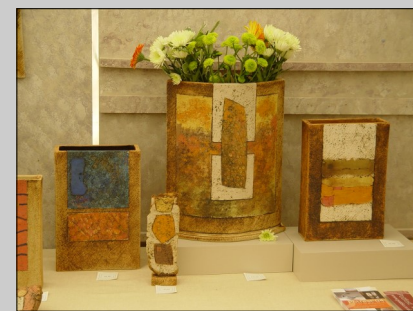




Northern Potters at ClayArt Denbigh

Jill Ford, John Kershaw demonstrating, Annie Peaker, Libby Edmondson, Dennis Kilgallon, Fran Tristram, Peter Clough, Jim Robison in conversation, and Nigel Edmondson

Inside:
Booking details for the NPA
'Dirty Weekend'

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Comments from the Chair

Life has been pretty hectic recently on all fronts what with the Festival, Clay Art, and Potfest looming. Your committee had a good meeting recently at Leonoras, detailing planning for September and I have since been down to Rufford to check the site. If you have not been there lately there have been some real improvements made. The Kiln area has been roofed over, and a long shed has been turned into general space for talks or work with schoolchildren. The open shed has been cleared and will provide good space for demonstrators, and a generator has been sited to supply power. Rufford are providing a large opensided marquee for the hands-on activities, so weather should not be too much of a problem, but then NPA is usually lucky at festival time.



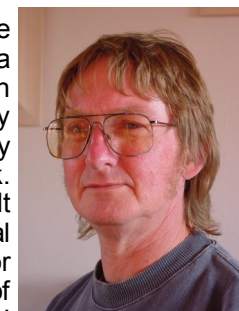
With just three months to go please think about producing work for the firings. We will have the Sanderson wood kiln firing during the weekend, and also Raku ongoing so plenty of work from the members will be needed to fill them. This will be very much a hands-on experience so be prepared to get stuck in. Jan has been working hard on building up an exhibition programme, more of this elsewhere and it looks as though we will have plenty of opportunities in the future for you the members to show your work.

In the meantime, happy potting and get your booking in for Rufford early to avoid disappointment.

Yours Pete Clough

Editors Comment

It only seems like yesterday that I was compiling the last newsletter. My travels have taken me to a committee meeting in the lovely village of Gisburn and I called in at the Pendle Arts Gallery on my way home. There was some good ceramics on display and an interesting painting exhibition by David Cook. The end of last month saw me at Denbigh ClayArt. It was good to see one or two familiar faces, several NPA exhibitors and make the acquaintance of one or two new members. I particularly liked the demo of Billy Adams with his distinct sense of humour and I learned a few tips from watching Jackie Aitkin smoke firing. There seemed to be some good sales on the Saturday but the Sunday was quite quiet. There were mixed comments from some of the Potters, some doing quite well and others disappointed with their sales. I do like the atmosphere of this event. Friendly potters, a good standard of work and an excellent jazz band to accompany the wonderful food.



I have had quite a few notices of events which occur before the issue of the next newsletter and I was wondering if we could offer the service of e-mailing such information to members. I would be willing to pass on last minute news of events and exhibitions. If you want to avail yourself of this service then e-mail me at marshieposts@aol.com and entitle the subject NPA news e-mail service.

Have you been on the NPA website recently? Judith has been doing an excellent job on revamping the site and it looks good.

NPA News and Festival News

ANAGAMA OPPORTUNITY

Her Comis, one of the festival's demonstrators is planning to fire the Anagama kiln at Rufford the week prior to the festival so that the kiln can be opened the weekend of the festival. This gives the opportunity for NPA members to participate in the firing rota. This is a chance to get involved in the wood firing, no previous experience necessary, and to have some of your work in the kiln. We will be stacking the kiln on Tuesday 24th August, with a view to firing from Wednesday evening through to Sunday 29th August. If you want to get involved for some of the time please contact Brian Holland.

Potters Forum

On the Saturday evening there will be a Potters Forum when participants will be able to raise questions and issues related to ceramics with the demonstrators and NPA members.

Studio Open Day—Cumbria

Response to the studio open day in Cumbria seems to have been very poor—only four people turned up! Where was everyone—let us know why you did not go? More response in the next issue.

Cumbria Region introductory meeting.

The initial meeting saw twelve potters have an enjoyable and productive evening (including good nosh) under the guidance of Roger Bell. They looked at what events and activities members wanted. The areas they looked at were: kilns and kiln firings, workshops and lectures, sales and exhibitions and social and other events. This is hot off the press and I hope we will report back more fully in the next issue.

Have you noticed - four NPA members work on the front of the Potfest advertising literature.

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Deadline For Next Issue

All material for the **August—September 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

NPA Festival

The Festival is fast approaching and this issue of the newsletter sees the inclusion of a booking form for the event. Don't forget to visit the NPA website for details of the demonstrators and the weekend.

Have you started to make your pots for inclusion in the anagama, raku and wood fired kilns and don't forget the NPA selling exhibition? Remember the selling exhibition is an open event to all NPA members (a small commission will be taken when your pot(s) are sold and will go to the education fund).

Another reminder about the silent auction to help raise money for the education fund. For those who do not know how a silent auction works then read on:

All the pots are donated and laid out on display. The prospective buyers walk around and view the pots, decide which pot(s) they would like to bid for and how much they would like to bid, taking a note of the number of the pot(s). They then go to the auctioneer who will record their bid. At this time they will be able to check whether anyone else has bid on that particular item and how much the highest bid is so far. You may go back at any time right up to the close of the auction to check whether anyone has bid higher than you and adjust accordingly.

Halima Cassell



With convincing, strong, dramatic elements, recurrent patterns and architectural geometry, Halima's work utilises definite lines and dramatic angles in an attempt to manifest the universal language of number and create an unsettling sense of movement.

To achieve these effects, she uses heavily grogged clay that allows her to work on large scale and utilise relatively thick surfaces to carve the desired depth.

Simple forms are the basis of Halima's work to maximise the impact of the complex surface patterns in combination with heavily contrasting contours.

This approach provides the tools to create the compelling drama and playful dynamism that characterises her work.

Halima's architectural approach to her ceramics gives us the opportunity to look at ceramics from a different angle.

Mike Eden



Michael married Vicky in 1981 and started a small pottery making slipware at Mulum-in-Parvo, Kendal, Cumbria. In 1987 they established their present workshop at Hale, near Milnthorpe in Cumbria, England. Both are members of Northern Potters Association and Craft Potters Association

Victoria and Michael Eden are prolific writers and are co-authors of "Slipware: Contemporary Approaches" published in January 1999 by A.&C. Black as well as articles in many of the leading ceramic magazines. They have also done some television arts and crafts shows on BBC2 in 1998/9.

For the Black Spot ware they use Valentine's 20% grogged Red Earthenware, for the rest of the work a 50/50 mixture of Valentine's 20% grogged Red Earthenware & Valentines Sculpture Red Earthenware. Slip: They always use 100% Hyplas 71 for white slip with additions of oxides (up to 3%) or stains (up to 15%) for the coloured slips, it has very good resistance to peeling although it is more cream than a true white. Most of the work is fired in electric kilns, but they also fire with wood in an Olsen Fast Fire downdraught kiln.

Annie Peaker



After gaining a B.Ed degree from Reading, Annie travelled and worked abroad extensively. This included an eighteen month trip across Africa and a period working in northern Botswana. Her exposure to this wealth of art and cultures has influenced the ceramics she produces. She works from her home studio in the beautiful Eden Valley near Penrith, Cumbria.

Annie's hand built African figures are decorated using a combination of stains and oxides built up to provide layers of colour and pattern. Her work has developed through a love of Africa and African art and is informed by experience gained while travelling and working in Africa during the 1980's. Other influences include work by western sculptors particularly Giacometti and Modigliani. Each piece is made entirely by hand using a grogged earthstone clay body fired to stoneware. The pots are heavily textured and decorated using a combination of slips, stains and oxides built up during a multiple firing process to provide layers of colour and pattern.

Catrin Mostyn Jones



Gwen Bainbridge



Precoious metals fired onto the surface of Gwen's pots

Her Comis



Chris Keenan



Chris's functional porcelain in temoku reduction fired to 1280

NPA Festival

Hotels, Bed & Breakfast, Self Catering and Holiday Centres

South Parade Hotel ** 117-119 Baldertongate, Newark	Tel: 01636 703008
Hop Pole Hotel ** Main Street, Ollerton Village, Newark	Tel: 01623 822573
The Forest Lodge Hotel, Church Street, Edwinstowe, Mansfield	Tel: 01623 824443
enquiries@forestlodge.co.uk Website: http://www.forestlodge.co.uk	
Saracen's Head Hotel, Market Place, Southwell, Newark	Tel: 01636 812701
Millgate House Hotel, 53 Millgate, Newark	Tel: 01636 704445
Old England Hotel, Sutton On Trent, Nr Newark, Notts	Tel: 01636 821216
Knapthorpe Lodge, Hockerton Road, Caunton, Newark, Notts.	Tel: 01636 636262
Hall Farm House, Gonalston, Notts Tel: 0115 966 3112	Hill Farm Guest House, Kersall, Newark, Notts
	Tel: 01636 636274
The Old Post Office, Kelham, Newark, Notts.	Tel: 01636 703844
Barn Lodge, Duckers Cottage, Brinkley, Southwell	Tel: 01636 813435
Bridgebeck, Mansfield Road, Edingley, Newark	Tel: 01623 882710
Mrs LM Arnold, The Old Cottage, Gypsy Lane, Bleasby, Nottingham	Tel: 01636 830770
Little Rudsey Farm, Bleasby, Nottingham	Tel: 01636 830249
Crown Hotel, Market Place, Southwell	Tel: 01636 812120
Eastfield House, 146 Westgate, Southwell	Tel: 01636 816831
Mrs Lynn Guest, Vine Cottage, 9 Kirklingham Road, Southwell	Tel: 01636 812353
The Old Forge, 2 Burgage Lane, Southwell	Tel: 01636 812809
Reindeer Inn, 26 Westgate, Southwell	Tel: 01636 813257
Thoresbury Hall Hotel, Thoresbury Park, Newark	Tel: 01623 821000
Brail Farm, Eakring, Newark	Tel: 01623 870244
Ma Hubbard's, High Street, Edwinstowe	Tel: 01623 822553
Marion's Manor, Ollerton Road, Edwinstowe	Tel: 01623 822135
Robin Hood Fram, Rufford Road, Edwinstowe	Tel: 01623 824367
Robin's Rest Tea Room & B&B, 41 High Street, Edwinstowe	Tel: 01623 822115
The Black Swan, High Street, Edwinstowe	Tel: 01623 822598
The Cottages, 1 Church Street, Edwinstowe	Tel: 01623 824383
Maun River Cottage, Main Street, Ollerton Village	Tel: 01623 824746
Mrs F Marsh, 13 New Hill, Walesby	Tel: 01623 863834
Self catering:	
Rose Cottage/Sweet Briar Cottage, Hill Fram, Hersall	Tel: 01636 636274
Acorn Studio, c/o Broad Oak, Old Rufford Road	Tel: 01623 824141
Foliat Cottages, Jordan Castle Farm, Wellow	Tel: 01623 861088
The Whitehouse, c/o Rose Conage, Maypole Green	Tel: 01636 835798
Holiday Centres	
Sherwood Forest Youth Hostel, Forest Corner, Edwinstowe	Tel: 01623 825794
Centre Parcs, Sherwood Forest Holiday Village, Rufford	Tel: 01623 827400
Sherwood Castle Holiday Forest, Rufford Lane, Rufford	Tel: 01502 500500

Further Information can be obtained from:
The Newark Tourist Information Centre 01636 655765
e.mail gilstrap@newark-sherwooddc.gov.uk
<http://www.nottinghamshiretourism.co.uk/wheretostay>

NPA Exhibition

Our selected exhibition for this winter has been arranged, here are some dates for your diary.

“ALL FIRED UP FOR WINTER”

Mid Pennine Arts,
Yorke St., Burnley.

13th November to 23rd December, 2004.

for Members Intending to Exhibit -

We urgently need images of members current work for use on posters, postcards and fliers etc., only one image will be chosen to represent the work of the N.P.A. Please send them to me a.s.a.p. - thank you.

Work will need to be delivered to the gallery between 16th October to 27th October, and collected between the 4th to 15th January, 2005.

WILL YOU BE READY?
It's time to get making

The Preview will be held on Saturday, 13th November time yet to be confirmed.

Application forms for this will be in the next Newsletter.

Before this event though, we will be looking forward to our Dirty Weekend Festival at Rufford where we can all exhibit.

Please put these dates in your diaries and set yourselves deadlines as we have countdown to fun.

Jan Scott

Press Release York Museums Trust



Members of the Northern Potters Association will be pleased to hear that they can gain free access to the Yorkshire Museum on presentation of their membership card. This means unlimited opportunities to view some of the works from the W A Ismay Collection which are displayed in the balcony gallery.

What's in a name? Response from members

Responses to the suggested name change for the Northern Potters:

"... re name of association ... I thought bringing the word 'contemporary' into the name might bring the name up to date, seem more sophisticated and perhaps appeal more to the young professional buyer. (the ones with the money!) Northern Contemporary Ceramics or Northern Contemporary Ceramics Association etc. ... just a thought... "

".....I wanted to share some thoughts about the proposed name change.

I must admit that my first reaction to the suggestions was fairly hostile. I tend to think that 'ceramics' is a product and/or a process indulged in by a potter. I find 'ceramicist' an ugly word (should it not be 'ceramist'? - an equally ugly word.)

I did a little research into the meanings of the various words we use to describe ourselves.

I like:

Potter n. One who makes pottery *and* : a craftsman who makes pottery; *even*: one whose occupation is to make earthen vessels (Ps.ii.9.) ; *not quite so much*: one who hawks crockery or earthenware! (*though the 'hawking' is not too far from the truth.*)

I did stumble across:

Potter v. do random unplanned work or activities *and* : to busy one's self with trifles; to labour with little purpose, energy, of effect; (*a little too close to the truth perhaps?*)

I'm probably of an age that makes me resistant to change but must confess to modest affection for the title 'Northern Potters' - I felt that that is what I am.

It matters not greatly when all is come to pass - do your best."

"....I was thinking about our name especially in light of Jim's references to landscape, David's inspired talk and majolica painting and Chris Jerkin's glaze dedication and would like to put my vote in for Northern Ceramic Artist, because I think we are in all our forms and N.C.A, definitely wins my vote."

"Just got round to replying to you about the possible change of name of Northern Potters: I prefer potter to ceramist or ceramicist on a personal basis, even though I don't produce domestic ware. I know there is a problem with the perception of "craft" in the "art" world, but if we don't produce sculptures or art to go on the wall I'm not sure that things will change by using a different name.

Recruitment to all groups, in all fields, seems to be a problem these days. Maybe there is not a need for the groups?"

I have also had several conversations with established NPA members and they had mixed views, from not seeing the need to change to reluctantly seeing the possible need for a change. All were against the idea of using the word ceramicist or its equivalent in the title.

At the last committee meeting the responses so far were considered and after a short discussion the members present were warming to the name Northern Ceramics Association (NCA). **We still need your views by phone, letter or e-mail. Remember this issue will be put to the AGM at the Rufford Dirty Weekend if you feel strongly one way or the other let us know.**

Exhibition at the Tate Liverpool

A Secret History of Clay From Gauguin to Gormley

28 May – 30 August 2004 (For summer 2004 only Tate Liverpool is open Monday 21 June and all Mondays between 12 July and 30 August).

Admission £4, concessions £3

Sponsored by Tate Members

A Secret History of Clay: From Gauguin to Gormley is the first exhibition to present artists who have worked in clay from the beginning of the twentieth century to the present day. From the individual ceramic vessel to installation and performance art, clay has been widely used by some of the most innovative artists of the twentieth century. Starting with Paul Gauguin, who wrote a treatise on clay calling it a 'central art', the exhibition unearths a little-known international history of its use by groups such as the Fauves, Russian Suprematists, German Expressionists, Italian Futurists, and CoBrA, as well as by individual artists such as Marcel Duchamp, Joan Miró, Pablo Picasso, Lucio Fontana and Isamu Noguchi. The recent return by many contemporary artists to the material clay is reflected in the work of artists as diverse as Roger Hiorns, Richard Deacon, Edmund de Waal and Turner Prize winner Grayson Perry and this exhibition also includes such prominent figures as Ken Price, James Turrell, Jeff Koons, Cindy Sherman and Antony Gormley.

Protean in nature, clay has been overlooked as a medium precisely for what makes it so attractive to artists: physical, gestural, somatic, temporal, fragile, malleable and unpredictable it is inherently subversive as a material. That it is also playful and democratic may account for the medium's exclusion from traditional histories of art and accounts of Modernism as well as from an artists' own oeuvre. The 'high unseriousness' for which critics like Hilton Kramer attacked those working in clay, consigned such works to the status of non-art or craft. Contemporary artists' use of clay signals not only a rejection of those values associated with Modernism, but also a visceral concern for the materiality of experience at a time when many cultural commentators are talking about the death of the concrete object in favour of the new virtual world of the information era.

This exhibition is therefore a unique opportunity to see works by some of the greatest artists of the twentieth century, many of which have never been seen before in this country. The exhibition expands conventional ideas about the artistic and historical use of clay by not only including vessels and sculptural objects but also through films, photographs and performance, including a domestic interior made entirely from contemporary ceramic works, an installation comprising over one tonne of oilclay by Sekine Nobuo and site-specific works by Andy Goldsworthy and Chen Zhen.

That the exhibition is happening in Liverpool is entirely fitting. It was only thanks to a cosmopolitan Liverpool merchant, Thomas Bentley, that Josiah Wedgwood was able to finance his business, whilst by the end of the eighteenth century Liverpool had become the centre for pottery and porcelain making in the Empire through such potteries as the Herculaneum founded on the banks of the Mersey in Toxteth. More recently, Antony Gormley worked with local communities in St Helens to make *Field for the British Isles*, first shown at Tate Liverpool in 1993. To complement the exhibition, Tate Liverpool is showing Antony Gormley's *Field* from 10 April – 22 August. This American version was made in Mexico and is made up of thirty-five thousand clay terracotta figures ranging from 8-26 centimetres tall.

An illustrated catalogue will be produced to accompany *A Secret History of Clay*.

Antony Gormley *Field*
10 April – 22 August 2004
Admission free

British sculptor Antony Gormley, best known for the *Angel of the North* 1998, uses the human form to explore man's existence in and relation to the world. *Field* is a series of installations made in collaboration with different communities from around the globe. Thousands of hand-sized clay terracotta figures were produced for each version, the shape of each determined by the person making it.

In 1993, Tate Liverpool showed Antony Gormley's *Field for the British Isles* which was made by families from local communities in St Helens, Merseyside as part of his major exhibition *Testing a World View*. Over a decade later, Tate Liverpool is pleased to present the American version of *Field* 1991 to complement the special exhibition *A Secret History of Clay: From Gauguin to Gormley* (which opens on 28 May 2004). Antony Gormley worked on *Field* with the help of the Texca family of brickmakers in the Parish of San Matias, Cholula, Mexico during December 1990. About sixty men, women and children worked on the project, mostly members of the extended family. Their ages ranged from six to over sixty. The twenty-five tonnes of clay came from the valley floor a few miles to the southwest of San Matias.

The thirty-five thousand figures (each handmade, sun-dried and then baked in a brick kiln), range from 8-26 centimetres tall and completely occupy the space in which they are installed. It is seen from a single threshold made between a viewing area and the field, their gazes look at the observer, making him or her its subject. *Field* is the dominant occupant of the gallery and acts as an "invasion" or infection, the sensation is that of a tide, an endless mass that has become temporarily limited by the architecture but could extend beyond that which is visible.

In 1994 Antony Gormley was awarded the Turner Prize for *Field*.

New Books

16 th Biennale Internationale Ceramique Contemporaine Vallauris		6.50	
Bricks & Brickmaking	Martin Hammond	2.95	Sh
Sandy Brown	John Makepiece	12.95	Ma
Ceramics of the 1950's	Graham McLaren	2.95	Sh
Classic Stoneware of Japan	Kuroda & Mura...	25.00	Air
Glazes: Materials, Recipes & Techniques	Anderson Turner	24.00	ACS
The Potteries	David Schers	4.50	Sh
Pottery Making Techniques	Anderson Turner	24.00	ACS
Sculpture as Experience	Judith Peck	12.99	K
Setting Up Your Ceramic Studio	Virginia Scotchie	17.95	ACS
Studio Practices, Techniques & Tips	Anderson Turner	24.00	ACS

ROGER BELL, DEXTERITY

Book Review

CLASSIC STONEWARE OF JAPAN (Shino & Oribe)
Publ Kodansha

Kuroda & Murayama
£25.00

Shino and Oribe styles both originated in the late sixteenth century in Mino Province, a mountainous area in central Japan. They both moved away from the more refined tea ceremony utensils. Shino typically has a stylised but spontaneous iron decoration, and a thick white feldspathic glaze. Oribe ware may use red or white clay (or a combination in one piece) with white slip and iron over the red and a green glaze over the white. Geometric designs, repeating images, flowers and the like are typical patterning.

The authors have impeccable backgrounds to write on the subject, having been respectively chairman of the Japan Ceramic Society and editor, then managing director of the Tokyo Ceramic Society. They write authoritatively and lovingly of the history of the wares; the clays, glazes and kilns; the types of vessels made; and more critically of the many (but not all) contemporary potters working in the styles but neglecting the best parts of the traditions. The text appeared as separate books some years ago but the colour photos are more recent and appear together rather than dispersed amongst the text as is more common today. I really fell for the Shino tea bowls, which appear very tactile. In the Oribe ware the dishes in numerous shapes (square, oblong, moon, fan....) were quite stunning with the contrast between green glazed areas and patterned parts.

While the wider ranging books such as Peter Lane's 'Contemporary Porcelain', Emmanuel Cooper's 'Ten Thousand Years of Pottery' or Mike & Vicky Eden's 'Slipware' are very stimulating, the variety of work shown can be overpowering.

Roger Bell, Dexterity

Adverts

Pottery workshop available for rent in studio workshops complex in Yorkshire Dales near Harrogate, from late summer. Approx 680 sq ft . Also on site are jewellers, glassblowers, sculptor and furniture maker. Local authority landlord. Brick built gas kiln also for sale. I'm moving away from the area. Contact dianne@dcrossceramics.freemove.co.uk

Dirty Weekend

We have one more caravan available for the Dirty Weekend. Please contact Maureen Smith for details if interested.

Advice for a Potter?

I'm after a bit of potters advice, hope you can help. Can you, or any of the NPA members, recommend a company that offers public liability insurance for fairs etc., & studio insurance?
joe@jcooper39.fsnet.co.uk

CERAMIC WORKSHOPS - ALL ASPECTS: throwing, hand building, raku, paper clay, sculpture, architectural. 800+ SQUARE FEET OF STUDIO SPACE IN MODERN PURPOSE BUILT STUDIO AT PERSISTENCE WORKS SHEFFIELD

Book in for a course or drop in for specific workshops. The workshops run throughout the year on Saturdays, from 11am to whenever (we are open until midnight!). Cost £25 per day or book in for 5 at £100. Contact Brian Holland

For Sale

Retired professional Potter has the following collection of equipment and materials for sale, all in good condition. Please e-mail for full details and pictures. Location - Worcestershire. For collection only. Please e-mail (anthodge@skyfield.demon.co.uk)

Equipment -

Leach style kick potters wheel, Electric potters wheel, Vibrating Sieve and Glaze Mixer, Extraction Fan Unit - for spray glazing. Heavy Duty Scales with full set of brass weights, Chemist Beam scales with full set of brass weights, Hundreds of the most useful prof pottery tools, 2 sets of Raku Tongs and a Cast Iron Chimney, Plaster Moulds, Model Stands etc.

High Temp Raw Materials -

Over 30 X 25kg bags, mostly unopened and with their labels, from Potclays Ltd. All useful stock. For full list at bargain prices.

4 AMAL NATURAL DRAUGHT INJECTORS TYPE 354 / 5. The complete pipe system has come from a 15 cubic ft Kilns and Furnaces Mains Gas Kiln 1300 degrees centigrade. Some kiln plans can be supplied if required. Equipment should be in working order, but will require an overhaul and inspection before use. For sale as seen and collection only. £300.

Until 17th July

DECORATIVE FORMS by John Calver

Spontaneously thrown and altered forms with richly coloured and textured surface decoration.

24th July - 18th September

MYSTICAL BEASTS by Karen Lainson

A collection of entirely hand-built mythical figures, gargoyles and vessels alive with dragons.

Exhibitions to be held at

Stokoe House Ceramics Gallery

Market Place, Alston, Cumbria CA9 3HS. Tel 01434 382137

Open daily 10.00am to 5.00pm

Events Calendar 2004

Earth and Fire—Rufford 26th, 27th June

Holmfirth Art Week—4th to the 10th July

Tredeggar House—Newport, South Wales 10th, 11th July

Potfest in the Park—Penrith, 30th, 31st July, 1st August

Potfest in the Pens—Penrith, 6th, 7th, 8th, August

Hatfield House—6th, 7th, 8th August

NPA Dirty Weekend—Rufford, 3rd, 4th and 5th September

Ceramica Cymru—1st, 2nd, 3rd October

Oxford Studio Ceramics—30th, 31st October

8th Southern Pottery and Ceramics Show 20th, 21st November, Farnham

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

MAAC - Forthcoming Events

Darley Mill Pottery Visit

Sunday 10th October 2004 from 2.00 – 5.00pm

4 Cotton Mill Yard, Darley Abbey, Derbyshire DE22 1DZ

Spend an afternoon with May Ling Beadsmoore and Andrew Mason at their studio and showroom in Darley Abbey, Derbyshire. An informal presentation will feature firing techniques and inspiration, including Sodagaze, Raku and multi-glaze electric firing.

For more information and booking for this event please contact **Isabel Denyer, Wighill House, Wighill, Tadcaster, North Yorkshire, LS24 8BG Tel:01937 835632**

'The Next Step' - a seminar led by Jane Bevan

Saturday 13th November 2004 from 1.30 - 4 p.m

The Castle Museum and Art Gallery, Nottingham

Jane Bevan, Exhibition Co-ordinator and Arts Consultant, will lead an informal half day seminar. She will be helping us to explore two areas of professional practice - sponsorship/fundraising and communications. The first half will cover approaches to business sponsorship and how to build successful relationships for the future as well as a broader look at types of funding available in the community. The second half will cover communicating with the press and media and writing successful press releases.

For more information and booking for this event please contact **Isabel Denyer, Wighill House, Wighill, Tadcaster, North Yorkshire, LS24 8BG Tel:01937 835632**

Nick Hoogland's Workshop Visit in Holland

Wednesday 15th – Sunday 19th September 2004

For details of this exciting trip please contact::

Elizabeth Smith, Millhead House, Bampton, Devon, EX16 9LP

Tel/Fax: 01398 331442

Talk and Walk Events

Talk and Walk events have been devised by the MAAC Committee to ensure that CPA Members get the full benefit of interaction with the speaker. They are run to coincide with exhibitions held in *Contemporary Ceramics*. Starting at 2 o'clock at the University of Westminster in Regent Street there is a talk and slide presentation. The speaker and the audience then walk down for the **Private View** at *Contemporary Ceramics* in Marshall Street, to enjoy the exhibition, have a glass of wine and continue with the discourse. Where the speaker has recently published a book, this will be available for sale, so you can ask the author to sign your copy.

Jim Malone

Sunday 5th September 2004 at 2pm

Jim will talk about the development of his work over 30 years and will include a video made at his Ainstable workshop in the early 1990's.

Booking is essential. Details from Don Hudson at Town Mill Pottery, Town Mill, Mill Lane, Lyme Regis, Dorset, DT7 3PU
Tel: 01297 444 633

NPA Education Fund

The Education Fund.

The selling exhibition and the silent auction at the NPA Festival provide two opportunities to bolster the Education Fund. However, applications to the fund are significantly down on previous years.

Traditionally, the Fund has supported NPA members delivering workshops in schools and elsewhere. However the impact of new avenues of funding for school projects through other organisations and initiatives has meant that the NPA Education fund has been superseded. Yet it can still provide a useful function in paying for the cost of materials for workshops with an educational purpose. Also, new members may not be aware of the fund.

Therefore it is time to examine the purpose of the Fund and where and how you think this money could be deployed. Please ask yourself what opportunities influenced you to be interested in ceramics? How would you like new generations of potters to be influenced? In what ways would you like NPA members to benefit from the fund? At what age do you think an introduction to clay is most productive, most inspiring?

Please supply me with some feedback to give to the committee or to make an application to the education fund

Colette Hennigan.

colettehennigan@chez.com

6 Mell Wood, South Road, Kirkby Stephen, CA17 4SD

Skills Brokerage Programme

On the assumption that the following may be of some interest to your members, would you, at your discretion, kindly put this in your next Newsletter; sole-traders are not disqualified

Introducing the 'Skills Brokerage' programme

The Creative Industries Development Agency (CIDA) has been charged with the task of helping businesses like yours to improve their access to training within the workforce.

The scheme is open to all businesses large or small, new and established.

So what stops businesses from doing more training?

Time – Finding the right training, sending employees to courses

Money – Often the cost of ICT training in particular can be very expensive

Information – Is the training right for your needs or simply does not exist

It stands to reason that if you improve the skills within a business you have every opportunity to improve the productivity and profitability of the business.

The Skills Brokerage Programme is designed solely to help your business overcome these barriers

- We will help you clarify your skills needs
- We research where, how and what may be available
- More importantly we will help you access funding or discounts against many of the courses

Contributing To the Cost

We can access up to £10,000 per company and help broker discounts of up to 75% against a whole range of courses and an initial interview only takes 30 minutes either face to face or even on the telephone.

For more information contact Leah Simmonds or Keith Evans on 01484 483140 or e-mail leah@cida.org or keith@cida.org

The 'Skills Brokerage' Programme is run by the Creative Industries Development Agency on behalf of North Yorkshire LSC and Yorkshire Forward.

The Rufford Woodfiring Society

There are times of the year, at least four, when the view towards Rufford from Ollerton roundabout would suggest that Rufford has a secret volcano in the process of eruption! Worry not! It means that the Rufford Woodfiring Society is firing the Anagama, a tunnel like kiln for ceramics. This impressive kiln, built in the summer of 1999 by Jon Fellows and members of the Craft Potters Association, needs a team of people to fire it over several days. This means that whenever a resident artist wanted to fire their work in the Anagama then there was a call for volunteers. The Rufford Woodfiring Society, with Rufford Craft Centre's encouragement, grew out of this team of volunteers.

The kiln site at Rufford has developed at a rate of knots recently. A smaller, faster firing kiln was built by Robert Sanderson and Col Minogue during a workshop event. The buildings on the site have been developed to provide workshop space, called the woodland activity centre, and the Anagama now has a viewing gallery accessible to wheel chair users. The Woodfiring Society intend to build



a soda or salt kiln, where soda or salt is introduced into the kiln to glaze the ceramics, in the near future. This may happen as a part of its educational programme involving students.

Membership of the society is open to anyone interested in wood firing and who wants to get involved in the firings and the preparation for these (stacking and cutting timber, kiln maintenance). We wish to be pro active in promoting wood firing therefore colleges and interested school/community groups are welcome to join us. Membership, for individuals or a school/college group is £40 per year and entitles a member to participate, include their own ceramics in the kiln and stoke, in four firings a year. When we are on site visitors are welcome to come and view us stacking and firing the kilns and discuss the process with us. Firings this year will take place on 23-27 June, 11-15 August and 10-14 November.

Brian Holland, Rufford Woodfiring Society

If you are interested in joining the society please contact Eric Smith on 01522 859105 or smithsatbbh@ntlworld.com.



Potfest in the Pens

Potfest 1994 / 2004

Mighty Oaks from tiny acorns grow. The longest journey starts with a single step. After ten years Potfest completes the circle. Potfest started as a two day ceramics festival in June 1994. By 2001 it had become two three day events on adjacent weekends in July /August with up to 300 ceramic artists from all over the UK and Mainland Europe showing their work during the festival and increasing numbers coming from even farther afield. Over the years potters from as far away as Australia, New Zealand and Japan have taken part.

Potfest is now a major focus for ceramics in the UK and beyond, a chance to see and buy from some of the best makers, a place to be intrigued and inspired but it's still primarily a market. The next step must be to create a way to share experience and make it a focus for creativity. In recent years Skaelskor in Denmark has developed an International Kiln Park where potters from all over the world can work, experiment with different firing methods, build kilns and share expertise. This year, with the help of Rural Regeneration Cumbria, Arts Council England North West and Eden Arts, Potfest will start a similar idea. What was two shows on adjacent weekends will this year be bridged by kiln firings and demonstrations making Potfest in Penrith a full ten day ceramics festival.

In June, Joe Finch, a highly respected British potter and expert kiln builder, along with volunteer helpers will make the first structure in the Cumbrian Kiln Park based at Newton Rigg, the local agricultural college. In July Shozo Michikawa and Ritsu Takahashi will help make a traditional Japanese Anagama kiln. Each year new permanent wood burning kilns will be added to make a unique resource for potters in the UK. Visitors to Potfest will be able to see the kilns in operation and ceramics groups and colleges can book to use them throughout the year. In future years artists from all over the world will be able to come to work in Cumbria for a time and introduce new techniques and ideas helping develop the area into a recognised centre for creativity in ceramics. Both kilns will be fired during the week between the two Potfests. The beasts will be loaded on Monday Aug 2nd and will require a large number of pots. Anyone wanting work included in return for helping fire the beasts should contact Geoff by email (geoff@potfest.co.uk) for more details but be aware that the anagama will be fired for 40 hours and will need shifts throughout the night.

In 2002 a group of local potters got together. Calling themselves Ceramics North the intention was to show the level of work being created in the area. These were: - Geoff and Chris Cox, Gwen Bainbridge, Eddie and Margaret Curtis, Syl and Ray Macro, Sue Sharp, Kerry Cox, Josie Alexander, Mary Chappelhow. This year Martin Lungley, Ray Pearson [both kiln builders], Bob Park and Andy Lowther have joined the team to act as co-ordinators for the development of the Kiln Park. In May, Geoff and Chris, Eddie and Margaret visited Atalier Cirkel in Belgium to help develop working connections with Belgian potters. In September they will be at Keramisto to do the same in Holland. Last

year they were all in Japan to do the same with the Banko Ceramic Art Association in Yokkaichi.

Looking back over the past ten years what started as a two day show in a cattle market where potters could sell their work has become a major source of inspiration for both potters and public alike. Each year they travel hundreds of miles to be together many taking a holiday in the Lake District as an extra bonus. 10,000 visitors make the annual pilgrimage, many leave inspired to become makers themselves. What better way to start the next ten years than with a festival to help everyone move forward. For the public, a chance to see the best, get inspired, get a little more involved and maybe come back in the future as an exhibitor. For the potters a place to see new techniques, try out new methods and take part in what is becoming one of the biggest and best ceramics festivals in Europe.

To see the work being exhibited this year take a look at the website www.potfest.co.uk Potfest in the Pens 1994 - 2004

In this Olympics year what better way to mark the occasion than a Potters' Olympics party in the Pens on Saturday night. The large bull ring [twenty feet from the bar] will be the venue for a series of [not so serious] competitions. Anyone is welcome to take part, perhaps Northern potters could send a team. Any suggestions for a flag and national anthem for the ceremony?



Thoughts on a Glaze Course—Isa Denyer

Jim Robison's Surface and Glaze Course At Booth House Pottery, Holmfirth April 2004

Comments from fellow students:

"Rich"

"Intensive"

"I feel less timid about glazes"

"A wealth of notes and a starting point for endless experiments"

"An understanding of line blends"

"I came with certain glaze goals and come away with many new ideas, understanding and so much else"

We gathered, that Monday morning, in the usual new group sort of way. Looking at each other, wondering why the other had come, apprehensive, eager. In no time at all we were making tiles and test pieces, extruding, looking at surface treatments, roulettes, rollers, slips and biscuit slips in preparation for an extraordinary week of exploration. Not least of which was a busy, risky but exciting schedule of biscuit firing, 2 gas kiln firings and a raku and smoke firing thrown in on our last evening.

Our heads were filled with the glimmering of a new understanding of basic raw materials and of the infinite possibilities for each individual ingredient. Understanding ratios for making shiny, matt or dry glazes and the properties of a dolomite, magnesium or ash glaze made sense at last. We then started to glaze and for me, an opportunity to spray glaze for the first time and to do a series of mixing of my own glazes to use in line blends and test pieces.



These activities were interspersed, firstly with a demo by David White decorating his majolica pieces with lovely fluid brush strokes and colour. The next day a visit to Chris Jenkin's workshop where he generously shared many of his glazes with us. We also had the opportunity of seeing more of Jim's work – via one or two key sites from

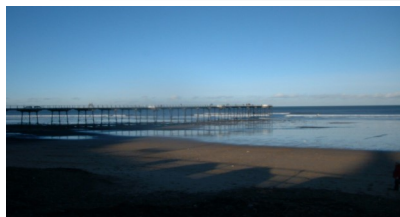


the filming of 'Last of the Summer Wine' at the Holmfirth Civic Hall and a magnificent seat/map in the centre of the town plus a visit to the North Light Gallery at Armitage Bridge.

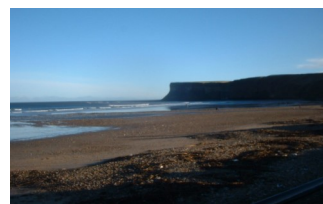
The whole week was one of intense activity with massive purpose and sharing of ideas, superbly guided by Jim and assisted by Ian Marsh. There was great generosity of spirit throughout and we were sustained par excellence by Liz with delicious lunches, the most welcome wine and nibbles stop at 6p.m. and later, dinner. Despite Jim's lack of sleep because of firing kilns on our behalf, his sense of humour did not diminish and the time was well laced with laughs.

The week has left me very much more confident about my understanding of glazes and now I feel that I can read a glaze recipe more intelligently. There was good company, a sense of camaraderie, inspiration and, as one person said "the group mixed as well as the glazes". Thanks Jim, thanks Liz, thanks Ian – oh – and WE all slept well too!

Saltburn Artists Projects by Kath Himsworth



Saltburn Gallery
30-32 Marske Road
Saltburn-By-The-Sea
TS12 1QG



I am a studio potter working in Saltburn-By-The-Sea. Saltburn developed as a spa town during Victorian times fuelled by the burgeoning Iron and Steel Industry on Teesside. The pier was restored recently and is a familiar landmark. As is Huntcliff.

I live 2 miles away and often walk to the studio on the beach enjoying the different weather, light, tides and seasons. The beach is a constant delight and inspiration.

In the future there will be an Artists Residency opportunity with a flat, to develop practise and possibly stage an exhibition. (The closing date has passed for the current one). Information on the web site,

www.saltburnartistsprojects.co.uk

Email: info@saltburnartistsprojects.co.uk

Coordinator/contact person: **Ray White**

We had a Studio Tenants Christmas Exhibition in the adjacent Gallery area.

These images are the pieces I submitted.

1. Tri-coloured Triangular table lamp
2. St Mark's flower vase (13cm tall)
3. Convoluted Planter with Peace Lily



As well as working towards exhibiting and selling my work, I facilitate ceramic workshops for disaffected young people. This photo is an example of their latest work.

Looking forward to filling in the booking form for the NPA Festival at Rufford in September and hopefully seeing you there.



Review of Second Steps published by Caroline Mournement

Second Steps is a pocket sized guide to setting up a business in the craft world compiled and edited by Caroline Mournement. As Caroline states in the Introduction "The aim of Second Steps,, is to make the step into the unknown less daunting. To outline some of the hazards which may be met and to give suggestions for possible ways to deal with them."

It is an excellent book packed with information, common sense and case studies. The guide covers topics such as CV's, advertising, pricing, marketing, grants, business plans, insurance, income tax, vat, craft shows, exhibitions, galleries, accounts etc. There is also a wealth of useful contacts: societies, associations, guilds and registers, although the NPA membership contact and website address are incorrect!

It is certainly a helpful guide with lots of useful information in one small volume and well worth having on your bookshelf.

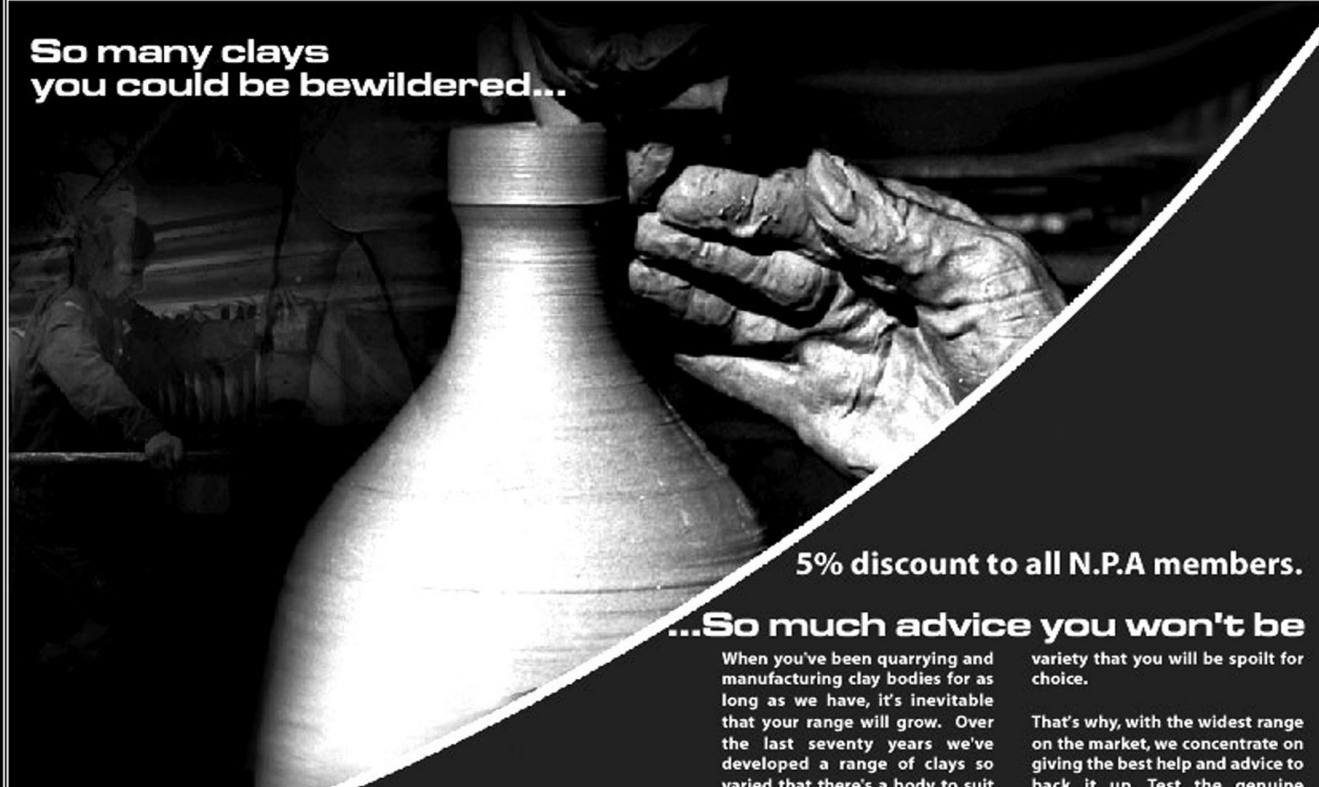
Welcome To New Members

Name	Address	Tel. No.	E-mail
Lynda Boddington	88 St. Johns Ave, Bridlington, E Yorks. YO16 4NL	01262 602895	Lynda@boddington.plus.com
Mike Eden	Parkside, Hale, Cumbria LA7 7BL	015395 62342	mike@edenceramics.co.uk
John Egerton	Sneaton Pottery, Beacon Way, Sneaton, Nr Whitby, N Yorks, YO22 5HS	0111947 602739	
Roy Fritchley	42 Udimore Road, Rye, E Sussex, TN31 7DS	01797 224570	royfritchley@tiscali.co.uk
Ruth Jones	4 Greenside Bentpath, Langholm, Dumfriesshire, DG13 0PB	013873 70263	ruth@sherra.co.uk
Louise MacLeod	15 Ascot Rd. Wigginton, York, N Yorks, YO32 2QE	01904 769317	l.macleod1@virgin.net
Jud Pollock	Flat 402a, Barlow Moor Road, Chorlton, Manchester, M21 8AD	07743 217734	judpollockceramics@hotmail.com
Keith Stone	168 Warley Road, Blackpool, Lancs, FY1 2RP	01253 591380	
Paula Symonds	28 Stone Lane, Burringham, N Lincs, DN17 3NB	01724 748118	yarlets.norfolk@virgin.net
Marj Taylor Maredijk	15 Leiden, Holland 2316VR	0031715231841	marjtaylor@planet.nl
Angela Thomas	4 Brookfield Terrace, Chipping Road, Bay Horse, Lancaste, LA2 9AG	01524 752136	
Clive Weake	385 Brindle Road, Bamber Bridge, Preston, Lancs, PR5 6AP	01772 330895	
Natalie Woodcock	Stonehouse, Slaypit Lane, Thorpe Salvin, Worksop, Notts, S80 3JW	01909 773246	njwoodcock@hotmail.com
John Yard	1 Railway Terrace, Penmorfa, Porthmadog, Gwynedd, LL49 9SO	01766 514181	gwenandjohnyard@btopenworld.com

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

OXO TOWER EXHIBITION—Oct 2005

I'm a little concerned that all the people who initially expressed interest in the OXO exhibition haven't acted upon it and at present I only have about 14 definite. Can all those who are committed to the OXO Tower exhibition please send confirmation as I am currently working out the budget and I need to know an exact number of exhibitors before I make a formal acceptance to OXO. At present, with 30 exhibitors the fees are looking to be around £300/ person. There is still room for more people to take part so contact me for more details.
Brian Holland



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NPA News

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.

Advanced notice of an NPA selected exhibition at Mid Pennine Arts in Burnley 13th Nov—18th Dec 2004. Application forms in the next issue.

In the Next Issue:

- More Details and background to the NPA Festival.
- News from and views from Rufford.
- News of the Regional Pilot.

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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.

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

T Email, phone or write for up to date list.

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

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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: eric-smith36@ntlworld.com



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Cost of advert for one issue:

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