

Your Committee

Peter Clough Chair
8 Southville Terrace, Harrogate, N. Yorks. HG1 3HH
Tel: 01423 567716
E-mail: potclough@hotmail.com

Brian Holland, Vice Chair
16 High Street, Whitwell, Worksop, Nottinghamshire. S80 4QU
Tel: 01909 724 781
E-mail: brian-holland@lineone.net

William Johnson, Treasurer
Orchard House, Marston Lane,
Moor Monkton, York. YO26 8JL
Tel: 01904 738 541
E-mail: wjohnson@northernpotters.fsnet.co.uk

Alison Graham, Secretary
23 Sheffield Street, Carlisle. CA2 5DT
Tel: 07967 740 494
E-mail: alisongraham79@yahoo.co.uk

Michelle Bowes co-optee Secretary
71 Sunnymead, Upperby, Carlisle. CA2 4NS
Tel: 01228 540 816
E-mail: harkness@bowesCA2.fsnet.co.uk

Gordon Broadhurst, Promotion/Funding
42 Blenheim Close, Scorton, Richmond. DL10 6TE
Tel: 01748 812 815
E-mail: joanne.broadhurst@virgin.net

Bella Dallas co-optee Promotion/Funding
Farleigh House, Hollins Lane, Hampsthwaite,
Harrogate. HG3 2EG
Tel: 01423 770 974

Maureen and Eric Smith, Membership Secretary
18 Riley Close, Bracebridge Heath, Lincoln. LN4 2QS
Tel: 01522 859 105
E-mail: smithsatbbh@ntlworld.com.

Ian Marsh, Newsletter Editor
35 Meltham Road, Marsden, Huddersfield. HD7 6JZ
Tel: 01484 846 312
E-mail: marshiepot@aol.com

Jan Scott, Exhibitions
8 Craven Court, Horwich, Bolton, Lancs. BL6 6PB
Tel: 01204674901
E-mail: jan@jsscramica.co.uk

Barbara Wood co-optee Exhibitions
Old Mills, Seaton Ross, York. YO42 4NH
Tel: 0179 318146
E-mail: barbara.wood@ukonline.co.uk

Liz Bowe, Publicity
24 Scriven Road,
Knarsborough, Harrogate. HG5 9EJ
Tel: 01423 868 344
E-mail: the.bowes@virgin.net

Penny Phillips, co-optee Publicity
25 Allerton Drive, Nether Poppleton, York. YO26 6HN
Tel: 01904 797598
E-mail: pp@lee-phillips.demon.co.uk

Leonora Brophy co-optee Publicity
7 Church View, Gisburn, Nr Clitheroe, Lancs. BB7 4HG
Tel: 01200 445484
E-mail: l.brophy@btopenworld

Judith Quinn, Website
9 Greenwood Avenue, Ashton-under-Lyne,
Lancashire. OL6 8RE
Tel/Fax: 0161 339 5670
E-mail: qjudiquinn@aol.com.com

Barbara Heyward, Education
Skirt Bank, Nether Silton, Thirsk,
North Yorkshire. YO7 2LL
Tel: 01609 883 317

Colette Hennigan co-optee Education
6 Mell Wood, South Rd., Kirby Stephen, Cumbria. CA17 4SD
Tel: 01768 371293
E-mail: colettehennigan@chez.com

Comments from the Chair

As usual life has been pretty busy in the last two months. I've got my Scottish show out of the way so now it's time to clear the studio again and begin to think about the New Year.

On the NPA front I opened the exhibition at Burnley two weeks ago with mixed feelings. Jan has put an enormous effort into this show and 28 members submitted work, but the display was very uneven. It seems that the gallery staff have little idea about showing ceramics, and were not willing to take on board our criticisms. It's the first time in my experience with the NPA that we have met this problem, and if some members are annoyed they have a right to be. I'm still working on it.

By the time you read this the AGM will have taken place and I hope for a good attendance. We will perhaps have some new members on the committee to carry on the work.

On a personal note, this will be my last year as Chair, I shall be stepping down at the next AGM. I've been on the committee for over twelve years now, and I think it's time for a change and for others to lead the NPA forward. So a Happy Christmas to you all from myself and the committee, and we wish you all a healthy and productive New Year.

Pete Clough



Editors Comment

A big thanks to all those members who sent invites to their seasonal events, but time, other engagements and distance have precluded me from attending many of them. Let us know how you got on—a few lines and an image!

Travels have taken me to South Wales, Lancashire and Yorkshire. In South Wales I took part in Ceramica Cymru and once again was impressed by the ceramics and by the welcome we were given. While down there I called in to see Micki Schloessing and succumbed to one of her extruded and altered pots. She is based on the Gower peninsula and her studio and gallery are beautifully situated nestling in a valley at Cheriton with a stream going past the gallery window. Her wood fired salt glazed ceramics are very impressive. If you are in the area she would welcome visiting Northern Potters (see end of my comments for a brief description of her work taken from her advertising). I also swapped pots with South Wales potter Mark Walford who produces crystalline glazed ceramics—I felt really chuffed that he wanted to swap pots.

The end of November saw me trailing pots up to the Mid-Pennine Gallery and we had a pleasant day unpacking and choosing your pots for the exhibition—I was impressed with the quality and variety. At the opening of the exhibition it was good to meet some familiar faces and some new ones, and to talk pots; just a pity about parts of the display. A selection of images is illustrated later in the newsletter (sorry to those potters not included—they will be included in the next issue).

On the way back from a committee meeting in Gisburn I called in to see the Christmas exhibition at the Platform Gallery in Clitheroe—well worth a visit with some excellent ceramics, much of which is from NPA members—I particularly liked Jenny Eaton's raku/smoke fired slab vases.

Time is flying by and I am already starting to worry about having enough work for events next year without thinking of Christmas approaching.

By the time you receive this we will have had our one day event at Harrogate. Liz has been working hard behind the scenes to put on events for our pleasure and benefit and has organised an evening event for February (see advert page 4). We can only keep putting on events if we receive your support. It is now two years since I took over from Judith as editor of the newsletter. Time has flown by and I have enjoyed my time so far. If I had one grumble it would be



I am always surprised at how reluctant members are to beat their own drum. Let us know where you are exhibiting (with images); any events that may be of interest to other members; problems that you have encountered and would like to share with, or have solved by members.

It is sad to have to record the recent deaths of Derek Emms, Monica Young and John Solly. Our lives have been enriched by their ceramics and they have contributed enormously to the development of ceramics in this country. Each potter's work is so distinctive. Every time I use our Derek Emms mugs I will remember his wonderful throwing and finishing; and I will continue to be inspired in my coiling by the forms of Monica Young and with the surface decoration of John Solly. They will be sadly missed but fondly remembered. I will have a lasting memory of Derek Emms on the next stall to Jim's one year at Denbigh, early on the Sunday, standing in front of his last pot for sale, immaculately dressed in shirt, tie and jacket.

A request from the committee: Does anyone have or know of space to store the NPA exhibition plinths (they take up half a garage worth of space—so I am told)? We are prepared to rent the space, but it must be dry and secure. Contact William or Pete if you can help.

May I take this opportunity to wish everyone a Happy Christmas and prosperous New Year.

Micki Schloessing Bridge Pottery

Wood-fired salt glaze pottery



Micki Schloessing is one of pioneers of salt glaze pottery in the UK. Micki's work reflects her wealth of experience and her love of the materials and process, creating dynamic pots with life and spontaneity.

Open most Fridays and Saturdays 10am-6pm.
Other times by appointment.

Bridge Pottery, Cheriton, (opposite the church),
Llanmadoc, Gower, Swansea SA3 1BY

Telephone: 01792 386499
Email: micki@mickisaltglaze.co.uk
Web: mickisaltglaze.co.uk



Inside This Issue

NPA Evening Event	Page 4
NPA Regional News	Page 5
Choosing a Course	Page 6
Letters	Page 7
New Books, Book Review	Page 8
Adverts & Exhibitions, Events	Page 9
A Funny Turn in France	Page 10
A Weekend Extrusion Course	Page 12
CPA News, Sedgefield Pottery Supplies	Page 14
NPA Exhibitions	Page 15
Bickley Ceramics Project	Page 16
Welcome to New Members	Page 18
OXO Tower	Page 18

Deadline For Next Issue

All material for the **February-March issue** to be with Ian Marsh **by the 20th January**.

Text and images can be e-mailed (marshiepots@aol.com), sent by CD or by long hand with photographs to 35 Meltham Road, Marsden, Huddersfield, HD7 6JZ

**YOU CAN'T MISS THIS
NPA Demonstration Evening
CHRIS KEENAN
One of the UK's leading Potters
At
Harrogate College
Wednesday 16th February
6pm to 9pm
In the Lecture Theatre
Tickets £5 only**



**For Tickets Please send a cheque
payable to the NPA for £5 together
with a SAE to :
William Johnson, Orchard House,
Marston Lane, Moor Monkton,
York, YO26 8JL**

NPA Regional News

Cumbria Region Progress Report

Not a lot of activity since my report in the last newsletter. I have been involved with several exhibitions and shows as have many others, also Xmas fast approaches. We are managing to share delivery and collection for the Mid Pennine show (myself, Bob Park & Diana Brown).

Late January I hope to organise some form of slide show and social evening. Further ahead we hope to join with the Peter Scott Gallery at Lancaster University to organise a lecture by Peter Lane, potter and writer.

Roger Bell 015394 32730 or bell.roger@btinternet.com

North Yorks NPA Group

Xmas- New Year event.
Thursday 13th January 2005 at 7.30pm onwards
Venue Moor Monkton Village Hall
Cost £3 to cover Venue and drinks etc.

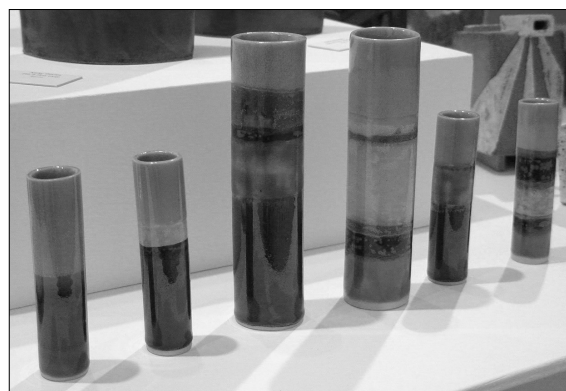
Will members please bring the following:- those with Surname beginning A to M a savoury dish, those with surname N to Z a sweet dish. Please contact Ann to say if you will be attending and what you will be bringing. 01904 738541. Also will members please bring a gift wrapped piece of work or whatever for a gift to another member.

Happy Christmas to all,
Ann C Johnson.

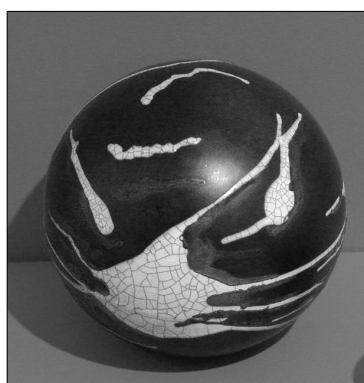
Mid-Pennine Gallery Images



Linda Caswell



Jan Scott



Babs Taylor



Bob Park

Choosing a Ceramics Course

Two of our members went on a course outside of the NPA area and were so disappointed that they wrote to me concerned that our members should not be taken advantage of. We felt unable to publish the name of the potter or their letters, but felt it appropriate to put forward some pointers when considering going on a course.

What makes a good course? An element of humour. Not to be too precious. A sense of purpose. A friendly environment. Encouragement to try and experiment for yourself with helpful advice on the way and realistic goals. A chance to sit back and reflect and discuss. A chance to socialise, to form and identity with fellow course participants. Good food and conversation. Clean and at the very least basic accommodation. A realisation that people go on courses for a variety of reasons—a holiday, inspiration, improvement of skills, to learn new techniques, a change of direction.

How to choose? Talk to the potter about the course. Ask for references from previous participants. Recommendation by word of mouth. Does the course have repeat attendees. Investigate their website. At Ceramic fairs if the potter is demonstrating try to watch—do they communicate well, explain clearly, talk around the subject, offer alternative methods or techniques. When watching at Rufford the last few years there have been several potters who's courses I could have readily attended and equally there are some who I would not even though I like their pots.

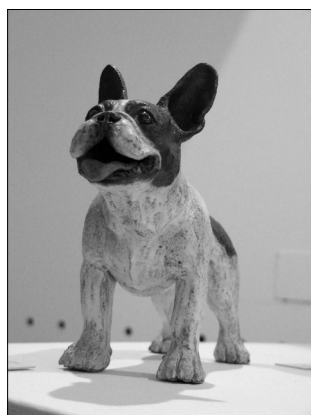
I have been on two courses and have fortunately been rewarded on both of them. With the first I saw the potter demonstrate at Rufford before choosing the course and recognised their ability to demonstrate and describe the processes with an element of humour. With the second I ignored my rules and went on the course because I liked the work, (although I had had a telephone conversation before booking) and again I was not disappointed having a most enjoyable day and coming away feeling I had learned enough to have a go at the ceramic process.

You can be inspired by the ceramics of a potter in terms of the form, the making and the finish, but this does not mean that the said potter can demonstrate or teach their skills and impart their knowledge. Equally what one course participant finds fascinating can be a turn off for another.

I would welcome your responses for the letters page—what courses have you been on and what are your thoughts about courses in general? I would also welcome responses from potters who run courses.

Ian Marsh

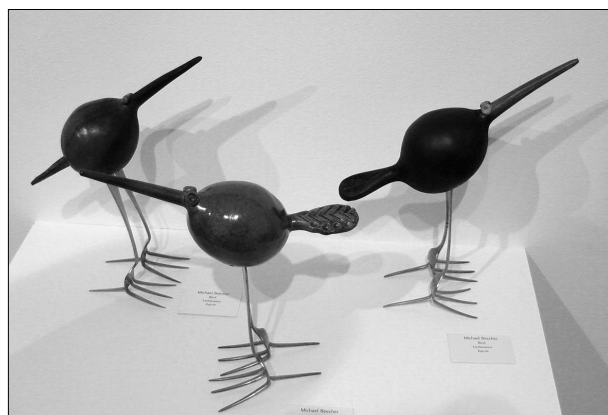
Mid-Pennine Gallery Images



Joanne Cook



Barbara Wood



Michael Beecher

Letters

Potfest in the Pens—another point of view.

I wonder if you would consider publishing the following comments regarding my impressions of Potfest as an alternative opinion to that of Leonora Brophy which seemed rather unappreciative of Geoff Cox's efforts over the years?

I cannot agree with Leonora Brophy's rather downbeat view of Potfest in the Pens 2004. This event has always been an excellent event for sales and I have picked up several exhibition opportunities with Galleries over the years which have led to good sales throughout the year. I don't think the event should be judged on one year's attendance and although it would be great to see ones-self at the Park it must be remembered those potters are very well established with strong reputations. We should remember the Pens is UNSELECTED and often the only way we can get our work shown to such a large and educated audience is at the Pens.

I have found sales to have increased year on year to an exceptional level and would like to thank Geoff Cox for having the vision and drive to continue to build on such an excellent idea.

So the venue is a bit rough and ready - this reflects in the stall fee charged to exhibitors and we all know what to expect!

It is easy to attract large numbers of visitors but what we get at Potfest is an audience educated in ceramics - who know what they are looking at and are appreciative enough to buy - in my experience in great quantities. It is not a 'day out for the kids' but a serious selling show.

I think Geoff's comments about peer pressure keeping up the standard are very relevant - there was some superb cutting edge work there this year - an excellent counterpoint to the more established work at the Park, and certainly not overshadowed in any way.

Jane Adams
Melbourne Contemporary Arts
Church Square
Melbourne
Derbyshire

Can anyone help with this glaze problem?

I use a base glaze with potash feldspar, dolomite, zinc oxide, whiting, china clay, & flint. The coloured glazes made from this base by adding oxides are fine; except the cobalt one. Over a period of time there is always a flocculation problem with the glaze thickening up. Watering this down does not really help, and the glaze tends to crack and fall off the ware on drying. I am curious to know what is happening chemically as it just happens with the cobalt, but more importantly, what can I do about it? Would adding sodium silicate help or would I just end up with an over thick glaze application? I have searched the internet for answers without any success. Any ideas?

Regards
Michael Beecher

Assistance with Biscuit Firings

I would be grateful for your assistance in finding a potter who would be prepared to fire my pots within the York area. I classify myself as a spare time hobbyist and have recently joined your Association.

For several years a professional potter fired my pots approximately once every 2/3 months. He was very supportive and helpful but recently has given up potting. Consequently this has left me in something of a dilemma as I am now undertaking a Fine Arts Course at Leeds College and intend using ceramics as core subject but there could be problems at the College because of the lack of kiln size. I have of course thought about purchasing my own kiln but I have no suitable outside premises.

My pots tend to be about 30 inches high and no more than 20 inches wide made of Earthstone white or red clay. Because of the amount of work involved and the risks involved with second firings, I was advised to fire only once thus not using glazes. I use acrylics and waxes to finish.

As previously agreed with my potter friend, I am of course quite happy to pay a commercial rate for the work done.

John Hiscock
5 Ratcliffe Street
York
YO30 6EN
Tel. No. 01904 640142

Saggar Firing

I am currently studying in my BA ceramics final year and would appreciate if you could advise me as to anyone I could speak to discuss practical aspects of gas fired reduction saggar firing .
janet.holmes@sunderland.ac.uk

Janet Holmes

If you can send or e-mail replies I will publish them in the next issue. Hopefully we can keep continue with the letters page. Send in letters with issues or questions that you have.

New Books

Classic Japanese Porcelain (Imari & Kakiemon)
Dear Mr Leach
Magdalene Odundo
Passage
Porcelain & Bone China
Song Dynasty Ceramics

Kodansha
A & C Black
Ashgate
Thames & Hudson
Crowood
A & C Black

Takeshi Nagatake	25.00
Sebastian Blackie	14.99
	30.00
Andy Goldsworthy	35.00
Sasha Wardell	25.00
Rose Kerr	30.00

ROGER BELL, DEXTERITY

Book Review

DEAR MR LEACH... Some thoughts on ceramics
Publ A & C Black

Sebastian Blackie
£16.99

This book wanders, stops halfway, and then, perhaps, continues pages later. It has no particular logic, no formal progression. It philosophises and has some partial technical information. It is part autobiography, part ceramic history and part critique. That describes the kind of book that puts me off. Yet I really enjoyed reading it and found it difficult to put down. It quite inspired me.

The format is a series of short letters (emails) to Bernard Leach who responded to photos of work by the then schoolboy Blackie with how to progress his wish to become a potter. There are reminiscences of childhood and family, visits to Japan and India, pots owned and in some cases broken, and much else. Numerous other potters are mentioned including Siddig El Nigoumi, Coper, Rie and Koie but always returning to Leach himself. Included are titbits of technical information on paper and cardboard kiln firing, how to achieve high temperatures and how to minimize losses. Many are the references to partial and complete failures from which observations are made and lessons learned. Talk of glazes leads to experiments using toothpaste, metal polish and other domestic products.

Each 'email' has a picture or two of relevance – Leach's original letter to SB, pots, firings, places visited, but all tied seamlessly to the text. All in all it is a good read. It is a serious book with a very light touch. You finish feeling you know something of Sebastian Blackie, a little more ceramic history, some interesting technical ideas that might just inspire you to break out of the loop and crucially that you would like to know more about all these.

Also received:

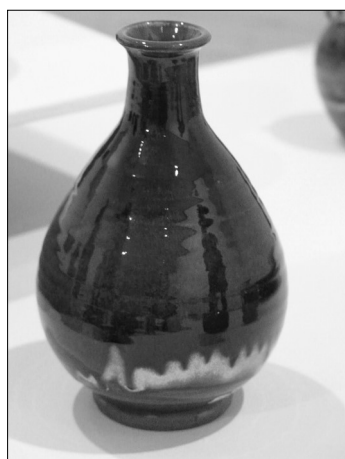
THE ART OF SELLING YOUR CRAFT
Publ Craft-Link UK

Louise AArtsen
£3.95

A simple starter book of 40 pages. It covers the basics of product development, pricing, record keeping, insurance etc with a little more detail of selling through shows, the area the author is involved in.

Roger Bell, Dexterity

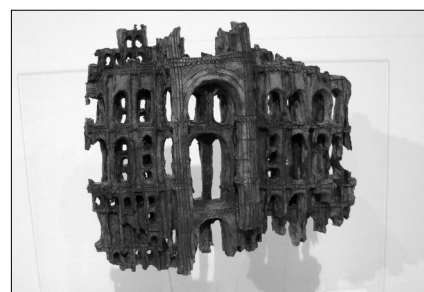
Mid-Pennine Gallery Images



Norman Brown



Chris Jenkins



Diane Brown

Adverts and Exhibitions

Members Courses

JOHN RIVERS. RIDDINGS POTTERY.
[N Derbyshire].

WEEKEND COURSES- intensive wheel and slab work....excellent lunches....beginners welcome...fuller details were in Feb/March NPA News 2004.
Next course December 11th-12th.

2005

January 22nd -23rd. February 19th- 20th.
March 19th- 20th. April 16th - 17th.

Could NPA members pass this info on to any enquirers. Thanks.

Tel. 01773 603181.

e. riddingspottery@hotmail

www.riddingspottery.co.uk [pictures and details]

For Sale:

Horizontal Pugmill 2" diameter £175 o.n.o.
'Leach Type' Kickwheel. Handmade. £200 o.n.o.

AMACO Toploader 18" d. 18" h with kilnsitter—needs new elements (approx £60) has new shelves £250.

Some bats and shelves available.

Tel: Jackie Knight 01943 430085

Kiln for Sale: top loader, 2 years old, hardly used, v.g.c., manufactured by Northern Kilns, Pilling.

Size is 21" x 22.5" high - 9kw/45A.

Lid is on a gas strut and kiln is mounted on easy glide castors and is constructed using grade HR130 brick from ozone friendly factories and stainless steel.

The price - £1100.00 - includes kiln, controller, furniture set, 6 shelves and accessories (stilts, tile cranks and plate cranks). Due to closure of ceramic painting business there are also other ceramic tools and ceramic painting accessories and bisque available at extremely discounted price.

The kiln is situated in Blackburn.

My contact nos are 01254 671941 or mob. 07751 603621.

I enjoyed the exhibition at Mid Pennine Arts last Saturday. Regards—Karen Taylor

Bluecoat Display Centre

School Lane, Liverpool L1 3BX

Tel. No. 0151 709 4014

'Labour of Love' 15th Jan—14th Feb

Louise Gardner and Sam French machine embroidered illustrations and quirky woven and embroidered automata .

FELLOWSHIP ANNOUNCEMENT - VISUAL ARTS

Please circulate this announcement widely

Global Arts Village (New Delhi, India) is pleased to announce its inaugural sixty-day International Residency Fellowships program for Visual Artists. We welcome budding and established painters, ceramic artists, sculptors, photographers, digital artists and other visual artists to submit applications for this unique and wonderful opportunity to reside in a beautiful and verdant residential campus to realise their artistic dreams.

Visual Arts: Two fellowships and ten partial fellowships are available for visual artists.

The Village is a non-profit residential centre, run by a public trust, dedicated to art, culture and consciousness. Our three-acre campus is situated on Mehrauli-Gurgaon Road, on the outskirts of New Delhi. The Centre is an energy field for celebration and meeting ground of cross-cultural spirits. It is set in landscaped, serene natural surroundings with waterfalls and ponds conducive to the processes of creative reflection and creation.

A fellowship will include full room and board on campus, use of facilities and an allowance of US\$100 for materials and supplies. A partial fellowship covers half of the residency costs.

Specifics of the application process, award details and related terms and conditions are attached for your information. Our temporary website is currently online on <http://www.globalartsvillage.com/>; the final version will be operational by end November.

Please do not hesitate to get in touch with us for further queries or clarifications. Looking forward to hearing from you.

Contact:

Ms. Els Gyselinck

Residency Coordinator

info@globalartsvillage.com

Halima Cassell Exhibition

Halima warmly invites you and your friends to Bolton Museum Art Gallery and Aquarium from the 18th January, 2005.

This exhibition will be previewing Halimas' new work and celebrating the release of her new book, "Carved Earth".

Events Calendar 2005

NPA event Wednesday 16th February Chris Keenan—Harrogate College, 6pm—9pm

Do you know of any other events, local or national? Let me know and I will include them in future.

A Funny Turn in France—Brigitte Soltau.

Though the memory of summer is rapidly fading, 'A Potter's Day' in the current Ceramic Review took me back to my own summer holiday in France. So I thought I'd do my bit for the *entente cordiale* celebrations, and share the experience.

Visiting the Lot region in the southwest for the first time, and expecting, well, not a lot going on, even in mid-August, I was surprised and delighted to discover a thriving pottery life. Visiting three ceramics events in as many weeks was as much excitement as my switched-off brain could cope with, but judging by the many leaflets and posters we kept coming across, there were far more we could have visited.

The best event for me, and one I will happily return to, was the annual 'Foire de la Poterie' in Uzech les Oules. This lovely small village spreads out around the pottery museum, where the ceramic history of the area is archived through old photographs and ancient-looking pots, tools and equipment. Much of the work on display related to farming and domestic use, for cookery and storage, and not surprisingly, being in deepest *foie gras* territory, a whole array of ceramic force-feeding funnels. As a long-term vegetarian, I didn't linger long at that display! Today's pottery fair has been going since 1992, and as the leaflet explained, aims "to revive the period of the 17th Century when pottery flourished in Uzech les Oules with at least 60 working potters". Featuring 40 potters from all over France, the event also had demonstrations and exhibitions – a bit like a mini Rufford, but with better weather and a longer lunch-break! The standard of work was mostly extremely good, with lots of interesting and colourful raku – a feature of all the fairs we went to. There was a 'people's vote' for your favourite potter, with votes cast by placing small clay tiles in the appropriate urn. We initially thought it was

some kind of raffle, and hoped we'd be leaving with our favourite piece! The highlight of the demonstrations was the *tournage a la corde* by Gilbert Serres (also featured in the CR article, so he obviously gets around). For those of us still struggling on the wheel, yet hankering after big pots that don't take two weeks to coil, this ancient method still seems to offer a solution – sturdy big pots, with all the strength and symmetry of thrown pots, but without the years of practice. This isn't to suggest for a minute that there wasn't a great deal of skill and experience being employed here, but the technique was undoubtedly

different, more akin to hand building, and therefore, to the likes of me, more accessible. Some of the pots are really huge, standing four or five feet off the ground. For the one in the photos, the whole process took less than ten minutes, from winding the rope round the wooden ribs, sliding the profile template into place, slapping on quickly-formed slabs of clay, whilst turning all the time, fine-tuning the rim, removing the ribs, and finally unwinding the rope. The applied handles and the lovely rope texture left inside



gave the pots a definite hand built feel. Unfortunately my French wasn't up to asking Monsieur Serres about the process (or understanding the commentary!) or about his potting life. Perhaps one year he'll be invited to the International Ceramics Festival and we'll find out more? In the meantime, maybe someone can start manufacturing the wheel (there are plenty of old car tyres out there) so we can all have a go!



A Weekend Extrusion Course—By Mary Dickens

Weekend Extrusion Course run by Jim Robison
22nd-24th October 2005
Booth House Gallery
Holmfirth

Friday evening on 21st October saw eight people with 'potting' experience ranging from beginner to professional gather at Booth House Gallery, Holmfirth, having enrolled on the first weekend extrusion course run by Jim Robison.

Introductions were made over cups of tea which gave us time to get to know each other, to renew some old acquaintances and to look round Jim's wonderful gallery that has the hills and dramatic skies of Holmfirth as a backdrop. Drinks and a tasty supper dish created by Jim's wife Liz followed this. With our hunger well and truly satisfied Jim then gave us a very informative slide show of various examples of extrusion methods and some of the effects and pieces that it is possible to make, including industrial production of things such as pipes and containers. In addition, we looked at some



Jim demonstrating a simple extruder

of Jim's sculptural commissions and the work of other potters who also make use of extruded elements. We then all dispersed to our various b&bs at a reasonably early hour as some of the



Leonora extruding through her own die.

group had made quite lengthy journeys to get to Holmfirth

The following day saw us all once again assembled in Jim's workshop, eagerly anticipating what we were going to learn. The morning was devoted to an in depth talk and demonstration by Jim on the various types of extruders available. Initially we looked at adapting readily available simple items like biscuit makers with pre-formed dies and icing bags with nozzles that could produce a variety of shapes. Jim also gave an overview of the commercial extruders and dies available, as well as a successful demonstration of his own innovative adaptation of a mastic gun that can be made into an excellent low-cost extruding device. We then learned how to make the dies for this using plastic card, drills and files. This was great fun. The lecture was accompanied by Jim's gentle sense of humour that still prevailed even when some demonstrations didn't go exactly according to plan! This helped everyone to relax and, in the long run, to learn much more.

After lunch it was down to creating our own designs for extrusions and to making wooden dies for the shapes we envisaged. The making process obviously threw up some interesting

problems but Jim was on hand to share his expertise and to provide assistance and suggestions for possible solutions. We then went on to produce extruded forms from our



Carol getting to grips with a jigsaw.

own dies and set about using them in creative ways, either as forms in themselves, or as rims for dishes, or feet and handles for pots and bowls. The mutual support and encouragement amongst the members of our group was a wonderful confidence-builder and we were justifiably proud of some of the work we produced. Another of Liz's delicious evening meals, accompanied by some good conversation that inevitably centred on 'potting' and potters, rounded off the day which all agreed had been very informative and productive.

On Sunday morning Jim introduced us to a range of more complex dies, one of which he made and from which a hollow extrusion was produced. Even though there were some minor setbacks during the process, mainly to do with the flow of clay through the die, with Jim's help we were able to solve the problem and finally achieved a good extruded piece. We also looked at some examples from Jim's

gallery of work by other potters and the ways in which they had used extrusions. A demonstration by Jim followed, where he produced a piece from the largest of his commercial extruders and showed us ways in which the forms can be subtly altered and decorated.

After lunch we worked on individual pieces and created our own ways of using and adapting the extruded pieces. We worked into the late afternoon before finally gathering round the table with a wonderful warm batch of Liz's home-made scones with jam and cream to keep us going whilst we evaluated the weekend and what we had achieved.

The subject had produced a lively interchange of ideas, with a willing exchange of helpful suggestions and mutual support, and we all agreed that although intensive, we had all learned such a lot over the two days. The course also gave us the opportunity to try out the vast array of tools and machinery available in Jim's well-equipped workshop so that you could ascertain your needs before rushing out to purchase your own. Jim's expertise, his sense of humour and the friendly, informative atmosphere had also helped the whole weekend along. On a personal note, I feel I gained a great deal of confidence from the experience and couldn't wait to get home and try out my newly-acquired skills.

I would like to thank Jim for making the weekend go so well, Liz for providing great meals to feed the eight hungry potters and Ian Marsh for being on hand to provide help when and where it was needed. Overall an extremely enjoyable and value-for-money course that I wouldn't hesitate to recommend.

Mary Dickens
NPA member

MAAC - Forthcoming Events

Saturday 5th March 2005

Harrogate College, Hornbeam Park, Hookstone Road, Harrogate at Ornbeam Road at 12.30

'Making an Impact'

First of all Roy Davis will take us step by step through the workings of a sales transaction, from initial customer contact to closing the deal.

Led by Jane Bevan the next session will explore effective communication with the press and media and will include a practical exercise in creating a press release that really will **make an impact**.

Bring a picnic. Tickets and information from **Isabel Denyer, Wighill House, Wighill, Tadcaster, North Yorkshire, LS24 8BG Tel: 01937 835632**

Saturday 12 March 2005

The Crafts Council, 44a Pentonville Road, London N1 9BY at 2.00 pm

'Understanding Stoneware Glazes' – a talk by Michael Bailey to show how glaze characteristics relate to alumina and silica content and to discuss methods for predicting how a glaze might behave and how it might be adjusted. His talk will include both theoretical and practical aspects of glaze testing but will avoid complex mathematics!

Requests for tickets, together with cheque and stamped self-addressed envelope to: **Stanley Field, 4 Arlington Road, Richmond, Surrey TW10 7BY Tel: 020 8940 1069**

Sedgefield Pottery Supplies



A local clay stockist & supplier for local needs

For 22 years Bill Todd has been at Sedgefield Pottery making traditional hand-thrown stoneware, glazing with wood ash & firing in a flame-burning kiln.

After the retirement of Charlie Plant from Northern Pottery Suppliers, Bill has taken up the job of stocking & supplying clay bodies, glazes, wheels & kilns to fulfil the local area needs.

Over 30 clay bodies are currently in stock.

Agencies include Valentine Clays, Potclays, Commercial Clays & Northern Kilns. New kilns can be supplied, older kilns serviced, and kiln elements are made to order. Deliveries are made in the local area using a 1 tonne capacity trailer. This can be more convenient than some large transport vehicles, often used by the Stoke suppliers.

Materials can be picked up from Sedgefield, by arrangement.

See advert page 19 for further details.

NPA Exhibitions—Jan Scott

Thank you to everyone who worked so hard to make and take their work to Burnley. Encouraging comments echoed surprise about the high standard of work submitted.

I would like to thank the selectors, Claire Joyce and Emma Midgely from the Mid Pennine Gallery, Grace Whowell from the Platform Gallery and our own representative, Ian Marsh. Twenty eight members applied and everyone has had work accepted, although some pieces were deselected.

Joining me behind the scenes during selection were the real heroes of the day, Barbara Wood and Julie Miles who worked extremely hard unpacking and packing work. They handled peoples work with great respect, not least the fragile porcelain pieces of Linda Caswell and Andrew (D) Hill yet still managed to maintain the momentum of the selection process with an air of professional ease. Their efficiency was reassuring especially when you consider the extra work involved and believe me, just remembering how to re-pack the work after selection was an art in itself! Thank you very much for all your hard work!

The preview was warm and welcoming with mulled wine and mince pies to tempt you and the exhibition was formerly opened with speeches from Nic and Peter Clough.

The Display

The display in the foyer is eye-catching as is the smaller room but the display in the main room is a disaster zone, comments advocate that it looks like a jumble sale. The plinths are too low and the walls are bare. One member asked, "Is it fair to display all the pieces of one members work which is nicely displayed in two prominent positions while displaying only 3 pieces of another's, which are plonked within a mish-mash of many members work and not even labelled?" and they also declared, "This is unacceptable!"

I totally agree and although we specify the equal treatment of members work in our guide for selection, the contract gives the gallery the final say on both selection and display. It is always a challenge due to the diversity of work also the actual number of pieces any one member submits or ends up with after the selection is so variable but ultimately, that is what they have to work with. Unfortunately, on this occasion, the articulation of members' opinions and reminders of previous displays have had no effect.

Apologies

Claire apologises for the lack of labelling on the preview day i.e. of work, names, prices, statements and our introduction piece and assures us that this will all be rectified before the gallery re-opens.

Claire also apologises for the fact that not all/everyone's work was out due to lack of space and says that although they have tried their best with the display, upon hindsight they should have been more selective but never the less every piece of work will get an airing during the exhibition.

Claire insists that work has been exhibited in the spaces deemed appropriate for it only after much deliberation which incurred many hours hard work and apologises to members if their interpretation has offended them, saying, "Maybe for future, members should attach notes to the application stipulating how they think their work would best be displayed." *I wonder if this would have made a difference.*

Over two weeks into the exhibition andstill no labels, statements etc.

Claire apologises once again and says the labels will be printed this afternoon.

Also a new decision is that now there will be a few booklets printed with everyone's statements in, this is for visitors to take around the gallery only. (*I hope this includes a statement about the N.P.A.*)

18th December, 2004

For those who have missed the first one, Claire has also arranged a second preview day in conjunction with the Platform Gallery. On the 18th December there will be mulled wine and mince pies at the gallery. Although everyone is welcome the members of the galleries will receive a discount on sales on the day.

Collection.

Work is to be taken down and packed away on 23rd December as the floor is to be re-polished. Can members please make arrangements with the gallery to collect their work between the 4th to the 14th January, 2005.

Our next exhibition is beginning of May, 2005 at Cliffe Castle, Keighley, details will follow, but I can tell you it's going to be an unusual exhibition!

Bickley Ceramics Project—By Paul Parsons

Bickley is a practical research project run by Oliver Kent and David Dawson exploring the practical side of the history of ceramics with a particular interest in firing technology. The Bickley project is the longest running one of its kind and is now into its twenty fourth year and is run for 2 weeks annually in North Somerset.

The Bickley site is well equipped with tents for bad weather, toilet facilities, free parking, clay is supplied along with two Leach wheels, a vast open space for hand building and there are tea making facilities. Lectures and demonstrations are given through out the two weeks.

There are two kilns at Bickley one is a 16th/17th century 22cubic foot up draught kiln which is fired twice during the two weeks. The first firing being a biscuit, the second is a raw lead glaze firing using galena glazes. The fuel for the two kilns is collected from the local woodland, the up draught kiln has been constructed mainly out of locally dug clay for the inner wall and stone from a small quarry for the outer wall all of these materials are from the Bickley site. Engineering bricks are used for the two fire boxes and the kiln floor and old roof tiles for the top. The time of packing the up draught kiln seems to be a ceremonious one as Oliver figures out how to stack the jigsaw puzzle of pots and sculptures. This is a tricky process because there is no kiln furniture used and the ceramics are stacked on top of each other. All those who take part in the project are there to see their work go safely into the kiln. When the pack is finished the shards of roof tiles are carefully rested on top of the ceramics.

Firing day, this starts around 8am and the last two years as finished around 5pm. The two fire boxes are stoked slowly at first and pick up pace when the higher temperatures are reached. Pyrometer checks are made and recorded every half an hour throughout the firing. The last three hundred degrees of firing are very exhausting with stokers taking half hour shifts as the intense heat from the fire boxes drain you of sweat. The following day is full of anticipation because

everybody is just itching to see what the results are.

The other kiln at Bickley is the North Carolina style 'groundhog' salt glaze kiln 12 cubic feet and personally my favourite. The belly of this beast (firing chamber) is made of an old arched brick chimney laid horizontally into a trench with a fire clay slab floor.

The chimney is built on to the back of the kiln and needs to be dismantled to gain access to the chamber. The fire box is a continuation of the fire chamber that forms a square with a bag wall to protect the pots from the vigorous stoking. This fire box also has a metal frame with welded metal hinged doors. Loading and firing the groundhog is both dangerous and exciting, to load the pottery and sculptures a person usually Ollie has to crawl down the tight chamber and wait for the second person to pass him items to be fired. To retrieve Ollie from the kiln the second person usually has to pull on his legs. Its takes a brave person to load this kiln, I volunteered to lower the chamber floor this year and it is an experience I will not forget. After stacking the chamber the chimney is replaced.

Firing of the Groundhog kiln begins at 8am and usually carries on close to midnight, once again the temperature is monitored every 30 minutes during the firing. There is a slow climb to around 700 degrees centigrade. When the kiln reaches this temperature it starts to eat a pine log 4 inches diameter and 2 foot long as well as approximately 6 slats of pallet wood every 5 minutes. This is a very exhausting firing with stokers taking 30 minute shifts.

Salting of the kiln takes place around 1100 degrees when handfuls of damp salt are thrown into the fire box aiming for the sidewalls and not the flames. We attempt to reach 1200 degrees centigrade but usually get to 1130 degrees. This carries on for about 1 hour, by the end of the evening the stokers are laying around on the grass from pure exhaustion.

The afternoon of the following day comes and before the grand kiln opening most of the group meet at the local pub to quench their own fires. While sitting

in the lounge I have noticed you can tell who had been stoking the day before by their red eye lids and a tan. The kiln is eventually opened and the glories of the firing are seen for the first time this moment is magical and breath taking once again it was all worth while.

I have been a participant in the project for 6 years and during that time I have gained essential knowledge of knowing what happens to clay during a firing to turn the material into ceramic. The project has given me an insight into the knowledge of what happens at the different stages of a firing. In reflection to this I have been able to apply this to my own firings in my electric kiln.

I can now complete a biscuit firing in 8 hrs 30 mins and my ew firings in 9hrs 30 mins with perfectly good results and very economical. Salt glazing has inspired my ew work, I spent a year perfecting to ew glazes that were compatible enough to produce an orange peel effect in an electric kiln without the use of salt.

My new work can been seen on my new website at the address below. I recommend the Bickley Ceramics

Project as a very good way of introducing ceramicist to the practical firing technology of the craft by the way one can gain an insight into the kiln firing process.

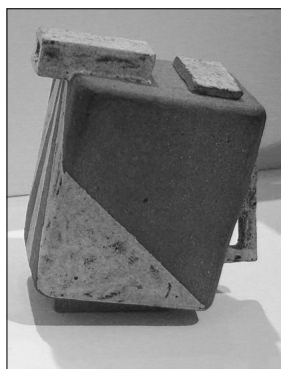
<http://homepages.tesco.net/paulspotterybristol>
Tel: (01275) 880066

To contact the Bickley Ceramics Project
Bickley ceramics Project
c/o 6 Bayswater Avenue,
Westbury Park,
Bristol.
BS6 7NS.
England.
Email: oliver.kent@virgin.net

Mid-Pennine Gallery Images



Caroline Airey



Nadia Bowie



Nicky Davies



Isabel Dallas



Roger Bell

Pam Thomas



Welcome To New Members

Name	Address	Tel. No.	E-mail
Claude Jean Frere-Smith	75 Margrove Park, Boosbeck, Saltburn by Sea, N.Yorks TS12 3BY	01287 652226	claudefrere@yahoo.co.uk
John Hiscock	5 Ratcliffe Street, York, N Yorks YO30 6EN	01904 640142*	
S.R. Jones	8 Burnside Avenue, Blackpool, Lancs, FY4 4AF	01253 695010	
Mandy Long	2 Victoria Road, Kirkstall, Leeds, W Yorks, LS5 3JB	0113 278 4363	
Helen Plaxton	Wood End, Hambleton Road, Lelley, E Yorks HU12 8SP	01482 890513	info@helenplaxton.co.uk
Dawn Ridsel	5 South Cottages, Shipton Road, York, N Yorks, YO30 5RW	01904 637372	dridsdel@yahoo.co.uk
Helen Robinson	45, Elton Parade, Darlington, Co Durham, DL3 8PJ	01325 484275	
Jo Scott	3 Sealand Avenue, Formby, Merseyside, Lancs, L37 2HP	01704 876342	jo@wykeregispottery.co.uk
Bill Todd	Sedgefield Pottery Supplies, Cross Street, Sedgefield, Co.Durham, TS21 2AH	01740 621998	wrtodd@tiscali.co.uk

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

OXO Tower October 2005

TREAT YOURSELF TO THE CHRISTMAS PRESENT OF A LONDON EXHIBITION IN 2005 and why not join us at the OXO TOWER (near to Tate Modern) in October. There is room for five more exhibitors. We will be beginning the publicity drive in February so don't miss out. Contact Brian Holland for details of this NPA opportunity.



**So many clays
you could be bewildered...**

5% discount to all N.P.A members.

...So much advice you won't be

When you've been quarrying and manufacturing clay bodies for as long as we have, it's inevitable that your range will grow. Over the last seventy years we've developed a range of clays so varied that there's a body to suit every possible need. From hobbyists to commercial potters, from fine china to hand crafted earthenware, there's so much

variety that you will be spoilt for choice.

That's why, with the widest range on the market, we concentrate on giving the best help and advice to back it up. Test the genuine experienced help that we offer and release your creativity.

POTCLAYS
www.potclays.co.uk Tel: 01782 219816



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

William has requested that you check your standing order for your NPA subscription. It should be for £22. Some members have not upgraded it from £17 to £22.

In the Next Issue:

- News of Future Events
- Report on the one day event at Harrogate
- News from the Regions.
- Report on the AGM

GHS CERAMICS LIMITED

Morley Leeds

We are a northern based supplier of ceramic materials and products, operating from premises situated within 1 mile of the M62, junction 28.

Within our expanding range of items ready for immediate collection, or early dispatch are:

- Clays from the main producers in Stoke on Trent
- Glazes, colours, frits, oxides, raw materials
- Kiln furniture and refractories including insulation bricks, ceramic fibre products, castables
- A wide selection of quality tools
- Kilns and Potters wheels at competitive prices

NORTHERN AGENTS FOR POTCLAYS

Please telephone or fax to receive our current price list or alternatively call into our Sales Office.

HOURS: Monday – Thursday 8.00 – 4.30

Friday 8.00 – 4.00

Tel: 0113 252 7144 Fax: 0113 253 1527

Units 9-10, Tingley Bar Ind. Est.
Morley, Leeds, LS27 0HE

CROMARTIE
...50 years at the centre of ceramics

**QUALITY
PERFORMANCE
& STYLE**



FRONT LOADER range



TOP LOADER range

Cromartie Kilns Ltd
Park Hall Road, Longton
Stoke on Trent ST3 5AY U.K.
Tel: 01782 313947 Fax: 01782 599723
email: enquiries@cromartie.co.uk

www.cromartie.co.uk

5% DISCOUNT
to members of
Northern Potters Association
Please quote membership number
when ordering



Ceramic materials and equipment
to meet all your requirements

Potterycrafts LTD

HEAD OFFICE

Campbell Road, Stoke-on-Trent ST4 4ET

Tel: 01782 745000 Fax: 01782 746000

sales@potterycrafts.co.uk

<http://www.potterycrafts.co.uk>

LONDON NORTH
Kings Yard Pottery, Talbot Road
Rickmansworth, Herts WD3 1HW

Tel: 01923 770127

Fax: 01923 896202

LONDON CENTRAL
8-10 Ingate Place
Battersea, London SW8 3NS

Tel: 020 7720 0050

Fax: 020 7627 8290

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
LONGTON MILL, ANCHOR ROAD, LONGTON,
STOKE, ST3 1JW
TEL (01782) 598729 FAX (01782) 593054
ALL MAJOR CREDIT & DEBIT CARDS ACCEPTED.

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

D 11 HIGH GALE, AMBLESIDE, CUMBRIA, LA22 0BG

Tel. 015394 32730

email: dext@btinternet.com

E We hold one of the best selections of books and magazines on ceramics (and other art & craft disciplines) from publishers in UK, USA, Australia and Europe including AC Black, CPA, Crowood, Krause, & Thames & Hudson. 2nd hand books & magazines bought & sold.

Magazines available include: Ceramic Review, Ceramic Art & Perception, Ceramics Technical, Ceramics Monthly, Craft Art International, Keramiki Techni & Art Review.

Email, phone or write for up to date list.

X 10% discount for NPA members collecting from gallery or Potfest. Free p.& p. on current books. Magazine subscriptions often cheaper than from publisher.

**D
E
X
T
E
R
I
T
Y**

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.

NPA Membership

Subscription Rates:

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

Student/unwaged £10 (has to be paid by cheque or PO)

(please send evidence of eligibility e.g. photocopy of SU card, UB40 etc.)

Contact the membership secretary:

Maureen Smith for further details

18 Riley Close, Bracebridge Heath, Lincoln, LN4 2QS
01522 859 105

E-mail: smithsatbbh@ntlworld.com



Advertising in NPA News

Cost of advert for one issue:

Small Adverts: free to members
£10 to Non-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