'. Eric Milner-White, when Dean of York Minster 1884-1963 bought the biggest and best pots available; Wakefield librarian W A Ismay, 1910-2001, preferred functional pots; then there was Henry Rothschild, 1913-2009, founder of Primavera gallery; he bought pieces that appealed to him emotionally.

This first exhibition celebrates the remarkable collections of these three men. There was a variety of ceramics on display, all different in style; it looked very impressive.

In the afternoon we were given a talk by Philip Eglin on how he made his work and what influenced him. We got an interesting insight into the man and his sense of humour was apparent throughout, with a demo on how to make a chicken out of a tea towel. He talked a lot about his two sons and how their drawings played a part in influencing his work. He thought their styles of drawing were a bit like Picasso. Eglin was one of seven children, and lived in Stoke on Trent. He did a foundation course at the college there in pottery, started drawing then mimicking things in metal. He says throwing on the wheel is better than coiling as it's much quicker.

Picasso's painted figures had a big influence on Eglin; Picasso had an interest in the drawings of Lucas Cranach - so had Eglin. Eglin started making figures in clay, pushing the clay to extremes to make it more interesting.

He prefers to fire the figures at the leather hard stage as drying them out would make them crack. He worked at home when he started first making figures, chopping the heads off then sticking them back on. His son was asked at school what his dad did - he said that his dad made bare ladies. He said that he never measures his work to see if it will go in the kiln. He puts it on its side to fire it.

Eglin teaches twice a week but he wants to get out of it. I sense that he is disillusioned with the way things are going in the teaching profession. Eduardo Paolozzi was a tutor of his. Paolozzi made lots of moulds for his sculptures, which must have influenced Eglin in some way I think, but he did not mention him in his talk. Eglin made moulds from figures and turned them into jugs. He made lots of them so he could pick 6 of the best of ones for display. York Museums Trust has bought a set of these jugs.

This was a very interesting and informative day. I enjoyed it very much.

NPA Membership

Subscription Rates:

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

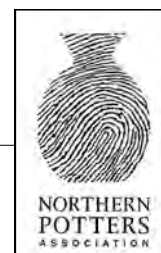
Joint membership
(2 members at one address) £34 (has to be paid by standing order)
FULL TIME Student/unwaged £10 (has to be paid by cheque or PO)
(please send evidence of eligibility e.g. photocopy of SU card, UB40 etc.)

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

- 7 - 8 November Michele Beverley's **Open House**, Ashville Farm House, Wetherby Rd, Rufforth,, YO23 3QF, 10am - 5pm, michelebeverley.co.uk
- 7 November **Clay Slip in all its Dimensions** , Camberwell College of Art, 10am - 4.30pm
- 7 November **Ceramic Fayre** - NPA - East, Bishopthorpe Village Hall, nr York, 10am - 4.30pm
- 13 November Closing date for NPA '**Rufford Double**'
- 19 November NPA - SW, **visit to Stoke Museum & Art Gallery**, 2pm, contact sunflower-jelly@gmail.com
- 20 November Talk by **Neil Brownsword**, PR1,Victoria Building, UCLAN, Preston, 6pm - 7.30pm
- 22 November **Holmfirth Art Market** - w: artmarkets.co.uk
- Until 28 November '**Nature's Fairest Forms**' - ceramics by Barbara Wood, paintings by Dryden Rooney - 01482 392780
- 16 November - 19 December **Jill Ford Christmas selling exhibition** and workshops - The Old Courthouse, Westgate, Thirsk, YO7 1QA - ruralarts.org
- 20 January 2010 'Closing date for '**Out of the Earth**' exhibition - NENPA - contact kris@krislambert.net

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

SE Group meeting at Pollie & Garry Uttley's - David Wright

A Barbecue Summer at last for the get together at Pollie and Garry Uttley's workshop. A wonderful spread of food and a beautiful day out in the lovely Derbyshire countryside.

Pots and potting were obviously the main topic of conversation and a proposal from Brian Holland to have a group exhibition at Thoresby was considered. After barbecue, salads provided by Pollie and dessert, washed down with fine wines everyone adjourned to the workshop. It is always fascinating to visit others potters workshops. Pollie and Gary are very organized, even an ex sea going container for the despatch dept.



Pollie explains some techniques

I was very intrigued by the mono printing process and the amount of design detail that goes into their work which includes elements of raku, silk screen, impress and lustre.

A fantastic Sunday, relaxing, informative and great to have time just to chat without the pressure of being at a show. Many Thanks to Pollie and Garry.

Indoors to Outdoors - Shirley Sheppard

The problems and my solutions

I had been invited to exhibit at a large outdoor event at a swan sanctuary near Newark. There were to be 64 sculptors with their work displayed around three landscaped lakes. My figurative sculptures are mainly wood fired – both glazed and unglazed, some are smoke fired and others painted on with oils, but they all had one thing in common; they had not been exhibited outdoors before and I needed a new method of mounting them. There was only one other ceramicist and her work was small, so I wanted to prove that these figures would survive.

The 19 sculptures chosen ranged in height from 70cm to 180cm, several were only 10cm wide and others quite heavy. All were naturally hollow and had been loosely mounted by placing them over poles embedded in stone blocks. Now they needed to survive three weeks through strong winds, rain and, being summer in England, possibly snow, and they had to be theft proof. For transporting, they needed detachable bases and I wanted the flexibility for displaying both inside and out.



Upturned figure in stool

A basic idea stewed around in my mind for several days and I finally decided to embed a 10cm diameter, as long as possible, threaded rod into each sculpture leaving 12cm extending out of the foot. At first I had thought of using an epoxy, then a resin but after a few phone calls with various suppliers I decided on Caseine plaster. The idea was that each figure could then be bolted to a metal plate, for outdoors or onto a deeper stone for indoors. I had 19 square 5mm thick metal plates cut, each with four corner holes and a more central one for the figure itself. Four tent like pegs, with a bend at the top, were made from 10mm steel rods for anchoring the plates into the ground.

The fun came with pouring the plaster into the figures around

the rod. An upturned studio stool and a few cushions proved the ideal *hold all*. As the stuff set in a few minutes I had to move quickly using smallish amounts at a time. To avoid making them too heavy, I interspersed the plaster with stuffed down plastic bags. As the feet needed protecting from chipping against the base in winds, I needed to make a plaster footing under the figure. After filling them to level with their base, I made a small wall of clay on their stone plinths, filled it with plaster and then stood the figure up onto this wet plaster, which I later trimmed close to the feet.



Foot with protective plaster base

Finally they were all finished and Tony and I lay them down on the bed of the Campervan, snugly wrapped in our duvets and pillows and off we trundled. I was allocated a wonderful area at the top of the main lake and we set about arranging the 19 sculptures into 5 groups. Firstly we removed a square of grass so that the metal plates could stand on firmer ground.

Each sculpture was laid down, bolted to its base and the exposed rod covered firstly with Vaseline and then



Completed figures being located

cling film. Once standing we then banged in the four poles and hey presto...several hours later they were all standing. And three weeks later they were still standing, having survived, not snow but a flood!! Success – YEP and Sales – Yes to that too, and a warm feeling of a wonderful venue with hosts who treated the artists and their work with the utmost respect. So my special thanks go to Reg Taylor's family at the Swan Sanctuary and enormous garden centre in Normanton, near Newark.



'Conversation on Painting



Conversation with the birds

Treasurer's report on the Yorkshire Wold Gallery Exhibition - Liz Collinson

35 of our members applied to exhibit at the gallery and **19** were selected. **11** members had their work sold at the gallery, leaving a disappointed **8** members with no sales. A total of **54** pieces of work were sold by the **11** members at a combined value of **£1651.10** to the artists, £1139.21 in gallery commission, and £211.69 NPA commission (total sales value £3002).

I have broken the sales down in 2 ways, **first**, being type of work sold, number off and value to artist. **Second**, price range and value to artist, of work sold.

Type of work	Number off	Value to artist
Sculpture	14	£ 420.75
Plate / platter	4	£ 253.00
Bowl	16	£ 515.35
Vase	12	£ 264.55
Box	2	£ 38.50
jug	6	£ 158.95
Total	54	£ 1651.10

Value of each piece of work to artist.	Number off	Value of work to artist.
£ 10 - £ 20	19	£ 279.40
£ 21 -£ 49	28	£ 818.95
£ 50 - £ 98	4	£ 222.75
£ 99 +	3	£ 330.00
Total	54	£ 1651.10

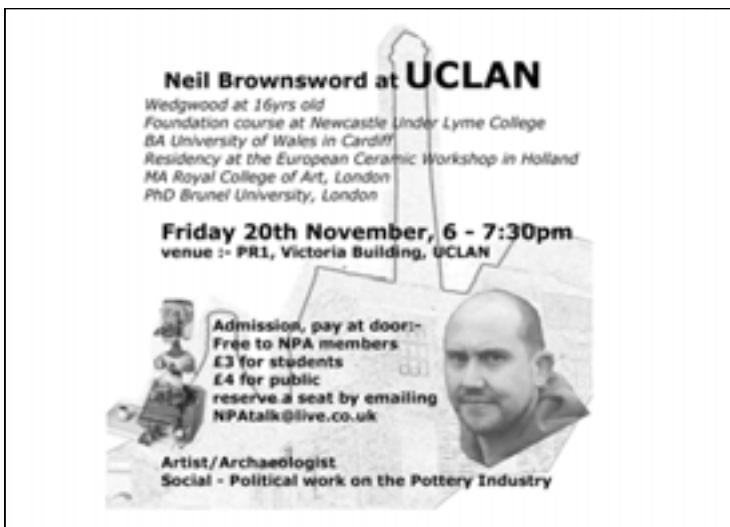
Neil Brownsword Talks to NPA members

In collaboration with the Ceramics Department at the University of Central Lancashire, the NPA have organised a series of talks. The first of many, which we will keep you informed about via the newsletter, is given by Neil Brownsword.

These talks are in the evening, 6pm – 7:30, at the PR1 Gallery and are open to members of the public as well, so bring a friend along and help support the future of more talks by internationally known Ceramic artists.

Neil Brownsword

Neil has Stoke written right through him. His family have worked in the pottery industry for generations and he himself, started work at Wedgwood when he was just 16 yrs old. After all his education and travel, Neil remains in Stoke, and has witnessed the demise of the industry from all angles and has captured his experiences in his conceptual work. Neil is one of England's most radical ceramic artists.



Further reading:-

<http://www.caa.org.uk/exhibitions/exhibition-archive/2007/coming-soon/neil-brownsword.html>

http://www.creativeurope.com/Neil_Brownsword_Poet_of_Residue_1

University showcase for NPA West - Anne Haworth

The latest exhibition by members of NPA West, staged at the University of Central Lancashire, revealed a diverse mix of skills and approaches to working with clay.

Those who attended the preview night commented on the way the all of the objects had been shown to great advantage in the university's PR1 gallery – a well lit contemporary space – allowing the work to make a strong statement about the skill and expertise of the participants.

Each of the items had been carefully selected and placed to make the best use of the space on plinths and walls - thanks to organisers Dave Harper and Geoff Wilcock as well as to the setting out committee and all the volunteers. The range of style and techniques as well as sizes made for an interesting show which reflected the individuality of members and their professional approach to exhibiting. Some of the items on show had instant impact while others had a quieter presence and needed a more considered viewing.



Some of the NPA West exhibitors

As the photographs reveal there was quite an emphasis on understated forms and vessels, with selective use of colour, although there were of course some lively and notable exceptions. All those taking part conveyed a sense of enthusiasm for their work with clay and it was clear there was a strong relationships between surface and form. Some exhibitors are graduates from the university's highly regarded degree courses.

The exhibition ran for two weeks and featured the work of around 20 members of NPA West. The group meets regularly in Preston and is planning a series of events.

Images from the NPA West exhibition at PR1 Gallery, UCLAN



New Books - Roger Bell

Paula Bastiaansen: Porcelain	Putte & Hassel	39.95Euro
Ceramic Throwing: The Professional Way	Celina Clavuo Kashu	35.00\$
Gwyn Hanssen Pigott: A Potter's Film FILM	Creative Cowboy Films	35.00\$ Aus
Pattern, Colour & Form	Carolyn Genders	30.00 BI
Ann Stokes: Artists' Potter	Ed Tanya Harrod	35.00 LH
Three by One	Crafts Council	15.99
The Power of Dogu: Ceramic Figures from Ancient Japan	Ed Simon Kaner	19.99 BM
Ceramics – A Lifelong Passion (coollection Peter Siemssen		110.00\$Au

Book Review - Roger Bell

PATTERN, COLOUR & FORM
Carolyn Genders

30.00
A & C Black

Those of you who found Carolyn Genders earlier book 'Sources of Inspiration' an aid to developing new work, will certainly find this new book helpful also. The subtitle is 'New Approaches to Creativity'. It is not a book on ceramics for ceramicists, but a book on how to use ideas, images etc to develop work for all visual artists including those who use clay.

The sections are organised in the now familiar way: Acknowledgements and Introduction first, Bibliography and Index last, with the substance of the book divided into two parts. First the general ideas, common factors and overarching features seen as most important by the author are discussed in 'Themes and Approaches'. Chapter headings are though rather dry – 'Abstraction', 'Colour', 'Line, Structure and Form' – are not used to explain theories and lay down principles so much as to encourage experimentation, to go just that little bit farther with each piece made.

The second part takes the work of 18 artists to illustrate and develop these points. Three (Ken Eastman, Maggie Williams & Yuk Son Yeung) are potters. The remainder include fine artists, jewellers, glass workers, basket makers and textile artists. The selection is very obviously driven by Genders own interests and enthusiasms, and none the worse for that. Carolyn includes no illustrations of her own work in the book, but if you know it you will see the links. All the photos of work, notebooks, the natural and the man-made world are, as is now normal in volumes by A & C Black and other major publishers, crisp and clear. Thought by artist and editor has gone into such things as whether to show complete items or details, how much space to each artist, and how to vary page layouts. Such effort helps move a book from good to desirable.

MAAC - forthcoming events

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

Clay Slip in all its Dimensions

Camberwell College of Art,
Peckham Road, London SE5 8UF

Saturday 7th November 2009

10.00 am – 4.30 pm

Enjoy a day with clay - the slip variety - in some of its various forms with three well known users. Sasha Wardell, slip caster, Douglas Fitch, traditional earthenware wood firer and Jane Cox, painterly user of slip and sgraffito will spend the day with you giving lectures and demonstrations at Camberwell College of Art – Registration in the Ceramics department from 10.00am. Coffee will be available.

Please bring your own packed lunch.

Booking is Essential



CPA/LP Members £25.00
Non-members £30.00 Full-time Students £15.00

Please send request for tickets and more details, together with cheque and stamped, self-addressed envelope

to: John Masterton, 15 Maylins Drive, Sawbridge-worth, Hertfordshire, CM21 9HG Tel: 01279 723229 email: john@jmasterton.freeserve.co.uk

Oxford Ceramics Fair

30th - 31st October 2010 at St Edwards School, Woodstock Road, Oxford

MAAC will once again be manning a group stand for some associates. **Watch this space.** Details and application dates will be published in the CPA News.

Photo Workshop

Ewelme Pottery, Parsons Lane, Ewelme, Wallingford, Oxon, OX10 6HP

Saturday 27th March 2010 at 10.30am

Do images of your work really do it justice? CPA MAAC has arranged the second in a series of workshops to help improve your photography, and to give an appreciation of what is involved in getting high quality, professional images. Professional photographer Sussie Ahlburg will once again be leading the workshop at Harriet Coleridge's studio in the Chilterns. Numbers are very limited so that all participants can get the most out of the day, so find out about it **now** to avoid disappointment – For more details contact **Harriet Coleridge, Parsons Lane, Ewelme, Wallingford, Oxon, OX10 6HP or Tel: 01491 835633 email: hariatcoleridge@aol.com**

Implications of the Internet on selling your work

David Binch, Gallery owner and Online gallery owner will talk about the implications that the internet has for us all. This will be in the Spring.

His website at www.oakwoodceramics.co.uk is well worth looking at.

NPA Basics

Membership

Membership is open to anyone with an interest in ceramics, whether a student, maker, collector or gallery owner. We do not apply any geographical restrictions, but most of our members live in the area bounded by Dumfries & Galloway, Northumberland, Nottinghamshire and Staffordshire. There are some notable exceptions to this, as we now have members on continental Europe, and the USA., as well as some ex-pat northerners in southern England.

Ensure that you stay in touch by sending any changes to your contact details to the membership secretary. Your email address is particularly important, as we occasionally try to get in touch between newsletters, and email is the quickest and cheapest way.

Exhibitions

Most of our exhibitions are selected - Matt gives details of the selection process on pages 5/6. NPA takes a small commission on sales to cover the costs of the administration of the exhibition. All members are eligible to apply. These exhibitions can provide an excellent introduction for artists into a new area, and to a new market, and often lead to some members becoming regular gallery artists. If you have any suggestions for galleries which might host an NPA exhibition, please let the exhibitions officer know.

A Potter's Moll Writes - Liz Robison



We've had a summer of Yorkshire abbey visiting, starting with Fountains in its lovely Skel valley location near Ripon. That inspired us on to Jervaulx, Rievaulx and Byland. It was at the latter that Jim re-discovered some medieval glazed tiles which had so fascinated him when he first arrived in England in the early 1960s and was captivated by anything and everything 'old'.

The tiles lie on a raised dais which held the altar and are glazed with honey-mellow tones, which have obviously faded but they are miraculously vivid and in intricate patterns, to say that they have been open to the elements for centuries. Clever fellows those medieval potters (probably called Potter too).

A recent exhibition at the Yorkshire Sculpture Park's Longside Gallery had us enthralled for several hours. Called 'Unpopular Culture', it was curated by Turner prize winner, Grayson Perry, from thousands of artefacts in the Arts Council's collection. In a film explaining his choices, Perry said that the years spanned by the choices of paintings, photos, sculptures and short black and white propaganda films (c 1940-1980) were times when art was hardly ever in the news, when there were no Damien Hirsts or Tracey Emins. I was amused by his assertion in the preface to the catalogue that it was more likely that a transvestite would win the Turner prize than a potter!

The images on Perry's huge ceramic urn, Queen's Bitter, may be disturbing, but they certainly have impact, and his bronze Head of a Fallen Giant is a very powerful representation of all things typically British attached in miniature around the skull – Beefeaters, taxis, double-decker buses, letter boxes, policemen, historical figures and iconic buildings.

Another room, complete with red plush tip-up seats became a temporary cinema to show six films made by the Ministry of Information. What an age of innocence we lived in, in the days before TV and advertising. I felt I had lived through all the period the exhibition spanned, whereas Jim, growing up in the USA felt the 1950s were a time of opportunity and optimism, rather than the gradual ending of austerity.

Our local paper, presumably using a press release about the show, captioned a photograph: 'Work by artist Perry Gormley', thereby conflating Grayson Perry and Antony Gormley. Where's a sub-editor when you need one?

We had a few days in Northumberland recently and driving back we stopped at Gateshead to get up close to the Angel of the North. It is fantastic. The information board had a diagram showing how the footings go into the bedrock in the area where 'miners toiled in the dark for two hundred years', as Gormley said. When asked 'Why an angel?' he replied: 'because no one has ever seen one, but everyone needs one.' It is an awesome achievement: literally a Colossus.



Gormley's Angel of the North

All the steel works and foundries are given credits, as is Gormley's inclusive way. When 'Field for the British Isles, his army of terracotta figures, toured the country, makers and arrangers of the figures were always credited by name.

This week also saw the opening of '3 Collectors' in the new Gallery of Pots at York Museum and Art Gallery, the culmination of years of hard work by many people. A large gallery has been completely transformed and

work from three important ceramic collections is now very effectively displayed. Milner-White, Henry Rothschild and W A Ismay are the three eponymous collectors.

Jim was a trustee of the Ismay collection, along with Jane Hamlyn, Jeanette Haigh, Alan Firth and Tony Hill, so it was an important coming-together of work and events to see the pots on display after originally knowing the work in Bill Ismay's terraced house in Wakefield. He used his librarian's salary to amass an amazing collection which filled every room of his house as well as the cellar.

There is more work to be done to raise funds for the next stage of the project which is a wall of pots running the full length of the gallery, which will enable many more pots from the collections to be shown.

As always one does not completely agree with selections, and to many people the selection of a tiny lidded jar was by no means representative of the work of York resident, the late David Lloyd-Jones. But Ismay owned many pieces, so no doubt on future occasions other work will be on display.



David Lloyd-Jones bread crock

The next day we were privileged to visit a brick factory, Hand Made York, where our friend Gabriel Nichols is the resident potter. It was awesome to see clay handled on such a huge scale and the variety of beautiful building products was impressive, (though Health and Safety was a bit minimal.) Gabriel makes garden pots there which can be personalised. They are vigorous and because vitrified, frost-proof.

One last thought: in a recent edition of *Ceramic review*, Emmanuel Cooper, the editor, wrote that *ceramist* is an alternative spelling to *ceramicist*. I beg to differ as only the latter spelling appears in the dictionary, and I like the whole word to appear before the -ist bit, as in art -ist, drama -tist. Purely a matter of opinion, of course.

(‘ceramist’ appears in my [Oxford Encyclopedic] dictionary, so I’m with Emmanuel on that one – Ed)

We are off to Australia for the month of October as Jim has work (workshops, demos, lectures) at three locations on the East Coast.

Advertising in NPA News

Cost of advert for one issue:

Diary listings: free
Small ads: up to 30 words free to members

Boxed Adverts: whole page £25
 half page £15
 quarter page £10
 eighth page £7.50

Repeat Adverts: Six consecutive inclusions for the price of four

All adverts have to be paid for, prior to publication.

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

Barbara Wood
 Old Mills, Seaton Ross,
 York, YO42 4NH
 e: npanews@btinternet.com

Adverts

THE POTTERS CONNECTION LTD

WHETHER YOU ARE A COMPLETE BEGINNER OR A SEASONED PROFESSIONAL, WE CAN SUPPLY YOU WITH ALL YOUR POTTERY NEEDS AT THE BEST POSSIBLE PRICES, AND IF YOU CAN FIND THE SAME PRODUCTS FOR LESS ELSE WHERE WE WILL DO OUR BEST TO MATCH OR BEAT ANY QUOTED CATALOGUE PRICE.

AS A MEMBER OF THE NORTHERN POTTERS ASSOCIATION, WE WILL GIVE YOU A 5% DISCOUNT* (PRE-VAT) OFF OUR CATALOGUE PRICES.

WHY NOT TELEPHONE OR WRITE TO US AT THE ADDRESS BELOW FOR A COPY OF OUR MAIL ORDER CATALOGUE:

5% OFF!



THE POTTERS CONNECTION LTD.
474 Werrington Road, Bucknall
STOKE. ST2 9AD

TEL (01782) 598729 FAX (01782) 593054
ALL MAJOR CREDIT & DEBIT CARDS ACCEPTED.

* 5% DISCOUNT DOES NOT APPLY TO WHEELS, MACHINERY, KILNS OR CARRIAGE CHARGES.



Sedgefield Pottery Supplies

The Old Smithy, Cross Street
Sedgefield, Co. Durham, TS21 2AH

Tel. 01740 621998

e-mail: wrtodd@tiscali.co.uk

Over 30 Clay Bodies available from stock
Agents for Valentines, Potclays, Northern Kilns
New Kilns supplied & fitted - not just delivered
Kiln elements made to order, kiln repairs
Old fashioned service

Annie Peaker

Figurative Ceramics Courses

in the beautiful Eden Valley, Cumbria

We run 2, 3 & 5 day adult pottery courses from Apr-Sep teaching handbuilding, modelling & sculpting skills. The courses focus on the human figure and animal forms and with small class sizes we can offer an excellent level of 1:1 coaching. The courses are great fun and provide a motivational & challenging experience suitable for all ability levels.

Comfortable B&B accommodation available.

For full details go to
www.anniepeaker.co.uk/courses
or phone Annie & Andy on 01768 870492

Kirk Neuk Studio & Gallery
Lazonby, Penrith CA10 1BL



For Sale

Ratcliffe Electric wheel with seat
Model number R49
33 horse power, 240v, single phase.
Good condition - **£250**

Electric kiln, front loading. Internal measurements 70cm high, x 48cm x 48cm. On legs, so loads at waist/chest height.

With assorted shelves and props - **£350**

Miscellaneous potters materials
inc stoneware clay, ball clay, oxides etc -
£100 (will split)

For details/quantities etc please phone
Emma on 07743 611260. Near York

INSIGHT IMAGES – Award-winning photography at down to earth prices

Photography by freelance professional photographer and photography tutor Derek Trillo MA ARPS. I have 15 years experience of the specialist techniques required to record art (formal, creative or abstract) with the utmost quality and accuracy of colours, textures, form and tones.

Previous customers include The Whitworth Art Gallery, The Manchester Museum, The Lowry Galleries, The National Gallery of Wales, the BBC, John Rylands Library, CUBE Gallery, Pevsner Guides.

Images taken for websites, publications, posters, prints etc. Both high resolution and web-sized files are provided from all sessions (and archived).

My low overheads allow affordable rates, but I am offering a 15% discount if you quote 'NPA newsletter'. To save even more, why not join with other artists for group bookings to share costs?

For further details & images see www.insightimages.co.uk
For a free quote without obligation, or for a friendly chat about your requirements, email me at derek@insightimages.co.uk, or call 0161 374 5072.

Associate of the Royal Photographic Society
Member of the Association for Historical and Fine Art Photography

**15% discount for
NPA members**





YORKSHIRE REFRACTORY PRODUCTS LTD



CLAYS

GLAZES

TOOLS

MACHINERY



We are suppliers of pottery clay, tools, glazes and equipment for Education and Craft.

We hold stocks of a variety of earthenware, stoneware and porcelain clays, an extensive range of tools, glazes and raw materials.

Visitors are most welcome to visit Monday – Friday between 10pm and 5pm. We also offer a delivery service.

**‘NORTHERN AGENTS FOR
POTCLAYS LTD’**

**Unit 9 Leebridge Industrial Estate
Leebridge Road, Halifax
West Yorkshire, U.K., HX3 5HE
Tel: 0044-(0) 1422 353344
Fax:0044-(0) 1422 353366
E-mail:hayley.rees@yrpl.com
Web:www.yrpl.com**



As part of the YRPL group of companies we also manufacture highly efficient woodburning stoves. Contact our sales team for further information.

Tel: 01422-347618

www.firebellystoves.com

Office Opening Hours:
9.00 a.m. – 5.00 p.m. Mon-Fri
Collections 10.00 a.m. – 5.00 p.m.

www.northernkilns.com
NORTHERN KILNS



serving talented people nationwide
tel: 01253 790307 fax: 01253 790120
NORTHERN KILNS
www.northernkilns.com info@northernkilns.com
built stronger to last longer

Regional News

Much more news from the regions this time - you'll notice that the new coordinator for NPA East is Ann Decker, who brings a great deal of enthusiasm to the role, and I trust she will be well supported by the local members. Unfortunately, we are looking for a coordinator for the SW group. The current working group have made a very positive start in this area, but now need new volunteers to get involved. If you are willing to help out, please contact Sylvia Holmes, the committee member responsible for liaison with the regional groups.

North East

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



"OUT OF THE EARTH" - exhibition opportunity in Durham

The NENPA Committee had a visit to Crook Hall and gardens in Durham City and arranged with the owner to have an outdoor exhibition of ceramics in the gardens next April (1st to 22nd April 2010). The title of this selected exhibition is to be "OUT OF THE EARTH".

For application forms and further details contact Kris Lambert at kris@krislambert.net. The closing date for applications is 20th Jan. 2010. The Crook Hall website shows photographs of the Hall and gardens: www.crookhallgardens.co.uk

East

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



I would like to introduce myself. As of September, I am the new regional co-ordinator for the East region, based in York. I graduated in July 09 with a degree in 3D Contemporary Crafts from York University, with a focus on ceramic sculpture. Now I'm in the real world. Trudy Weir and I started a workshop together a few weeks ago in Bishopthorpe. We have been selected as recent grads in York Open Studios 2010, so we have lots of development work to do.

East region is comprised of members over a wide area: York, Harrogate, Scarborough, Leeds and points in between. If there are events of interest near you, I can let others know. Don't hesitate to contact me with any event ideas you would like to suggest. Anyone wishing to share planning with me is most welcome.



Ann



Raku firing at Danby

Events include: Gaynor Ayres hosted a **Raku Firing and Social Event** in Danby on **17 October**. Eight members and guests shared food, conversation and learning in the lovely North Yorks Moors.

Sue Wolfe, Jo Cook and Andrea Cundell have organized a **Ceramic Fayre** at Bishopthorpe Village Hall. Eleven ceramists will be exhibiting their work for sale on **7 November** 10 a.m. – 4.30 p.m.

I am organizing a Christmas social get together in York for early part of December. Once a likely venue and date have been selected I will send an email. Hope to see you at an event.

South East

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



The South East Group continues to thrive. Back in August we met at Pollie and Garry Uttley's place where we enjoyed a barbecue in idyllic garden surroundings. After feasting we were given another treat, in their studio, an explication of their working methods and starting points (see separate report on page 8). We discussed also our future plans for an exchange with a group of French potters.

More recently, 11th October, John Rivers hosted an event at his Rivington pottery in South Derbyshire. He intrigued us with his demonstration and talk about his own clay production, a body largely composed from free clay given whenever he wants to collect it from an ex coal mining site. The clay appears initially shale like and is only on soaking that plasticity is revealed. We then inspected John's health and safety conscious kiln room, with its well-worked gas and electric kilns and giant mincing machine pug mill. His showroom was our next itinerary where we were able to discuss glazes.

We were then treated to demonstrations of various aspects of throwing by John, including a one- piece chalice size goblet. We next had an opportunity to explore the plastic qualities of the clay for ourselves by each of us having the chance to throw.

An additional treat was to watch Penny Withers throwing her freeform bottles and bowls. We were all amazed by her dexterity and the fluid forms produced. The afternoon ended with us taking up John's challenge for the tallest thrown piece from one and a half pound of clay.

This was a thoroughly enjoyable event well organised by John.

Many of us are now busy with the Open studio and craft fairs for the run up to Christmas but after Christmas watch this space.

South West

I am in the final stages of arranging a visit to Stoke Museum and Art Gallery 19th November for us to have a guided tour of the Wedgwood Exhibition followed by a handling session. This will take place at 14.00 and if you would like to attend but haven't reserved a place please email Louise Neilson at sunflowerjelly@gmail.com.



Here is some background information on the exhibition:

Josiah Wedgwood: the Man in the Making - 18th July - 22nd November

This exhibition marks the 250th anniversary of the founding of Wedgwood's first factory in Burslem in 1759. It looks at the close links that Wedgwood had with his fellow potters in Stoke-on-Trent and, how they shaped his success by comparing his work and wares with those of his contemporaries. Approximately half of the exhibition is devoted to the wares of Wedgwood mid 18th century Staffordshire contemporaries, including Thomas Whieldon, William Greatbatch, and John & Thomas Wedgwood of the Big House, Burslem. The remainder of the exhibition looks at Wedgwood's own products, from his early creamwares to his basalts and jasper.

The exhibits are predominantly drawn from the Museum's reserve collections and it is a chance to show some of the important pieces not normally on display. Many of the finest neo-classical wares are from the collection of Alderman Thomas Hulme, a Burslem pottery manufacturer who was instrumental in founding the Wedgwood Memorial Institute and who donated his collection to Stoke-on-Trent in the 1880s. The Wedgwood Museum, Barlaston, has also kindly lent a number of pieces from its reserve collection.

For details of other events at the Stoke Museum and Art Gallery, please contact the Museum on 01782 232323.

As you can see over the last 6 months the 'working group' have been working hard to generate events and interest in your area for you. As we discussed at the last meeting we feel that this 'working group' should change periodically so that everyone can be involved in promoting our group. The current group have been meeting since March and are happy to stay on until October/ November, but then we would like volunteers to take over for the next 6 months!

Louise Neilson

West

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

See reports on page 11



NPA basics

Members can place a small ad of up to 30 words FREE of charge

North West

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

A recent offering of glaze materials and kilns, all free of charge, from Bob Park, Jan Burgess, Sue Bartholomew & myself, saw everything go in a matter of days. Over the next few months we hope to organize two workshops. Stephen Breuer will talk on Glaze Chemistry, on a strictly non-technical basis, one evening probably Penrith or South Lakes. Steff Storey will be arranging a workshop at her workshop in Alston probably on Clay & Mixed Media.



NPA Basics

Regional Groups

Each area has a regional group to organise local events whether social, educational or commercial. When you join, your contact details are passed to the regional group nearest to you, but you can be a member of any or all of them - just let the regional coordinators know. All events organised by the regions are open to all members, and must be advertised in the newsletter, or by email if time is short. Any member may propose and organise events - the coordinator ensures that details are circulated to the members and liaises with the NPA committee.

Not just clay...

5% discount* when you quote your membership number

...everything for the craft potter

POTCLAYS LIMITED

Potclays has manufactured its professional clays since the 1930's, and with this level of experience it is no surprise that these are often the preferred choice of world renowned potters. Our production team take pride in their craft, working with long-established recipes to produce the highest quality slip-cast and panned clays associated with our name. We now have the widest range of clay bodies on the market and provide specialist technical advice should you require it. Potclays also stock a huge range of glazes, colours, tools and equipment, potters wheels, machinery, and our own range of top and front-loading kilns which are built on-site.

Our exclusive distributorships include:

- L&L kilns (Mainland UK)
- Shimpo RK10 & Whisper Potters Wheels (UK and Eire)
- Southern Ice Porcelain (Europe - except France)

Find your nearest Potclays agent at www.potclays.co.uk

Potclays Ltd Brickkiln Lane Etruria Stoke-on-Trent ST4 7BP
T: 01782 219816 F: 01782 286506 E: sales@potclays.co.uk

* 5% discount applies only to orders placed directly with Potclays. Cannot be used in conjunction with any other offer.

POTTERY CRAFTS LIMITED

Products to inspire

The specialist supplier of ceramic material and equipment

Visit our website to download a copy of our catalogue www.pottery crafts.co.uk or visit our discount store www.koolceramics.com

5% Discount to members of Northern Potters Association

Please quote membership number when ordering (Offering valid from January only)

Campbell Road, Stoke-on-Trent, Staffs, ST4 4ET, UK
Tel +44 (0)1782 745000 | Fax +44 (0)1782 746000

Also at Winton House, 2 Winton Approach
Watford Road, Croxley Green, Rickmansworth WD3 3TL
Tel: +44 (0)1923 800006 | Fax +44 (0)1923 245544
www.pottery crafts.co.uk | enquiries@pottery crafts.co.uk



The new Gallery of Pots at York Art Gallery
Image Courtesy of York Museums Trust

Advert

Ceramic Inspirations features some of the best photographs taken as inspiration for Joan's ceramics.

Images include Cumbrian landscapes, bark, lichen and fungi, leaves and rocks and will bring pleasure to nature lovers as well as inspiring creative people.

56pp, softback, £20, free p&p to NPA members
Go to www.bitterbeck.co.uk to see more.

Send your details and cheque to Joan Hardie,
Bitter Beck Pottery, 11 Market Place, Cockermouth,
Cumbria CA13 9NH



Leaves

Joan Hardie's ceramic work is inspired by the natural world. This book features a selection of her photographs of leaves, which have been used as inspiration for her pottery.

The book features a selection of her photographs of leaves, which have been used as inspiration for her pottery. The book is available for purchase from Bitter Beck Pottery.

For more information, please contact Bitter Beck Pottery.

www.bitterbeck.co.uk



Joan Hardie's ceramic work is inspired by the natural world.



Joan Hardie's ceramic work is inspired by the natural world.



Joan Hardie's ceramic work is inspired by the natural world.



James Oughtibridge - **Sculptural Form**, Hand built, electric kiln, fired to stoneware