



'Fired up North' NPA Ceramics at the Platform Gallery Clitheroe

Issue December 02—January 03

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Julia O'Dell,

Editors Comment

Hello, this is my first issue as editor of the newsletter. Let me introduce myself: I'm Ian Marsh and I live on the edge of the Peak District in the Pennine village of Marsden, West Yorkshire.



My thanks go to Judith for establishing an identity for the NPA newsletter and for all her help and advice in my taking over the production of this issue. Considering she professes to having no IT skills she has done a good job. It is a daunting prospect to try and maintain the high standard she has set, but hopefully with your help the Newsletter will continue to flourish and develop.

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Deadline For Next Issue

All material for the **February—March 2003 issue** to be with Ian Marsh **by the 20th January**.

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

Website News

The NPA website is starting to look good. There are lots of new ideas in the pipeline, links to other sites, application forms to join the NPA, links to your e-mail and websites, access to past newsletters for members, but Judith needs your help. You can have up to six images of your work included on the site, so send or e-mail your photographs to Judith (address on the opposite page). Again it is another medium by which to get your work noticed, inspire commissions or sell pots!



NORTHERN
POTTERS
ASSOCIATION

Website review: www.ceramicreview.com

Ceramic review have updated their website to allow access to the contents of the past thirty years or more for a fee! This could soon mount up if you required several articles. I would have liked to see access to these articles for a subscription (a modest fee), rather than having to refer to paper technology. The site is easy to use, well presented and would be of interest to researchers wishing to obtain articles from past issues of the magazine, whether still in print or not. A brief summary is given for each feature. There is the opportunity to renew your subscription, order books and email them with your ceramic news and queries (this has yet to be put to the test). Have you tried this site? Any thoughts and comments?

New Books

Pots in the Kitchen by Josie Walters

The Cordwood Press ISBN 1 86126 508 5 £25

Kiln Building (2nd Edition) by Ian Gregory

A&C Black, Ceramics Handbooks ISBN 0 7136 61194 £12.99

Porcelain by Jack Doherty

A&C Black, Ceramics Handbooks ISBN 0 7136 5085 0 £12.99

Ceramic Figures, a directory of Artists by Michael Flynn

A&C Black, ISBN 07136 5117 2 £35

Sources of Inspiration by Carolyn Genders

A&C Black, ISBN 0 7136 56816 £30

Have you looked at any of the above? Would you be prepared to write a short review?
Contact the Newsletter Editor.

NPA News

Members of the committee are looking into running several events in the near future, from studio and gallery visits, talks and demonstrations by well known potters to exhibitions in several venues.

If you have any ideas for events please let one of the committee know and we will be happy to consider it.

Members Adverts

FULLY-EQUIPPED POTTERY STUDIO TO LET - LEDBURY HEREFORDSHIRE

The workshop space costs £40 per week inclusive of rates on a 12 month lease and will be available from December. 500 sq ft including small display or office area + storage balcony.

All equipment for £1000 including:-
12 cu ft Cromartie electric kiln with programmer, 3" pug mill with 3 phase converter, Bolton wheel, spraybooth and new compressor, benching, peg shelving, batts and much more.

Ledbury is a busy Market town near the Malvern Hills, close to the motorway and about an hour from Birmingham & Bristol.

If you are interested in the space AND/OR the equipment, please call 01531 634571 or 07957 862901 or e-mail homendpottery@aol.com as soon as possible.

Can You Help?

Kingston Pottery Ltd

I am trying to get some information on the firm Kingston Pottery Ltd. of Hull. Have you any information please?

Best regards

Jack Hobson

Contact: jackjen@dialstart.net

Exhibitions

Platform Gallery, Station Road, Clitheroe, Lancashire, BB7 2JT
01200 443071

17th January – 1st March 2003

"Storytelling; the artist's tale"

Showing the value of storytelling in contemporary craft. A selected group of artists who use text and stories within their artwork.

International Ceramics Festival 2003

Aberystwyth Arts Centre, SY23 3DE

4,5,6th July 2003

Tickets available from December

www.internationalceramicsfestival.co.uk

The Craft Centre & Design Gallery, City Art Gallery, The Headrow, Leeds LS1 3AB

0113 247 8241

November 2nd – January 11th 2003

Ceramic Showcase

10 Potters produce five drinking vessels each.

Booth House Gallery, 3 Booth House Lane, Holmfirth, HD9 2QT
01484 685270

Until 5th January

Christmas Exhibition

Ceramics by Peter Ilsley, Sally Shrimpton, Sylvia Bailey, Jim Robison

Paintings and prints by Peter Rees, Dawn Holmes

Photographs by Caroline Dilks

Shepherds Crooks and Walking Sticks by Stuart Clayton

Derek Topp Gallery, Chatsworth Road, Rowsley, Matlock, DE4 2EH

01629 735580

November 9th – December 22nd

Christmas Exhibition

The Cooper Gallery, Church Street, Barnsley S70 2AH

01226 242905

November 29th - January 4th

Loretta Braganza

Brewery Arts Centre, Highgate, Kendal LA9 4HE

01539 725133

Christmas Crafts Showcase

Including Rebecca Callis and Bryan Trueman

Mosaic Contemporary Art & Craft Gallery, 10 Hall Bank, Buxton, Derbyshire, SK17 6EW

01298 77557

November 10th – January 10th

John Mullin

Hatton Gallery, University of Newcastle, NE1 7RU

0191 222 6059

November 16th – January 11th

The Water Closet Workshop (14 European ceramic artists)

The Arts & Crafts House, Bowness-on-Windermere, Cumbria, LA23 3JR

01539 446139

until 22nd December

Historic Ceramics: William De Morgan

Opportunities

Trip to China

25th Anniversary of the 1st CPA Trip to China
&
!000 years of Porcelain Production in Jingdezhen
SPRING 2003 May20th-June16th

Workshops, participation, demonstrations and visits to contemporary potters, museums and kiln sites. Travelling overland through central China to Jingdezhen (porcelain), Xian (northern celadons and the terracotta army), and centres of Jun and Cizhou ware production before arriving in Beijing, The forbidden City and the Great Wall.

Costs approx. £2800 few under/graduate/d scholarships of £700 available.
Details: Christine-Anne Richards, Chapel House, High Street, Wanstrow, BA4 4TE

Mail@christineannrichardds.co.uk www.christineannrichards.co.uk

3rd Biennale of Ceramics at Steenwereck, Northern France 17th and 18th May 2003
(Editor has a copy of the application form and the information and rules—applications have to be in as soon as possible, i.e. beginning of December)

Welcome To New Members

Name	Address	Tel. No.	E-mail
Jane Adams	8 Millfield, Shardlow, Derbyshire, DE72 2HD	01332 799156	
Julia Bailey	69 Park Road, Duffield, Belper, Derbyshire, DE56 4GR	07973 458135	
Samuel Thomas Belsom	21 Bondgate, Helmsley, N. Yorks, YO62 5EY	01439 771971	
Agnes Benoit-Asselman	5 Collings Road Bamber Bridge, Preston, Lancs, PR5 6QT	01772 628582	benoitasselman@btopenworld.com
Steph Black	62 Green Lane, Harrogate, N.Yorks, HG2 9LN	01423 879470	stephjohn.black@btopenworld.com
Catherine Boyne-Whitelegg	26 Milner Street, York, Yorks, YO24 4NH	01904 780751	willardwhitelegg@aol.com
Gordon Broadhurst	42 Blenheim Close, Scorton, Richmond, N.Yorks, DL10 6TE	01784 812815	
Joe Cooper	5 Victoria Terrace, Leeds, W.Yorks, LS3 1BX	01132 2421308	joe@jcooper39.fsnet.co.uk
Isobel Dallas	Farleigh House, Hollins Lane, Hampsthwaite, Harrogate, Yorks, HG3 2EG	01423 770974	
Florence Mary Dickens	1 Beechcliffe Cottages, Ridge Road, Rotherham, S Yorks, S65 1NW	01709 368745	M.Dickens@Sheffield.ac.uk
Janet Elizabeth Edwards	81,Wigan Road,Euxton, Chorley, Lancs, PR7 6JU	01257 249918	janedwards102@yahoo.co.uk
Jenni Ellman	21 Bowgreen Road, Bowdon, Cheshire, WA14 3LE	0161 9280939	jennielman@TATTONPOTTERY.com
Amanda Healey	29 Newlands Avenue, Penwortham, Preston, Lancs, PR1 0QY	01722746259	A.Healey@btinternet.com
Val Hughes	South Lodge, Centre Vale Park, Todmorden, Lancs, OH4 7BS	01706 817994	VALHU43@aol.com
Dennis Kilgallon	Red Dust Ceramics, The Old Stables, Kirkharle Courtyard, Kirkharle, Northumberland, NE19 2PE	01830 540464	dennis@reddustceramics.co.uk
Frances King	53 Thoresby Road, Bramcote Hills, Nottingham, Notts, NG9 8EP	0115 9167920	
David Oxley	40 Nunroyd Avenue, Guiseley, Leeds, Yorks., LS20 9LP	01943 87-395	
Henry Prosper	A@tom Studios, Woolston Space, 3 Tetley Street, Bradford, Yorks, BD1 2NP	01274 201676	
Janice Sinclair	Wesley House,32 Church Road, Tarleton, Lancs, PR4 6UR	01772 812212	
Phil Turner	334 Clifton Drive North, St.Annes on Sea, Lancs, FY8 2PB	01253 727558	

A warm welcome is extended to all our new members. We look forward to seeing you and your work at future events. I would like to do a profile of new members and their work (an ideal opportunity to prepare some images for the website). If you feel you can contribute please contact Ian Marsh.

Minutes of the Committee Meeting of NPA

MINUTES OF THE COMMITTEE MEETING
Of
NORTHERN POTTERS ASSOCIATION
held on 21 st September 2002 at Harrogate College,

The meeting began at 10.30 a.m.

PRESENT: Gordon Broadhurst, William Johnson, Liz Bowe, Luke Martin, Barbara Hayward, Brian Holland, Margaret Smith, Eric Smith, David Oxley, Jan Marsh, Judith Quinn, Sue Hudson, Sheila Spencer, Sarah Villeneuve, Julie Miles.

APOLOGIES: Penny Withers, Pete Clough.

Members were welcomed by GB and WJ introduced members to each other.

MINUTES OF LAST COMMITTEE MEETING. There were no matters arising and the minutes were passed and signed.

MINUTES OF THE AGM were scrutinised and said to be an accurate account of the AGM, they were filed to be signed at the next AGM. WJ brought up a matter concerning Membership fees - see under Membership.

REPORT ON 'BACK TO THE FUTURE': 72 NPA members, 48 non-members, 20 students attended. This showed an increase in the attendance of NPA members. Lectures were well attended. Verbal reports from the participants. Two thought July was a busy time due to holidays etc. some would have preferred a venue with on campus accommodation. Workshops would have been popular. The site was attractive but was not able to provide accommodation and lack of space made workshops impossible. W..I read out a letter from Kent Potters which stated that they thought the week-end feeble compared to Preston event in 2000, the lack of a timed programme was not liked and the whole event was overpriced. The informality of the event was quite pleasing as it made communication with the demonstrators easy and was probably useful to the demonstrators themselves. Feedback questionnaire to be in Newsletter asking specific questions. MS suggested asking members why they did not attend. ACTION GB. BHo suggested that professionally made banners would be a useful feature for future use at festivals.

NEW COMMITTEE JOBS: The following were nominated and elected to office. CHAIRMAN Gordon Broadhurst, VICE CHAIR David Oxley, SECRETARY Julia O'Dell, MEMBERSHIP Maureen Smith, assisted by Eric Smith, PUBLICITY Liz Bowe, EDUCATION Barbara Hayward and Sarah Villeneuve, NEWSLETTER Ian Marsh. Brian Holland moves to PROMOTION AND FUNDING, Judith Quinn moves to WEBSITE assisted by Paul Thomas.

EXHIBITIONS: Platform Gallery, Clitheroe. Thirty one members submitted work. Sales were made on preview night. Some pots unsold at the end of the exhibition may be retained by the gallery for sale over the Christmas period. Platform Gallery contributed half cost of NPA promotional board which can be used in future exhibitions. Website now has new images and JM now directs enquiries regarding the range and type of work produced by NPA members to the website, another plea to be in newsletter for images of members work. Exhibition at North Light Gallery, Huddersfield planned for early 2003. Tullie House, Carlisle, Christmas 2003. Shipley Gallery in Gateshead, Manchester, York are in the pipeline.

Oxo Gallery, Southbank in London have gallery for hire, as they do not take commission on sales this could be viable for NPA. BHa to enquire on costs and liaise with JM. Pete Clough to be approached about the possibility of CPA hosting a NPA exhibition in their gallery. CPA have done this in the past.

JM is now in sole charge of exhibitions and will deal with all galleries directly.

WEBSITE: We still do not have all the details and records from Francis Begany, formerly in charge of website. Robert Hudson has set up the website again but we do not know who the host is and what payments may be due. It may be that we may need a new host. GB to write to Francis requesting information on this matter. Members may have six images and contact details on the website. Possibility of being able to click on to a further page for members further details. JQ to write a note in Newsletter giving this information. JQ suggested that images of the work of the committee might encourage more members to send in images of their work. Write up of the Platform Gallery exhibition to be put on website.

MEMBERSHIP: Membership forms to be on website. IB requested forms for college. Forms to be available at Platform Gallery. The question of student membership fees was discussed. It was decided that students must be in full time education and must produce evidence of this fact. Students and unwaged will not be allowed to pay by standing order but must show evidence of their continued full time education or continuing unemployment when renewing membership. It was noted that the £10 membership fee does not actually cover the cost of the newsletter. Notification of this to be in newsletter- Standing order mandate for new fees to be in newsletter. The family subscription to be discontinued. WJ and MS to confer on membership form details.

FINANCE: WJ distributed balance sheets for scrutiny and comment. Back to the Future at Rufford produced a deficit of £2596.96. Storage of plinths at GHS was found to be too costly and not satisfactory as to storage conditions, plinths now stored in garage at a cost of £5 per week.

EDUCATION: £800 in fund at present time. It was restated that Education Fund should not come from members fees but be funded by auction of greenware and raffles etc at events. The silent auction at Rufford made £183 and auction of greenware £330. After much discussion on a current application for NPA contribution from the Education Fund it was restated that NPA will only help with purchase of materials. Travel expenses are not payable by NPA.

A.O.B. BHa extended a welcome to the new members of the committee. The retiring secretary SS made a plea for members of the committee to give formal notice of their intention to retire if this is done at any time other than AGM. It is the secretary's job to keep an accurate list of committee members and in the past this has proved very difficult.

The meeting ended at 1.30 p.m.

THE NEXT MEETING WILL BE HELD ON NOVEMBER 23rd 2002 AT THE HOME OF GORDON BROADHURST, RICHMOND.

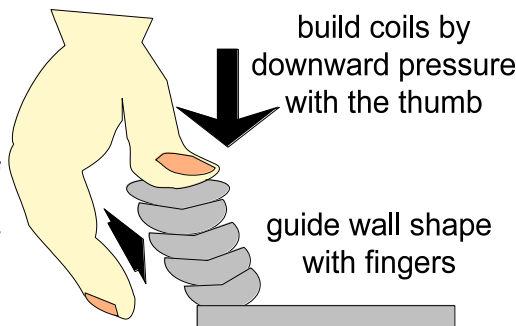
BLISS IN THE AFTERNOON by Margaret Pilkington

Have you noticed how many Pied Pipers there are about these days? I'm not talking about buskers on the precinct! No, I mean those polished persuaders who entice us to follow them in very particular directions ... unlike the fairy-tale of old, most of these Pied Pipers are not operating independently but are working for the 'big money boys' who have vested interests in the mass movement of the populace along with its disposable income. He who pays the piper etc... What other explanation can there be for Westcountry Potters having a TV showing the World Cup Football matches in the beer tent while their Summer Festival was in progress at Bickleigh June 2002. (Incidentally England won 3 nil against Denmark on the Saturday. Beckham and Owen were two of the scorers ... You see even I've been got at and I have no interest in the game!)



Doreen Gardner demonstrating at Westcountry Potters Festival Bickleigh 2002

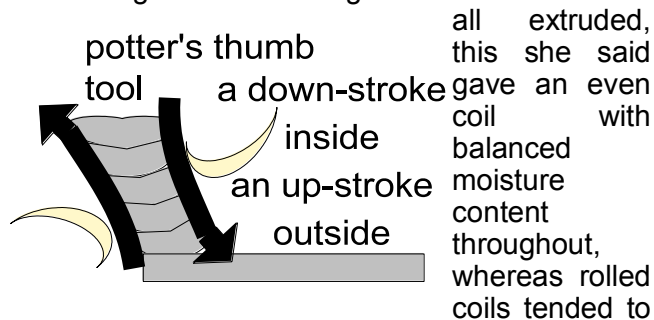
Not that I was watching the match in real time, I picked up the info from the TV News when I got home. Actually, as cheers erupted from the beer tent I was enjoying the demonstration being given by Doreen Gardner in a marquee across the field. **'Everything you wanted to know about coiling but were afraid to ask!'** was the theme of Doreen's demonstration. The house was a 'sell out', I sensed, without counting exact numbers, all seats seemed taken. Doreen was aware of the competition and acknowledged the size of her audience with the compliment that we were the sensible ones. (Pottery and football seem incompatible bedfellows to me, but so do driving and talking on the phone at the same time! Hey! What do I know, I have not yet been persuaded I need either car or mobile phone.)



When I've been to Bickleigh Festival previously I've never attended a demonstration but this year it seemed to fit the flow I was going with. Bickleigh is always a *go with the flow* day for me and each time has been a pleasantly different experience. There is something very soothing about the atmosphere and quality of light in a large white marquee; so watching such a consummate professional as Doreen, demonstrate her coiling technique while being bathed in this special light and atmosphere was pretty close to bliss.

It is interesting to note that both John Maltby, our AGM demonstrator, and now Doreen Gardner were both keen to point out that they did as little kneading and working of the clay as possible before they began making. Doreen explained that clay technology had advanced so much that

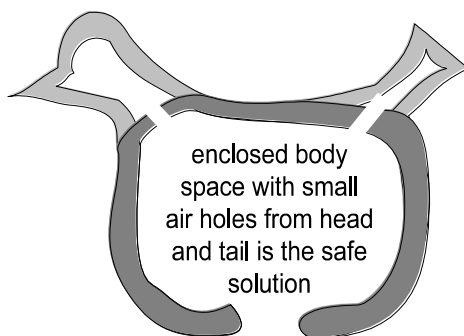
one could purchase off-the-shelf clays ready-made for any purpose; all one has to do is keep them stored correctly and free from frost and use straight from the bag. Doreen's coils were



be variable thickness with crusty outsides dried by the warmth of the rolling hands ~ not desirable qualities. Sections of coil were passed into the audience so everyone had chance to *hear with their fingers* what Doreen was saying.

Within the hour allotted for the demonstration Doreen set herself the task of showing how she coiled a pot with solid base and how her stylised bird garden ornaments were started and finished. Because marquee working conditions are never the same as one's own studio, Doreen worked in Blue Peter fashion with a series of different stages she had made earlier. For pots with a solid base Doreen showed her technique of rolling the base slab on American-cloth between two batons, rotating the clay frequently so the slab did not acquire a memory of being rolled only in one direction.

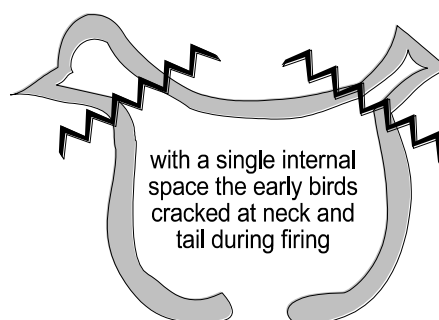
Once the base shape was cut from the slab, Doreen began the coiling process which she continued upwards in spiralling fashion joining the next length of coil on to the last. Not so her bird forms, which were open based, and begun, at least, with each coil forming a separate ring placed one on top of the other until the desired height and shape is reached. The top is closed over before the stylised tail and head are added. In both instances, pot with base or bird without, the method of getting one coil to meld with the one below was very precise. I must say, in all my years of potting and associating with potters I have never seen coiling so well explained as it was by Doreen. She



emphasised how important it was to press directly down on the coil with the thumb whilst guiding the shaping of the pot with the fingers,

building the first few coils in height before smoothing the coils into each other to form the walls of the pot or body of the bird. No work should be taken beyond the clay's own limits of holding form. Doreen keeps two or three pieces on the go simultaneously so that she can work in rotation on the one which is in the correct working condition.

Her tool kit consists of a turntable over whose wheel head she can place her base boards. For finishing the clay surface she had a wide selection of metal and rubber kidneys as well as a tool called 'a potter's thumb', this saves the skin of the potter's own thumb when smoothing the coils into each other. Knowing when to use which kidney can really only come from experience, for choice is dependent upon the stage of workability the clay has reached. The 'potter's thumb' was more specifically used on the inside of the pot in a downward stroke to join the coils to the base, and on the outside in an upward stroke so as not to end up with a surplus of clay where pot meets table surface, thus avoiding a visually heavy and clumsy pot. (See diagrams)



Smoothing the coils into each other makes for a strong construction, so even though one cannot really see inside her bird forms,

Doreen stressed that it was just as important to finish the inside as well as the outside. Experience had taught her that she must make her bird forms as enclosed rounded body forms on to which she added head and tail to complete the visual effect. Doreen told us that early on she had encountered problems of heads and tails cracking off the body because she had tried to model the forms with one internal space only. (See diagrams)

With that, Doreen had imparted all the necessary information for even the greenest beginner to make a good coil pot. My hour of bliss was up! Time to see what was happening around the festive field of play.

Newsletter—The Future

Introduction to your Editor.

Eighteen months ago I retired as ICT co-ordinator of a large secondary school where I managed a network in excess of 150 computers, taught Information Technology and trained staff. I started potting in exchange for computer lessons to the Art Technician. Just before I retired I went on Jim Robison's summer course. It was an excellent course with a high standard of teaching, excellent location and wonderful food provided by Liz, Jim's wife. I returned to witness the opening of the kiln - offered help and have been going ever since for two or three days a week. I have learned a wealth of information about large scale, sculptural ceramics from the planning stage to the implementation and the installation.

I have enjoyed belonging to the NPA since joining last year, from the newsletter to having the opportunity to exhibit alongside established potters. I was over the moon to be accepted to exhibit my pots at the North Light Gallery alongside other NPA members. It was the first time I had exhibited my pots and was a great boost to my confidence to continue and develop my ceramics.



*Jim Robison working on a
Barnsley School project.*

I am a great believer in the saying that 'you only get out what you put in'. So I offered help with some IT input— somehow that has been translated into becoming the editor of the Newsletter! As mentioned in the Editor's comment Judith is a hard act to follow. She has given the newsletter an identity.

The Future of the Newsletter

For the Newsletter to continue to thrive we need your input.

We have over 300 hundred members. If four members contribute an article per issue then each member would only need to contribute once every 12.5 years! Although I am sure you would want to contribute on a more regular basis.

It is a good promotional advert for your work, potters buy pots too!

What projects, commissions are you involved in? Where are you exhibiting? Do you have a gallery, who are you showing, when and where? Have you visited any good galleries? Have you any tips and hints? Visited any good web sites? Bought and read any interesting ceramic books? Tell us about your work with text and images or perhaps a photo story. Bought a new ceramics book—are you willing to write a review? Are you in education—what is the state of ceramics in schools, colleges and universities? Have you got anything to sell or are you looking to buy materials? Do you have a query about some aspect of ceramics? Letters to the newsletter?

Put pen to paper, fingers to keyboards and e-mail your text and images to: Marshiepots@aol.com or by post to 35 Meltham Road, Marsden, Huddersfield, HD7 6JZ or telephone 01484 846312.

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