

NPA News



Northern Potters Association
www.northern-potters.co.uk

October to November 2019
£2, free to members



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Front Cover
Emmeline Butler, veined limestone orbs

Back Cover
Katie Braida, Potfest in the Park July 2019
Photo by Jack Hardie

Next issue

The copy date for the next issue of NPA News is **21 November**

Articles should be between 300 and 1000 words saved as .docx or .txt files.

Images need to be high quality for printing, saved as .jpg files.

Please send text and images as separate email attachments – do not embed images in documents

Send them to npanews@northern-potters.co.uk
Email or phone the editor if you have any queries.

From the Chair

I hope that everyone has had a good summer and have had some profitable and worthwhile exhibitions.

The Potfest promotional stand was well attended and received. We were allocated a vacant stall in the new part of the auction market. We didn't confuse the purpose of the stand with any exhibitor's work but just had the promotional literature, banners, and old NPA News magazines as freebies. We had 14 new members joining in August so the stand had a positive effect on our membership as we only normally have 4 or 5 applications. We decided to man the stand with committee volunteers who were not exhibiting as we felt that we needed to support the 63 members who were exhibiting. Many thanks to everyone involved.

In August I visited the RA Summer Exhibition. The exhibition halls were crammed with all manner of works each curated by a RA member. Not everything was to my taste but it did get me thinking why don't more potters who are sculptors enter work. Even me! The process of application has now been simplified with the first stage being a digital application before work is requested. If you get through the first stage you then become Doubtful but you are half way there. Certainly the overall standard of the 3D work was not overwhelming or off-putting.

We have had to order a Word Press conversion of the NPA Website because the age of the site means it could be liable to be hacked and even destroyed. Although this is a further investment in the site it will mean that it is secure. If we want we can undertake most of the editing ourselves without the cost of our web designer. We will have to see how the new format works.

By the time you are reading this the 2019 AGM in York will have taken place. I do hope that we have encouraged more to volunteer for the Committee as my last requests have had no effect. Disappointing!

John Cook, Chair



Your Committee

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+ Website events/courses updates
Barbara Wood
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Diary

Where the exhibiting members are not named, they are too numerous to list.
Send details of your events to the editor.

- to 13 October **Ensembles** Morten Gallery, Bridlington Judith Glover
- to 10 Nov **British Ceramics Biennial 2019** Stoke on Trent
- to 7 December **Metamorphosis** Ornhams Hall, Boroughbridge Beverley Porter
- 3 to 26 October **Yorkshire Grit** Mill Bridge Gallery, Skipton Emmeline Butler
- 11 & 12 October **Boston Spa Arts Festival** Boston Spa Beverley Porter
- 11 to 13 October **Great Northern Contemporary Craft Fair Manchester**
- 12 & 13 October **Wilmslow Art Under One Roof** United Reformed Church Hall Wilmslow SK9 1PR
Private view 5–7pm Sat 12 Oct Claire Gorton, Tine Hagen Dalgaard,
Gabi Komar Dixon, Jan Lewis-Eccleston, Judith Roberts
- 12 Oct to 31 Dec **Art at Rounday Park** Leeds Beverley Porter
- 26 October **Made in Ackworth ArtWalk** Linda Bulleyment
- 31 Oct to 31 Jan **Smaller & Smaller** Water Street Gallery, 25 Water Street, Todmorden
- 1 Nov to 22 Dec **Shades of Clay** Kunsthuis Gallery, Crayke Liz Collinson, Kit Hemsley, Joan &
Jack Hardie, Francesca King, Harriet McKensie, Beverley Porter, Pamela Thorby
- 2 & 3 November **Crafted by Hand** Masham Town Hall, N.Yorks Helen Pickard, Alison Wren,
Charlotte Morrison
- 2 & 3 November **Absolute : Landscape** Northlight Art Studios, Hebden Bridge Sue Turner
Private view on Friday 1st November from 7pm
- 5 to 17 November **Fired 2019** Gallery 6 Newark NPA South East
- 9 November **Gift Market** Toft Church Room, Knutsford Tine Hagen Dalgaard
- 9 & 10 November **Upper Poppleton Ceramic Sale** York NPA East
- 12 Nov to 12 Jan **Cumbrian Ceramics** Upfront Gallery, Unthank nr. Penrith
- 16 November **Spurriergate Ceramics Sale** Spurriergate, Coney St, York NPA East
- 16 & 17 November **Art and Clay** at the Athenaeum, Leasgill, Heversham, Cumbria
Nigel Edmonson, James Hake, John Kershaw
- 23 & 24 November **York Ceramics Fair** The Hospitium, York Judith Glover, James Hake,
Jenny Morten, Eric Moss, Deiniol Williams
- 30 Nov to 2 Feb **Earthworks** Nuneaton Museum and Art Gallery, Riversley Park, Coton Road,
Nuneaton CV11 5TU Janet Halligan
- 7 & 8 December **Ripon Artisan Xmas Market** Galea Belinscaia



**SUE TURNER
CERAMICS**



ABSOLUTE : LANDSCAPE



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Jillian Riley



Alison Wren

NPA-East Summer Social – Whixley Pit Firing

The long awaited pit firing, kindly hosted by Yorkshire Irises, took place over the last weekend in July. This was a test run for a bigger event in the autumn and we all learned from it: we probably need a shallower pit; it's easy to melt greenhouse supports; we need corrugated iron that covers all of the hole; we should be more selective about what we do. Having said all of that we had some stunning results even if we don't know what combination of pit firing, copper carbonate or cow dung influenced the results! More importantly we had a really good day with excellent company, good conversation and a lovely lunch.

The pit was dug and the wood collected in blistering heat and at one point it looked like the event would be cancelled due to torrential rain. The pit had been covered for a few days to keep it dry and with a few false starts the fire was lit. We were lucky with the weather and it only started raining in earnest once the firing was over and the pit had been covered. We lined the pit with bricks and rocks, made a deep layer of sawdust and paper and put the pots on top. We lit the fire above the pots and built it up over the greenhouse support poles so that it could gently drop down. This is when we realised that a) we were much better at lighting fires than we thought and b) strong metal bars bend very easily when you get them very hot! We managed to get them off the pit and that is when we found out who was the true pyromaniac in the group, no names but someone had to be encouraged to have lunch and step back from the wood pile...

Once we had a good bed of hot embers we threw on salt, copper carbonate and the dried cow dung, covered the pit with the corrugated iron and clods of earth and left it to cool for 48 hours. Some of the pots were already covered in seaweed, orange peel, oxides and slip. We all arrived back to see the results and were joined by a couple more members for the grand unveiling. There were a few cracks but very few considering the number of pots. Kay and Lyn never found all the green-ware they put into the pit but there were pinks, reds, oranges and some fantastic effects over the slip and oxide washes. We were all pleased and relieved in equal measures.

The event would not have been as successful without the support of Yorkshire Irises and the work Lizzy Moyce put in. The huge pile of wood and bags of sawdust from Steve and Barbara Wood were a great help and we are grateful to them too. We all earned our lunch filling in the pit and returning the field to as close as possible to its original state.

If you couldn't make it this time please join us for the next one, it's a great deal of fun and you would be most welcome.



Absolute Landscape – Sue Turner

I have lived on the edge of Yorkshire moorland for over 35 years, walking dogs daily whilst absorbing this terrain and landscape throughout the seasons. Moorland paths, vegetation, rocky outcrops, wide views of patchwork fields all find expression in my latest body of landscape work. Sometimes the imagined strata beneath my feet are the subject of the work. The pieces are a response to this received and imagined information.

I mix and match a wide range of recycled clays including white, black, smooth and heavily grogged. Sand, perlites, paper, sticks, grogs and grits are often added directly into the recycled clay slurry along with oxides and stains to adjust colour. Using clay in this wet state encourages me to work in a random playful way. Some pieces use the support of plaster moulds. Sometimes clays are wedged to a firmer consistency which is then used to hand build – coiling or pinching to join clays of differing types together. Ceramic fragments collected from walks and gardening may also find themselves embedded in new clay forms.

The making continues to feel experimental and my approach is neither very scientific nor analytical, but is driven by more of a “let’s see what happens if” philosophy. Possibilities seem endless, feeding the sense of experimentation. Opening the kiln door remains a surprise, discovering what has cracked, blistered, warped or melted. These days I live with the results for a week or two before employing any useful judgment, sometimes pieces left on the shelf surprise me months later!

The exhibition *Absolute : Landscape* is shared with Lesley Fallais, a painter, friend and former studio holder at Northlight Art Studios in Hebden Bridge where I have had a studio for the past 20 years. Lesley has been travelling extensively, drawing and painting in response to landscapes encountered. The show captures our different ways of working and diverse responses. .

See pages 4 and 5 for details.



Potfest in the Pens 2019 – Graham Hough



Once again the magnificent collection of multifarious designs, colours, shapes and just plain weird objects, all made with love from clay by over 150 excited potters in the swilled-out cattle stalls, was held in the Penrith Livestock Market in August this year. This gathering of unselected (not in a negative way) potters of various experiences and backgrounds results in, as one visitor commented, a show demonstrating an astounding number of different ways to produce such an impressive display of works made from mud.

For us lucky enough to be allocated a stall it was a chance to meet old friends and greet newbies, nervous about their first Potfest Show. All of us were excited to be here and were soon helping each other by carrying tables or sharing the secrets of our latest glaze. Brilliant.

On Thursday 1st August Pat and I arrived at 6pm to sign in, collect our tables and set up our stall in a freshly washed but still pungent cattle pen. After greeting and chatting to our neighbours and sharing clips to hold up our back-cloths, we had most of our pots in place after a couple of hours. Then, clasping petrol station sandwiches and chocolate, we collapsed exhausted on to our Travelodge bed.

The next three days began with a full English breakfast in the Cattle Market Café followed by an

orgy of chatting, selling, eating, chatting, people watching and listening to folk who seem to treat stall holders as priests offering absolution for past sins. Our now famous 'Confessional Chair' received a lot of use but with fewer alarming confessions than in previous years.

A young mother was shocked to see my piece 'Birth' because her kids were both caesarean births. She wasn't going to show them, but later she returned with her young kids and took great delight in watching them discover 'Birth'. Eventually her daughter spotted it and calmly asked if that was how she was born?



A large person in a wheelchair was kind enough to say that my work had inspired her and she was back to be reinvigorated following a bad experience at a North Eastern College. Her partner/mother/sister (we could not decide) then launched into a ferocious diatribe about the evils of titanium. Apparently titanium dioxide is in everything from toothpaste to... everything!



A retired building contractor who did his apprenticeship training at the Harris College in Preston described how the Art and Philosophy students in the 1970's were always holding protest meetings and sit downs. On one occasion they lay in the doorway of the canteen to protest against food being imported from Pinochet's Chile. The builders and engineers just walked through them. His graphic artist son was displaying work in partnership with a potter – a practice we noticed on some other stalls where artists of different disciplines combined to make pottery.

A young woman with MS was powering herself in a wheel chair to stalls asking for donations for a raffle she was holding to raise money for her

full time care. It is despicable that a government willing to spend millions on vanity projects has significantly reduced local authority social care funding affecting the care needs of disabled folk.

It became apparent that despite my not trying, my 'Heads' represent real people. There was a regular passing through of visitors who were recognisable as my 'Smilers' – some even to the extent they bought their own 'twin'. Many visitors ask if my heads portraits of people I know. Of course not – that I am prepared to admit to. But having a stall and people-watching somewhere like Potfest in the Pens shows that eventually somebody walks by the spitting image of one of my 'Heads'. I do sit there sketching visitors although discreetly because on one occasion I was slapped by a market trader unhappy with her portrait.

Finally 5pm Sunday arrived and we all had to pack up. There is a feeling of post-climax and a sense of loss. Breaking down a stall seems harder, hotter work than making it and so there are a lot of sweaty hugs from old and new friends pledging to be back next year, by the grace of Matt Cox, the controller of the lottery that determines who can be in the Potfest in the Pens 2020.

So if you did come this year, it was great to see you and hope to see you next year, and if you have never been to or exhibited at the Potfest in the Pens you have missed a treat.



A Masterclass with Thomas Bohle – Sylvie Joly



I signed up for this via the CPA newsletter, having never heard of Thomas Bohle, but really intrigued by the thrown, large scale, double-walled vessels he is well-known for. This event coincided with an exhibition of new work at the Contemporary Ceramics Centre.

The demonstration and talk was hosted by Anna Silverton at her HND Ceramics studio, which quickly filled with her students as well as CPA members. Thomas shook everybody's hand as they arrived and made the atmosphere very welcoming and friendly.

He promptly started to throw the first double-walled piece on a Shimo Whisper, which is a far cry from his purpose built wheel in his studio in Dorbin, Austria: as the scale of his work became larger, he had a wheel made that can take up to 100kg of clay! He regularly throws 50–70kg on batts up to a metre in diameter, centering 5kg at a time and adding the next 5kg lump of clay up to 70kg. So not only are all his pieces double-walled but quite a few of them are on a scale not usually associated with wheel-throwing. He also had to install a special lifting system to be able to turn each piece.

Every piece is thrown upside down, starting with what will be the inside space. This is carefully closed by going over with a rib. Once the air is

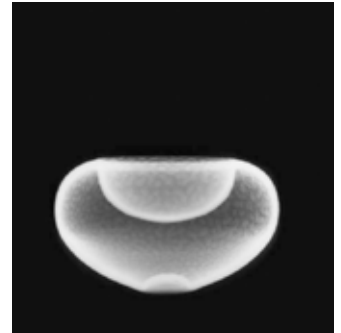
safely enclosed, the whole shape becomes very stable. He then pulls the outside wall to enclose either partly or completely the inside form. The finished forms vary greatly from wide bowls to tall cylinders, but they all originally stem from his love and fascination with a traditional cake pan called a Gugelhupf (pictured). Unlike many other ceramists, he never makes any preliminary drawings, and everything happens at the wheel.

After many years as a nurse, he turned to ceramics and started his career selling functional, single walled pieces at local markets. The first few times he showed some double-walled pieces as well, none sold. Because he loved making these, he took the risk to show only double-walled pieces at the next market and, even though his usual customers were puzzled, they sold well. He never went back to single wall forms and his international career took off with a trip to Japan and his first exhibition in Tokyo soon after. It is there that a Japanese visitor lifted one of his pots and refused to believe it was double-walled. So, Thomas took his pot to the X-ray department at the closest hospital and had a large X-ray taken to prove the double-walling. The resulting image was so interesting, showing the pure hidden lines of the inside that to this day, X-rays of his pots are usually shown along the pots themselves.

As Thomas continued demonstrating variations on the double walled form, the conversation turned to glazing and firing. He fires in a gas kiln with a strong reduction from 900 degrees up to 1280. It took him some five years to perfect his copper red glaze, that he likes to let drip from straight edges. He protects his kiln shelves by sawing thin slices of kiln brick to catch the drops of glaze. He often glazes the inside and foot in matt black. He sprays all his glazes on a slow setting and builds up the layers. He uses a scalpel to shave off unwanted raw glaze droplets.

The four hours of the masterclass passed very quickly and by the end everyone was making plans to experiment with double-walled vessels, but with a fraction of the clay weight that Thomas works with!

More on Thomas Bohle at thomasbohle.com



The CPA masterclass was held at Morley College in February 2019.

The article first appeared in London Potters News and is reprinted here with the kind permission of the author and editor.

New Gallery in East Yorkshire

Exhibiting the work of Geoff & Jenny Morten and invited artists



Geoff and Jenny Morten met at York Art School in the late Sixties and continued their art education in London together – Geoff at the Royal College of Art and Jenny at the Central School (now Central St. Martins). After graduating in 1970 they married and formed the partnership of J&G Morten Ceramic Designs based in Richmond, North Yorkshire. Later they pursued separate teaching careers – Geoff at Sunderland University as Principal Lecturer in Fine Art and Jenny teaching ceramics at Darlington College.

Making time for their own work while teaching full time was always a challenge so when they were given the opportunity to move to California in 2003 they went to La Selva Beach, where they set up their home and studios and began working as full time artists. Geoff divided his time between painting, printmaking and etching. Jenny focussed on producing large hand-built sculptural vessels and small thrown pieces of porcelain.

Living on the spectacular coast of the Monterey Bay had a liberating influence them both. Geoff's work, which explores the themes of family and his search for his own identity, employed a multi-layered space within the canvas and used a very dark palette. In his new studio surrounded by a lush garden of semi tropical vegetation, his work began to display a new richness of colour in the layering and a sense of enjoyment in the physicality of the paint.

Jenny found new inspiration along the shoreline of the Bay and in the convoluted landscape of the earthquake country around the nearby San Andreas fault. Her ceramic vessels juxtapose the fleshy interior of shells with the contrasting layering of earth strata exposed through volcanic upheavals.

However, this was not to last. Geoff passed away suddenly at the age of 62 and Jenny decided to return to England. Uppermost in her mind was the importance of bringing Geoff's work back to his birthplace, and to promote his talent. She also wanted to keep working and whenever possible to show her work alongside Geoff's as they had done many times previously.

Jenny opened Morten Gallery on the High Street of Bridlington Old Town in 2018. The work on show by Geoff is a small selection of over 1000 pieces catalogued by Jenny in the two years following his death. There are examples of paintings on canvas and board, monoprints, oil on paper, pastels, charcoal and etchings.

Jenny now works solely in a very white porcelain body which acts like a canvas to receive the vibrant coloured slips which are burnished, polished or glazed. She is a Professional member of the Craft Potters Association and the Northern Potters Association taking part in group exhibitions as well as having her work on display in Morten Gallery.

The gallery runs a full programme of exhibitions by invited artists many of whom are potters. This year two Northern Potters are showing their work – Lesley Anne Greene in July/August and Judith Glover in September/October.



Members' Gallery

All NPA members are invited to send images of their work for inclusion in the gallery.



Shaun Clark, Bee dish and Cactus dish



Janet Halligan



Viv Rumbold, earthenware pots decorated with slips and underglaze with resist and sgraffito



Sue Hudson, Winter dishes



Gabi Khomar-Dixon

The Great Escape – Shaun Clark

Last year, which now seems an age ago, I was asked virtually on the spur of the moment to film a piece for *Escape to the Country*, the property relocation program that goes out on the BBC every afternoon.

They'd had someone else crafty lined up but for whatever reasons they couldn't film it. So would I demonstrate some Medieval tile making instead, in two days time? Obviously I said yes as a bit of free publicity on the telly box is hopefully worth quite a few frayed nerves.

The team were filming an episode out and about in Lincolnshire so my bit was things to do, in particular pottery making, at the Heritage Skills Centre in Lincoln Castle.

I decided to take some simple stamps, tiles cutters, mixed up two colours of slip for trailing and sneakily packed some of my finished ware with the hope of crowbarring it into shot.

The couple who were looking to relocate were living in Cyprus and really lovely. They had already spent a day filming some rural locations, so had got over the initial camera nerves (which I hadn't quite!). The presenter isn't actually present on the day (it's voice-overed) so there's just a cameraman, sound man and a runner. This means every time you do a question and response you have to film it twice from two different angles. You also have to remember what you said!

We pounded clay, ground up some dry material (just for show really, as I was already prepared!) rolled slabs and stamped. I also brought some pre-made tiles that were dry enough to infill with white slip and carve away to reveal the encaustic patterns. The whole process took nearly all day, which compacted down into no more than 10 minutes of air time.

It was overall a very enjoyable and fun experience. I'd quite like my own show!

The program finally aired on September 9th but should still be available on catch up Series 19 episode 52, I'm about 15 minutes in. Check out the number of shiny yellow bowls I managed to elbow into the background...



Profile – Emmeline Butler, NPA Treasurer



I started out aiming to be an archaeologist, with a fascination for Egyptology. I followed this route for a while after I completed my degree and this gave me an eye for detail and encouraged my love of getting my hands dirty! I changed career in 2007 and now work for the National Trust in the Yorkshire Dales.

I'd always felt that I wasn't any good at art as I've never been much good at drawing or painting. When my father-in-law let us have a go in his studio to make some small raku geckos for the house I found that working with clay was much more my thing and I started to get the bug. Later I had a go on his wheel and I was hooked!

I've had no real formal training in ceramics, but have attended evening classes, workshops, courses and private tuition. The rest is a lot of hours of practice and experimenting and there's always something new to learn!

I am particularly interested in the environment, and greatly influenced by natural textures. My current work is inspired by the geology of the Dales, its rock textures and limestone pavements. More recently I've been highlighting fissures in rocks by introducing deep scored lines and gold lustres into my pots.

I use a smooth raku clay for my textured pieces, adding body stains and oxides to define the textures, firing in an electric kiln to 1200°C. Although the clay is a bit rough to work with (resulting in sore but very smooth hands after a throwing session!), I feel that it complements the surface textures of my pots.

Books – Roger Bell

Review

Ruthin Artist Monographs

Ruthin Craft Centre

Ruthin Craft Centre regularly produce artist monographs to accompany exhibitions. I have recently received a number of additions to their list. Two formats are normally used – A4 with 30+ pages and A5 with 32 pages. Prices are very reasonable at £10 and £4.50 respectively. To find published information on these artists usually necessitates searching through back numbers of Ceramic Review or other publications. With these affordable booklets you have their work at your fingertips.

Anna Noel (£4.50) makes amusing animal figures, often precarious, on hills, maybe ridden by a human or bird. Text is by Catherine Roche and by Ceri Jones in conversation with Anna.

Micki Schloessingk (£4.50) produces domestic and other household pieces, fired in a wood fired kiln. Text is by Alex McErlain and Ceri Jones.

Anna Gibbs (£4.50) was new to me, making sculptural pieces, sometimes incorporating other materials. Text is by Ceri Jones and David Whiting.

Angus Suttie (£10.00) made ‘allusive, energetic, hand-built ceramics...postmodern art...playful edge’. Text is by Alison Britton and others.

Simon Carroll (£10.00) made work that could bear the description above of Suttie’s work, yet could never be confused with it. Text is by Philip Hughes, Alun Graves and Wally Keeler.

If these books do not appeal look at the Ruthin website for others – I have reviewed those on Wally Keeler and Gillean Lowndes previously. Ideally make a trip to Ruthin Craft Centre.



New Books

The Beauty of Everyday Things
Soetsu Yanagi
£7.99

Ceramics & The Museum
Laura Breen
£19.99

Ceramic Glazes: The Complete Handbook
Brian Taylor
£28.00

Contemporary Ceramics
Emmanuel Cooper
£24.95

Mary Seton Watts: The Compton Pottery
Calvert/Burcham
£35.00

Pinch Pottery
Susan Halls
£18.99

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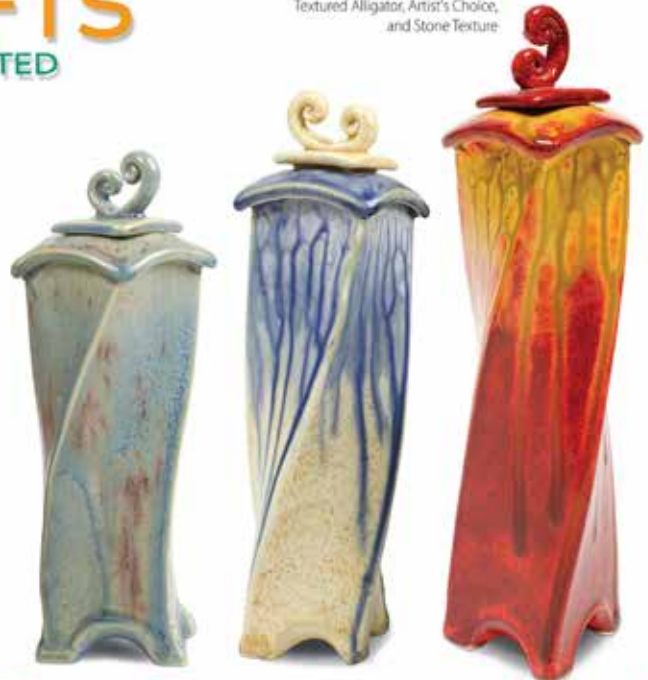
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Welcome to new members

A warm welcome is extended to all our new members.
We look forward to seeing you at events and images of your work in our gallery.



Adele Davison	Throckley, Tyne & Wear
Andrina Vandenberg	Blackpool
Christine Cherry	Penwortham, Preston
Diane Green	Shawbridge, Clitheroe
Sarah Roffey	Castleford
Roger Lloyd	Lytham
Kayleigh Oliver	York
Jaime Lee Westwood	Hurworth, Darlington
Shena Moore	Sheffield
Rebecca Parr	Leyburn, North Yorkshire
Hilary Marsh	Sheffield
Richard Morris	Nantglyn, Denbighshire
Sonia Tyrna	Chilwell
Peter and Christine Hawes	Scunthorpe
Krys Craik	Sheffield
Cath Criscenti	Penwortham, Preston
Eileen Bass	Grappenhall, Warrington
Vince Cahill	Garstang

Visit northern-potters.co.uk for
membership forms and
subscription rates

Ann Davis
Membership Secretary

Membership update

This is a thank you to all those members both new and old who make my job a lot easier by paying by standing order – only a few cheque renewals remain. I realise that for some who are not very keen on electronic methods this is not easy, so thanks for doing your best!

Standing order also means that each member is in charge of their membership. If you don't want to renew then you can just delete your standing order with your bank – you don't need to let me know. I will remove you from the database and you will no longer receive any notifications. I do not send any reminders. Of course we would be sorry to see you go.

As I do all my communicating with you by email it is really important that we have your up-to-date email address. If you think you should be getting email messages and you are not, perhaps we don't have your most recent email address – just drop me a line to anninhercastle@gmail.com and I'll check it out.

Thanks once again for all your help by using a standing order.

Ann Davis
NPA membership secretary

Small Ads

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Sea views. Wild countryside. Wonderful walks nos. 4692 –4695 on www.walkingworld.com
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Something to sell?

The NPA can help.

Facebook

NPA members can join the NPA Facebook page and then are able to post onto it. The page has 500 members (not all NPA members) and many more followers. It is visible to the public.

Facebook is an effective way of reaching a wide audience of people interested in pottery but will only attract attention for a short time.

The NPA regional groups also have Facebook pages that provide a good way of reaching a more local audience.

NPA News

The distribution list includes about 600 mailing addresses. NPA News has a much longer shelf-life than Facebook but only comes out every 2 months so you need to plan well ahead.

Small ads of up to 30 words are free to NPA members.

Send your small ad to
npanews@northern-potters.co.uk
before the next copy deadline on 21 November and it will be included in the Dec/Jan issue.

Find us on 

 @NorthernPotters



northern-potters.co.uk

Advertising in NPA News

Per issue prices

Small ads (30 words max.) Free to members

Boxed adverts

colour	1/2 pp £30	1/4 pp £18	1/8 pp £10
B&W	1/2 pp £20	1/4 pp £15	1/8 pp £8
Size	176Wx106H	86Wx106H	86Wx53H

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Regional News

The NPA's regional groups were set up to help members communicate with others local to them and to arrange events in their area.

Roger and Gillie Bell have very kindly volunteered to host a Potters Social on Thursday 10th October at their new address, The Anchorage, Rydal Road, Ambleside LA22 9AY, opposite University of Cumbria and Health Centre. Plenty of parking, turn into Stoney Lane. Entrance is first gap in the hedge on the right. It will be a Jacob's Join starting 7.00ish.

If you intend coming please email Roger at bell.roger@btinternet.com or phone 0153943273

If you have any ideas of what you like to happen in this area do come along and air them!

There is a selling exhibition of ceramics and painting at the Athenaeum, Leasgill, Heversham, Cumbria on 16th & 17th November. Great food, free entry and free parking

John Kershaw northernpottersnw@gmail.com

Facebook: [NPAnorthwest](#)



NW

My apologies to our region for such brief news but I have been on holiday.

Some of our members enjoyed their annual time at Potfest, busy but rewarding.

Our next meeting will be at the newly named 'Speakeasy', which is the title for our ceramic pieces. It will be held on Tuesday 15th October, 2019. Members will meet in the foyer of Victoria Building, PR1 Gallery, at 6.30 pm to visit the UCLAN MA Shows, then go to 'Speakeasy' for the meeting.

Forthcoming exhibitions that have been booked:

PR1 Gallery – 16th December 2019 until 19th January 2020

PR1 Gallery – October / November 2020

Geoff Wilcock ghwilcock@uclan.ac.uk 01772 862852

Facebook: [NPAwest](#)



W

Many of our members bumped into each other at the wonderful and varied potters festivals and exhibitions that have been going on around the country this summer, whether it was by having a stand themselves or going to support their fellow makers. The potters community is such a warm and supportive community.

Our next meeting will be held on Tuesday 15th October at 7.30pm, at the Griffin Pub, Stamford Road, Bowdon, Altrincham, WA14 2TP. I am looking forward to seeing you there.

Juliet would welcome a volunteer to join her as a joint coordinator. (Ed.)

Juliet Myers email@sw-npa.co.uk

Facebook: [NPAsouthwest](#)



SW



NE

No report from the northeast this time.

Muddy Fingers are again planning an empty bowls event in 2020 and want bowls by the end of January. Search for The Clay Team on Facebook. (Ed.)

Helen Pickard

NEPotters@gmail.com

Facebook: [@NorthEastNPA](#)

Twitter: [@ne_npa](#)

The Whixley pit firing in July was a great success and we managed to get a spell of a few dry hours between torrential showers. In the interests of science and with a motley collection of additives (dried cow dung, orange peel, sea weed, salt, copper carbonate to name a few) everything got thrown on and the colours were amazing.



E

The events at Poppleton (9/10 November) and Spurriergate (16 November) are confirmed and a good number of NPA East members are involved. Please call in and say hello.

Let us know your ideas and any offers of studio visits will be gratefully received.

Our next get-together will be in the New Year, details via email.

Lyn Clarke & Kay Butterworth

enpa.coordinator@gmail.com

Facebook: [NPAEast](#)

Twitter [@NPA_E](#)

In July we had our second glazing workshop led by Ken Taylor at The Art House in Sheffield and a good time was had by all.

Art in the Garden at Sheffield Botanical Gardens was our next event on the weekend of September 7th and 8th. It was another dry weekend with much talking and sharing of pottery tales. Sales were mixed, with few sales over £50 but the icing on the cake was a best stand in the show award. The prize is a reduced price next year for the NPA marquee, yes, they want us back!



SE

Gallery 6 in Newark are also having us back for another exhibition in November, Fired 2019 (see diary for details). Fourteen members will be taking part. With the promise of Fired 2020!

Claire Allam will be exhibiting work at The Art House Sheffield in October, followed by Janet Barnes in November, please go and visit. They will be on the mezzanine level. There is a lovely cafe and the place is a vibrant hub of art activities with many courses available.

We have our next meeting on Sunday October 13th again at The Art House. Starting at 12pm with a shared lunch.

Bev Seth & Kathy Watson

senpacoordinator@gmail.com

Facebook: [NPAsoutheast](#)

The Back Page

This year's Potfests saw Geoff and Chris Cox hand over the organising responsibility to their son Matt. All went well. Matt and his team did a sterling job while Geoff and Chris manned their stands, chatted to the other potters and pottered about doing odd jobs for him (well that's how it seemed to me).

It is hard to exaggerate the contribution that Chris and Geoff have made to the pottery community by introducing European-style ceramics fairs into the UK, making them work and establishing a new tradition that benefits us all. I hope they know how much this is appreciated and also that NPA members realise how lucky we are to have two major ceramics shows in our area. This year there were 65 NPA members exhibiting at the Pens and 21 more at the Park!

An attempt to get a Cox family photo failed, so here are some photos of NPA members' work on show at Potfest in the Park this year.

Joan Hardie

Photos by Jack Hardie



Rebecca Callis



Michelle Freemantle



Chiu i Wu



Syl Macro



Nigel Edmondson



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