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## Editors Comment

I am looking forward to the forthcoming ceramic events of Rufford and Aberystwyth and hope to meet some more Northern Potters.



In this issue there is a new venture for me in that I have written my first article about the ceramicist Brendan Hesmondhalgh. I would like to thank him for his patience and time and the insight into his work. I hope to continue meeting and writing about potters and who knows you may get a phone call enquiring if you would like to be interviewed.

This issue is a bit thinner than the last couple due to a lack of material. I can only assume you are all busy with last minute making for the summer shows.

Don't forget to send your images of your work to Judith for the website.

Thanks go to Julie Miles for the for all the sterling work she has put into organising the NPA Gallery Exhibitions.

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## Deadline For Next Issue

All material for the **August—September 2003 issue** to be with Ian Marsh by the **20th July**.

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

The next issue may be a little late due to holidays, as is this one.

# NPA Tullie House Exhibition

## Tullie House Museum and Art Gallery Northern Potters Exhibition. 2003

Hi all, its that time again definite dates for you diary. This is a fantastic opportunity for all members to show in a very prestigious contemporary Art Gallery. The exhibition will run from 22nd November 2003 to 11th January 2004.

Delivery of works will be between 27th October - 14th November with documentation arriving before the 20th October so that insurance can be arranged. Don't panic the application forms will be sent in the next newsletter. Along with packing guidelines, delivery addresses etc. If you want to submit work for selection we will try our best to get it there! The selection panel has been confirmed and includes Paul Scott and Steve Ogden well known Cumbrian Potters and the Visual Arts Officer for Tullie House, Fiona Venebles.

This maybe that opportunity you have been waiting for to exhibit that large scale piece or just the exhibition to work towards to for producing that new work.

This is my last exhibition and we need someone to take over during this time. Please let me know if you are interested or the job of exhibitions will be left vacant and this could be your last chance to have such an opportunity.

We are still looking for workshop leaders during the exhibition. And also publicity for the posters invites etc so get you images to me ASAP.

Julie

## Welcome To New Members

Name	Address	Tel. No.	E-mail
Rebecca Catterell	27 Victoria Street, Leeds,W Yorks,LS7 4PA	0113 228 0535	rebeccacatterell@talk21.com
Hanne Mannheimer	24 Blackwell Road, Carlisle, Cumbria, CA 2 4AB	07763 111664	hanne-m2001@hotmail.com
Thomas Adams	4 Lodore Road, Newcastle upon Tyne, Northumbria, NE2 3NN	0791 2850179	lodore4@btinternet.com
Keira Jane Barrett	8 Strangford Street, Radcliffe, Manchester, Lancs, M26 3TN	0161 7246091	keirajbarrett@yahoo.co.uk
Hilary Harrison	24 Morton Street, Carlisle, Cumbria, CA2 5UU	01228 542789	HILARY@SOFTHOME.NET
Martin Lungley	52 Etterby Street, Carlisle, Cumbria, CA3 9JD	07811 038116	martinlungley@yahoo.com
Nicholas Bateson	16 Lowdale Road, Sleights, Whitby, N.Yorks, YO22 5BH	01947 81110438	N.G.Bateson@aol.com
Joanne Bancroft	13 Higher Causeway, Barrowford, Lancs, BB9 8QJ	01282 614215	

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

### A plea from Maureen Smith:

We have received standing order payments from the following three people:-

F J McPherson  
V A Jackson  
L Brereton

We do not have them on any current or previous membership list, so presumably they are not getting the newsletter.

Do any other members have any contact information about them, phone no., address, or Email.

Please contact Maureen Smith (membership secretary).

Thank you.

## Adverts

### WANTED

Workshop space for 1 to 2 potter (s),  
Ilkley / Keighley area  
Please phone Lis on 01535 664107

### For Sale

ELECTRIC KILN Pilling D type,  
single phase power supply. Int. Dim.  
19 X 15 X 15. New elements, digital  
controller, pyrometer, furniture. Ideal  
first kiln. Fair condition £300.  
E. Lancs Tel 01200 448250

**Forthcoming workshops at Wysing Arts**  
in Cambridge run by Wali Hawes  
[www.walihawes.com](http://www.walihawes.com)

I'll be in the UK arriving 1st June. and will be  
doing some work at Wysing Arts in Cambridge  
Please contact Wysing for details  
<http://www.wysingarts.org>

### 21st-22nd June Experimental Firings

Build and fire the "mangagama" a kiln made  
from comic books, "Le Four Mobile" the  
world's first mobile kiln made from a shopping  
trolley and which can be wheeled around,  
Paper Kilns, "Cantaki" (not Kentucky), toy kilns  
and  
more. Learn about "Sig" and how to prepare it,  
(terra sigillata) metallic salts and combustibles.

### 7th-12th July Fire Trees

Learn about paperclay and how to build and  
fire monumental sculptures. The  
famous Fire Tree where the ephemeral  
becomes tangible and process is pure  
abstraction. There will be a party to celebrate  
this event.

### CPA Membership and Selection

Any NPA members wishing to join CPA as  
professionals can send in an application  
for August with viewing of pots at Repton.  
This avoids the need to take your work to  
London.

**EXHIBITIONS at  
Stokoe House Ceramics Gallery**  
Market Place, Alston, Cumbria. CA9 3HS  
Tel 01434 382137  
open daily 10.00am to 5.00pm

**Until 13th July**  
**DECORATIVE FORMS by John Calver**  
*Spontaneously thrown and altered forms with richly  
coloured and textured surface decoration.*

**19th July to 7th September**  
**Jane Smith** - *Delicate porcelain, carved and  
pierced, enhanced with lustre.*

**Sue Bartholomew** - *Impressed stoneware  
containers for plants and flowers.*

**Brenda Wright** - *Richly decorated vessels  
inspired by a love of the sea.*

### Christmas Market in Sweden

We at Kjesäter College of Further Education would like to  
invite British Crafts People to attend our International  
Christmas Market 28 - 30 November 2003.  
The event attracts 3000 visitors and there is a wonderful  
Christmas atmosphere with music, food and activities for  
all ages.

The college is in Vingåker about one hour from  
Stockholm and is accessible by flights with Ryan Air from  
Stansted. Food and accommodation can be arranged at  
the college during your stay here with the opportunity to  
meet Crafts People from all over Northern Europe.  
If you would like to join us and sell your handcrafts please  
contact ;

Andrea Hanley  
[andrea.hanley.kjesater@folkbildning.net](mailto:andrea.hanley.kjesater@folkbildning.net)  
Kjesäter Folkhögskola, 64392 Vingåker, Sweden  
[www.kjesater.fhsk.se](http://www.kjesater.fhsk.se)

## Events Calendar

**13-15 June:** Scottish Potfest in the Pens, Perth

**28-29 June:** Earth and Fire, Rufford  
[Www.ruffordcraftcentre.org.uk](http://www.ruffordcraftcentre.org.uk)

**4-6 July:** International Ceramics Festival, Aberystwyth  
[www.internationalceramicsfestival.co.uk](http://www.internationalceramicsfestival.co.uk)

**6-13 July:** Holmfirth Art Week, Holmfirth

**18 July:** Art in Action

**25-27 July:** Potfest in the Park, Penrith

**1-3 August:** Art in Clay, Hatfield.  
[www.artinclay.co.uk](http://www.artinclay.co.uk)

**8-10 August:** Potfest in the Pens, Penrith.

**5-6 September:** South West Potfest, Fromme

# Exhibitions

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

Opening Sunday Sunday 6th July  
Weekend 1-5pm, ring during the week.

**Summer Exhibition: Visions** in conjunction  
with Holmfirth Art Week.

Ceramics by Peter and Jill Dick, Karin  
Hessenberg, Tony and Barbara White, Jane  
Barker and Jim Robison.

Paintings by Glyn Evans.

Also work by Gallery regulars, including  
paintings by Peter Dworak and ceramics by  
notable potters.

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## PAUL SCOTT: CUMBRIAN BLUE(S)

### Tullie House Museum & Art Gallery

24 May - 13 July 2003

Cumbrian Blue(s) is a Tullie House exhibition  
representing the first major survey of work by  
one of Cumbria's most original and respected  
ceramic artists, Paul Scott.

Paul Scott has  
gained international  
prominence by  
demonstrating the  
creative potential of a  
combination used in  
industry for hundreds  
of years to mass-  
produce decorative  
printed ceramics.



*Paul Scott: From the Scott  
Collection, Cumbrian Blue(s)*

The industrial associations of  
printed ceramics, the absence of direct traces  
of the maker's hand and the apparent lack of  
integrity in mechanically produced imagery  
has not recommended this approach to  
ceramics purists. Yet Scott has been a  
pioneer in its usage. Surprising, humorous  
and frequently controversial, his work  
challenges our expectations of decorative or  
commemorative ceramic ware. Previous work  
has featured animals mutated through  
radiation poisoning and the culled victims of  
foot and mouth. Says Dr Stephanie Brown:

... Scott has embarked on a personal  
(somewhat subversive) tribute to Blue and  
White industrial produced pottery. He  
collaged engravings from 19th century plates  
with digitally altered photographs, screen-  
printing these onto bought plates to produce  
his Cumbrian Blue(s) 'commemorative' ware.  
This approach is post-modern in its use of  
appropriated, ready-made forms and imagery,  
and in its engagement with kitsch, - both the  
popular, nostalgia-driven interest in collecting  
Blue and White pottery, and the spurious  
'limited-edition' 'collectible' commemorative  
plates issued by manufacturers from Hummel  
to Royal Doulton.

Cumbrian Blue(s) will track the development  
of Scott's printed ceramics from first 'collaged'  
forms, through early Sellafield pieces  
(featured previously at Tullie House in the  
exhibition, Hot off the Press) to the artist's  
controversial Foot & Mouth commemorative  
works.

The exhibition will also feature a new body of  
work based on objects and prints drawn from  
Tullie House's permanent collection and  
extending upon Scott's existing line of enquiry  
into the development and depiction of  
landscape on ceramic surfaces.

Tullie House Museum & Art Gallery  
Castle Street, Carlisle, CA3 8TP  
T: 01228 534781 ext 246

Open 10am - 5pm Monday - Saturday, 12pm  
- 5pm Sunday

ADMISSION FREE

For visuals or further information contact  
Fiona Venables on 01228 534781  
ext 246 / e-mail: [fionav@carlisle-city.gov.uk](mailto:fionav@carlisle-city.gov.uk)  
or Emma Whybrow on ext 245 /  
e-mail: [emmaw@carlisle-city.gov.uk](mailto:emmaw@carlisle-city.gov.uk).

## Gabriele Koch at the Yorkshire Museum

The European Ceramics event at York Museum to promote and celebrate the work of Gabriele Koch was a huge success and was well attended. It was an excellent venue for the talk, starting with the approach to the Temple Anderson Hall through the delightful York Museum Gardens to the display of Gabriele's pots in the appropriate setting of St. Mary's Abbey Gallery.

The morning started with an introduction by Maggie Barnes and a short explanation about The York Museums Trust by its director Janet Barnes formerly director of the Craft Council.

Janet has kindly given a resume of her introduction:

"The York Museums Trust is an independent charitable organisation which aims to develop the museums and their collections in its care, increasing not only capital funding but also developing exhibitions and events to increase public access to all the collections. One of the acknowledged strengths in York's collections is the breadth and richness of the holding of ceramics. At the foremost of our plans is the relatively recently acquired William Ismay collection of Studio Pottery. We are currently looking for funding to enable the collection and archive to be catalogued and presented to the public in a variety of ways.

At present we are in the process of appointing a Curator of Art who will be responsible for the management of the Fine and Decorative Art Collections. This appointment is part of a larger and longer term plan to bring together the ceramic collection currently held by the York Art Gallery and the Yorkshire Museum. The ceramic holdings include the Milner –White Collection of Studio Pottery, the small but growing contemporary ceramic collection, the historical collection of the European and British ceramics currently housed within the Yorkshire Museum and the extensive Ismay collection. Together, the united collection will be one of the most important in the country and certainly the 20 th Century studio pottery holdings will be hard to match by any other museum collection. It is our ambition that all these collections will one day be a resource for study and exhibition within the York Art Gallery given additional

space and appropriate capital investment. Meanwhile we will be concentrating on securing funding for the Ismay collection project."

Tony Birks who is author of the new edition monograph on the artist's work (copies can be obtained from Jo Lunt price £12.95 with £1.75 for postage and packing. Tel. No. 01423 523656) then introduced Gabriele Koch.

Gabriele gave a slide presentation mapping out her career, and her inspirations for producing the coiled and burnished pots that are so instantly recognisable. She described growing up in Germany, the influence of her parents and her university education and the time she spent travelling, in particular her trips to Spain. In 1973 she came to this country and soon after embarked on the process of learning to create pots. She listed Paul Klee and Gaudi among the artists who inspire her and then went on to describe the process of producing her pots. Her clear delight and enthusiasm at seeing her work come out of the firing reflecting her love for ceramics. It was refreshing to see how down to earth she was, replying to one question with the retort of 'well play and see what happens'. Soon it was time for the opening of the exhibition and a few rushed to purchase a chosen pot while the rest stayed for a question and answer session.

The pots looked wonderful in the setting of St.Mary's Abbey Gallery, and the lighting showed the smoke induced patterns at their best. It is well worth a visit. The exhibition closes on the 29th June.

A most enjoyable day.

## New Books

Carswell	Blue & White (Chinese Porcelain Around The World)	40.00	Thames & Hudson
Carswell	Iznik Pottery	10.99	Thames & Hudson
Martin Check	Design Sourcebook – Mosaics	12.99	New Holland
Ulysses G Dietz	Great Pots: Contemporary Ceramics From Function To Fantasy April 2003	29.99	David & Charles
Bernard Duplessy	The French Country Table: Pottery & Faience Of Provence May 2003	27.00	Abrams
Leslie Ferrin	Teapots Transformed	19.99	David & Charles
Caroline Green	Painting Ceramics	8.99	New Holland
Frank & Janet Hamer	Potters Dictionary Of Materials & Techniques June 2003 5 <sup>th</sup> Edition	45.00	A & C Black
Ed Philip Hughes	Modus Operandi (Allen, Ayscough, Davies, Murphy & Newell)	5.50	Ruthin
Kawami	Ancient Iranian Ceramics	40.00	Thames & Hudson
Jae-yeal Kim	Korean White Porcelain & Punch'Ong Ware March 2003	11.95	Thames & Hudson
Levin	The History Of American Ceramics	40.00	Thames & Hudson
Steven Mattison	The Complete Potter	14.99	Apple
Pak & Whitfield	Korean Earthenware & Celadon March 2003	11.95	Thames & Hudson
Perry	American Art Pottery	25.00	Thames & Hudson
Susan Peterson	Working With Clay 2 <sup>nd</sup> Edition	16.95	Thames & Hudson
Porter	Islamic Tiles	10.99	Thames & Hudson
L & J Price	The Art Of Crystalline Glazing April 2003	19.99	Krause
Various	The Best Of New Ceramic Art	15.99	David & Charles
Jeff Zamek	Safety In The Ceramics Studio	14.99	Krause

ROGER BELL, DEXTERITY

## Book Review

DAVID LEACH – A Biography Emmanuel Cooper

Publ Richard Dennis

£25.00 Hardback

£20.00 Softback

It is good to have a monograph on one of the great names of UK ceramics, publishers seem loath to commission such work. Cooper must have been slaving over his keyboard recently with 'Bernard Leach: Life & Work' due out soon.

This book is an essential, permanent component of a collectors library, following his progress from the early years in Japan, China and England, through 1930 to 1955 at the Leach Pottery in St Ives and followed from 1955 to the present 'The Craftsman's Way Of Life' in South Devon. Separate chapters then vaunt the 'elegance and strength' of his individual work and describe his national and international success story. Black and white photographs of work, workplaces, friends and family enliven the main part of the book. Included is much fascinating material on David's realisation that he needs more business and technical knowledge to make St Ives viable as a pottery. Bernard was horrified at his son's decision to attend a Pottery Management Course. How different things might have been for both of them had David gone to Japan for the philosophy of pots rather than learn the practicalities of ceramics at the Stoke-On-Trent Bernard so hated.

There follow 100 colour plates and text by Kathy Niblett showing examples of David Leach pots from all stages of his career including production ware as well as individual pieces plus work which inspired David and work by apprentices he inspired. These are all from the retrospective exhibition at Bovey Tracey which will tour the country. The book is completed by essential reference material: stamps used, chronology, exhibitions, collections and articles, books and films.

Roger Bell, Dexterity

## A Portrait of Brendan Hesmondhalgh—by Ian Marsh



If you travel to Holmfirth and its surrounding area you will find a number of diverse and skilled ceramicists Jim Robison and Dave Roberts to mention but two, as well as a number of good well established galleries. More recently a talented young ceramic sculptor has arrived in the valley.

Brendan has set up a gallery and coffee bar – The Sculpture Lounge – in the Pennine town of Holmfirth, near Huddersfield. From there he is able to make and promote his sculptures whilst also giving the opportunity to other ceramicists to exhibit their work.

Brendan was originally thinking of applying to do Law at University, taking Sociology, Law and Art at A-level. His teachers pushed for him to apply to Art College and he subsequently attended Wrexham to take an two-year HND. A sixth form tutor was a great inspiration and influence in his going to college and when there another important influence was Steve Keegan a college lecturer who does figurative, animal sculptures. The advantage of the HND course was that it included Business Studies and French, and the Art side came in later, all of which has benefited Brendan in the setting up



of the gallery. After that initial grounding he went to Edinburgh for two years. This course was not as structured and was more about discovering what he wanted to do and the chance to explore various media. Brendan was encouraged to look at his work and give reasons for making, justifying why he wanted to make animals. He is still not sure, other than pure self-indulgence and for the enjoyment of making.

To Brendan his pieces are more than producing just another cat or a dog. He is keen to explore the movement and energy of an animal to discover the very nature of the creature and has a good eye for capturing that essence, for example he is currently working on a project to portray two cranes in the courtship dance which sums up the beauty and gracefulness of these creatures.

After leaving education in 1996 he went straight



into working in a residency scheme in Wigan Art Centre. There he had a placement, funded principally by the North West Arts, with studio, kiln, and working allowance, which provided a safety net in the early stages of becoming established. He had eighteen months to launch himself and become established.

Sculptors rather than ceramicists – Nicola Hicks and Albrecht Dürer, have influenced Brendan's work. He is intrigued by their different uses of materials such as bronze, plaster and straw.

On describing his ceramics he says: 'the animals are not anatomically correct, the ears and feet of a hare might be exaggerated because it is expected'. He uses texture, surfaces, manipulation of clay, stretching, leaving seams, minimal use of glazes, to give character and movement. It is these features that people can identify with and with which enhances the character of the animal.



not always as loose if trying to work to a drawing, but fresher if spontaneous, not static and stale.

High point in his career so far has been the Chelsea Craft Show. Last year he did Art in Action for the first time where there was plenty of space to demonstrate and sell work with the opportunity for people to ask questions.

Brendan is keen to put something back into the field of ceramics and has done in-service training, based around figurative or raku work for art teachers giving them techniques to take into the classroom, as well as some evening classes. He is hoping to develop a summer school in the future.

Type of clay varies between sculptures – grogged body – from fine to heavy with additions of polyester fibre to give strength and flexibility. The type of clay, white, crank, terracotta used, depends on the effect required and the animal being portrayed. There is not much use of slips because this would mask the texture. Brendan uses washes of commercial stains and oxides in multiple layers until he achieves the required effect. Sometimes more than one firing is necessary to achieve the desired effect. Stain and oxides are rubbed in dry before a high bisque firing. Any glazes used are thinly applied with a brush and rubbed into the surface trying not to lose the texture of the clay. In the future he would like to explore once firing because of the different effects that can be achieved. Over the past seven years he has only begun to scratch the surface and he believes scope for the future is massive.

The Gallery has been a bit of a break allowing new ideas to develop and he finds it good to be able to talk to people while working, although output has fallen and he is restricted to small pieces. He is hoping to spend less time there in the future.

Brendan has a passion for the work he does. His enthusiasm for his ceramic sculptures is infectious and he is prepared to talk and inform visitors to his gallery about his work. He is interested in what other ceramicists are doing and is eager to learn of their experiences, all of which help him to push the boundaries of his work, never content to sit back but wanting to develop new ideas and techniques. It has been interesting to watch him establish the gallery and determine what its niche will be in the future, namely figurative works. I look forward to popping in to get a seriously good cup of coffee and seeing more of his work in the future.

He is excited by the current state of ceramics finding it exciting and fun. He is busy all year round with gallery orders, private commissions and shows. The market shows no signs of slowing down; people still want to buy. A lot of work sells in Scotland, a small amount in North Wales, in London and via a gallery in London to the United States. New potters are emerging although there seems to be more women than men. He would be interested to see how many make a living out of ceramics after leaving college. Work needs to be priced competitively but at a level that gives a living wage.



Brendan sees his future direction as producing more sculptural large pieces, more public art, bronzes and human figures, although he is a little apprehensive about bronzes, whether there will be any loss of texture. He would like to produce some two-dimensional work to enhance and compliment his three-dimensional sculptures developing oils, sketches, and painting: the whole exhibition from preliminary work of two-dimensional studies to the finished pieces. Having said that he does not always do prep work as he feels this can stifle creativity. He feels that he is

# York Open Air Art Exhibition—Report by Pauline Marsh



It was Ian's first real experience of a selling market and mine too. With everything packed in the car, it was an early start to get to York. We found Parliament St with not too much difficulty and were welcomed by Caroline Till. We chose a table and then had the chance of another so we could spread out and show more pots. The sun was shining and we had everything set out by 9.00am. There were ten potters on Saturday with a variety of different work. Liz Bailey was demonstrating throwing which attracted attention to her work. There seemed to be plenty of interest in all the potters stalls with some nice comments about the work on display.

Ian went for a look at the paintings further down the street and while he was gone, two of his pots sold to a man who had just come out to buy a pork pie. A good start, and more were to sell during the day.

Sunday was a bit showery and windy, not so many potters as the day before. However the people were still showing interest and most potters seemed to make some good sales. The weather was not too bad, the showers were short and the sun came out. So all in all a good weekend. We learnt a few things that would make things easier, some blu-tack and some clips for the table cloth would have come in handy. We are looking forward to taking part in future.

## CERAMICS BOOKS

The following single copies are offered at reduced prices and can be ordered by phone (if unattended, please leave a clear message) or e-mail. Please give your name, address and order. Postage and packing is charged at cost (min. £1.00) or book(s) can be collected, by prior arrangement.

Terms: Invoice with order, settlement within 7 days of receipt of order

new, second-hand, out of print

From Bowl to Art, Arne Ase and Modern Norwegian Ceramics (as new)	£55.00
- one copy remaining: this is now out of print and probably not re-printing	
Glazes for the craft potter: Fraser, new ed. 1979	£12.00
Glazes for the studio potter: Cooper and Royle, 1978	£10.00
Hot Off the Press: Scott and Bennett, 1966, thus 1st	£10.00
Impressed and Incised Ceramics: Minogue, 1996	£10.00
Illustrated Dictionary of Practical Pottery. Fournier, 1973, thus 1 st, hb in dw	£12.00
Janice Tchalenko, monograph 1992	£5.00
Mould Making: Colclough, 1 999	£10.00
Paper Clay: Gault	£10.00
Pottery Form, Rhodes, 1978	£8.00
Resist and Masking Techniques: Beard, 1 999 repr	£10.00
Single Firing: Tristram, 1996	£10.00
The Technique of Pottery: Dora Billington 1962. Thus 1st in dw, ex-lib	£8.00
- another copy - 1974 repr	£7.50
Throwing Pots: Rogers	£10.00

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