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Comments from the Chair

Its been a busy personal year so far what with Clay Art at Denbigh, and Potfests at Penrith and Frome. and its been busy on the NPA committee. Following Rufford we have been active in planning for the future, and I've set out our vision in a separate article. I hope you agree, if not let us know. We are looking forward to the exhibition at Burnley coming up shortly, and I hope you will participate. The AGM is also coming up in December, so if you want to get involved with the organisation and can spare a little time please come along and put yourself forward.



In the meantime I have a deadline for an exhibition in Scotland so its back to the wheel. No peace for a Potter!

Editors Comment

Early on in the production of each issue I panic thinking that there will not be enough articles to fill the pages but thanks to Liz Robison, and Stephen Breuer as well as contributions from regulars I need not have worried this month. There seems to be lots happening. A big thank you!



Potfest saw 35 of our members (I hope I managed to see everyone—apologies if not) taking part. I don't know about you but it would be good to have a small sign to indicate that I am Northern Potter. It was my first time and I had a really pleasant weekend although there were a lot of complaints about poor sales and there were some very quiet periods when there were more potters wandering around than potential customers. Perhaps with two events so close together in Penrith the proverbial jam is spread that much thinner. Hopefully in the next issue there will be images of NPA members pots who took part in the Potfest (ran out of space this issue).

There was disappointment expressed at the last committee meeting that we had to cancel the Festival, but the financial loss was much smaller than if it had gone ahead with so few participants. The regional group idea is beginning to take hold with York starting up and they had a successful inaugural meeting (see later in the newsletter), and it looks as if we may have a group starting up in the North East—watch this space. We could do with a group starting in the Manchester and Sheffield areas!

I hope you will support the one day demonstration in Harrogate on the 4th December (more details on page 4) - the committee is trying hard to put on events for you the members.

Had a couple of letters recently from NPA members who went on a pottery course and were very disappointed and wanted to warn members. We obviously can't publish details but we plan to do an article about how to choose a course. If you have any contribution to make as to what to look for when choosing a course then drop me a line, e-mail or snail mail.

The issue of Data Protection came up in the committee meeting after a request for our membership details was requested by an outside body and refused. We felt it timely to remind members that although we publish a list of members details in the newsletter it is for use only by NPA members and should not be passed on to anyone else. In future we will print the members list on an insert and will ask members in the issue prior to publication if they do not wish to be included on the published list. I have to admit that I have no objection to my details being included for other members close by to be able to contact me if they so choose.

NPA AGM

Northern Potters Association. Annual General Meeting.

December 4th 2004
Harrogate College. 12.30 pm.

Agenda.

1. Welcome.
2. Apologies.
3. Minutes of the last AGM held on January 31st 2004 at Harrogate College.
- 4 Matters Arising.
- 5 Report from the Chair.
6. Report from the Treasurer.
- 7 Report from the Membership Secretary.
8. Election of Officers and Committee Members.
9. AOB.

Notice to members.

Items for inclusion on the Agenda must be received by the Chair three weeks before the date of the meeting.

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Deadline For Next Issue

All material for the **October—November issue** to be with Ian Marsh **by the 20th November.**

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 One Day Event

Wow it's about time we did something exciting together, as no one wanted to come on a 'Dirty Weekend' with us
We have organised on your behalf a:

NPA
Lecture and Demonstration
Day
At Harrogate College
Saturday the 4th of December 04
And AGM

Two stimulating and complementary makers

Gwen Bainbridge and Halima Cassell

**Demonstrating their work and engaging us with
their past and current idea**

**Tickets are a pre Christmas bargain
at £10 per Person**

To
BOOK NOW
Visit the web site
www.northern-potters.org.uk
Or Call 01904 738 541

Tickets can also be purchased from Harrogate College Ceramics Dept. (Liz Bowe or David Oxley)

9.30 for 10.00 Start
10- 10.45 approx. Lecture/ Slides Gwen Bainbridge
10.45- 11 Coffee.
11 -12.30 Practical Demonstration Gwen Bainbridge
12.30. -1.00 AGM
1.00- 1.30 Lunch
1.30- 2.15 Lecture/ Slides Halima Cassell
2.15 -3.45 Practical Demonstration Halima Cassell
3.45 Plenary and thanks

NPA Regional News

York Area Regional Group – Coordinator Ann Johnson

Introductory meeting 13 September 2004

61 NPA members had been invited to attend an introductory meeting in Moor Monkton, near York. Ann received 41 replies, and 18 potters attended.

Ann outlined the role of coordinator, and then each of us spoke briefly on what we did and what we hoped to do (ceramicly speaking). There was a wide range of experience represented, and a great deal of enthusiasm to share information.

The initial invitation letter had included space for suggestions on what members wanted from the group, and these were summarised by Ann. As well as the more usual requests for selling events and workshops, suggestions were for cultural (e.g. visits to exhibitions and events), social (e.g. lets have a party) and commercial (e.g. sharing purchasing to reduce unit and transport costs, sharing photographic sessions) activities.

Four one-day selling events have already been organised for October / November, and application forms were available for anyone wishing to join in.

These are:

- 23 October The Green Man Hotel, Malton
- 30 October St Andrew's Church Hall, Bishopthorpe, York
- 13 November Tithe Barn, Nether Poppleton
- 27 November Community Centre, Shipton

A day/table fee of £20 applies to each event to cover hall hire and publicity. Some places may still be available – please contact Ann for full details (tel: 01904 738541 or e-mail wjohnson@northernpotters.fsnet.co.uk .

Another meeting will take place in November.

Cumbria Region Progress Report

Since the initial meeting in June and a further select gathering at Ray Pearson's in July we have concentrated on getting things organised. There was enthusiasm for a visit to the Baltic but a dearth of offers to organise it. On a more positive note a Raku day was organised by Pauline Yarwood and myself at Martin Copley's at Barrow. Seventeen attended from Scotland and Lancashire as well as Cumbria. We had an enjoyable and productive day, learnt a lot and will undoubtedly organise a repeat when better weather can be anticipated. Notably it broke even on costs.

On the selling/exhibiting front, Bob Park is progressing exhibitions at Upfront Gallery near Penrith and the Biscuit Factory in 2005 and Jan Burgess has booked the Moot Hall in Keswick for the week commencing 27th May 2005 for 8 potters to sell their wares. Details to follow in future issues. Less positively, no offers to deliver to or collect from the exhibition at Mid Pennine, perhaps nobody but myself from Cumbria is submitting work.

On the kiln firing front, Sue Sharp will be hosting a firing of her fast fire wood kiln in Alston early in 2005 and Bob Park similarly in spring 2005 the large wood fired kiln at his workshop near Penrith. Details in due course.

A mixed bag, but progress is being made. We have also gained a number of new members as a result.

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

NPA Exhibition

“All Fired Up For Winter”

13th November to 23rd December, 2004.

It doesn't seem two minutes ago that we were planning our exhibition and now the time has come! *I hope everyone has their work ready.* We have some new members who are entering for the first time. I look forward to meeting everyone! If you need me, you can reach me on 01204 674901.

Please **don't forget** that the two remaining copies of the form plus stamped s.a.e. and fees need to be included with your work.

Please label boxes and work, include **your name** as the unpacking and re packing will be done by volunteers who may not be the same people to remember how it is done therefore, it is important to include sufficient packing materials for every piece of work.

Please include a statement (approx 50 words) about your work to go alongside your pots on display.

Delivery to the gallery is between the **16th and 23rd October**, subject to the usual opening hours. We can use the car park situated at the side of the gallery for unloading only. AA or RAC route planners for your journey can be found on the internet if you have access. I also always carry the name address and telephone no. with me in case I encounter problems. – Emma Midgley 01282 421986. I hope members are organising shared transport etc. for delivery.

Anyone posting work should insure the contents for breakages and let the gallery know estimated delivery times etc. Please make sure everything arrives safely by packing work well.

We are still looking for workshop leaders during the exhibition—please contact Jan if interested.

Guidelines for Selectors:

- Selectors should represent the diversity of work produced by NPA membership, (rather than reflecting personal selection taste).
- Work selected should be of the highest possible standard.
- The number of pieces selected per member should not be unbalanced.
- Selectors should take into consideration the size of the venue, with regard to the total number of pots to be exhibited in that particular space.
- Selectors should try and represent as many of the membership as possible and work should only be rejected if there is a majority decision against it.

After selection all members who submitted work will be contacted with information on how successful or unsuccessful they have been in selection.

Any work not selected must be collected from the Private View

Unsold work should be collected from 6th to 14th January, 2005.

Mid Pennine Art Gallery warmly invites all N.P.A. members and their friends to the preview of

All Fired Up For Winter

on **Saturday 13th November, 1pm - 5pm**
at **Mid Pennine Arts Gallery**
Yorke Street
Burnley, BB11 1HD

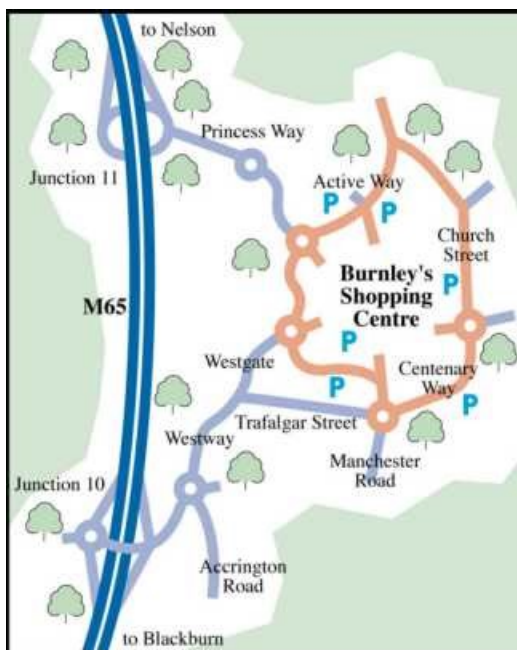
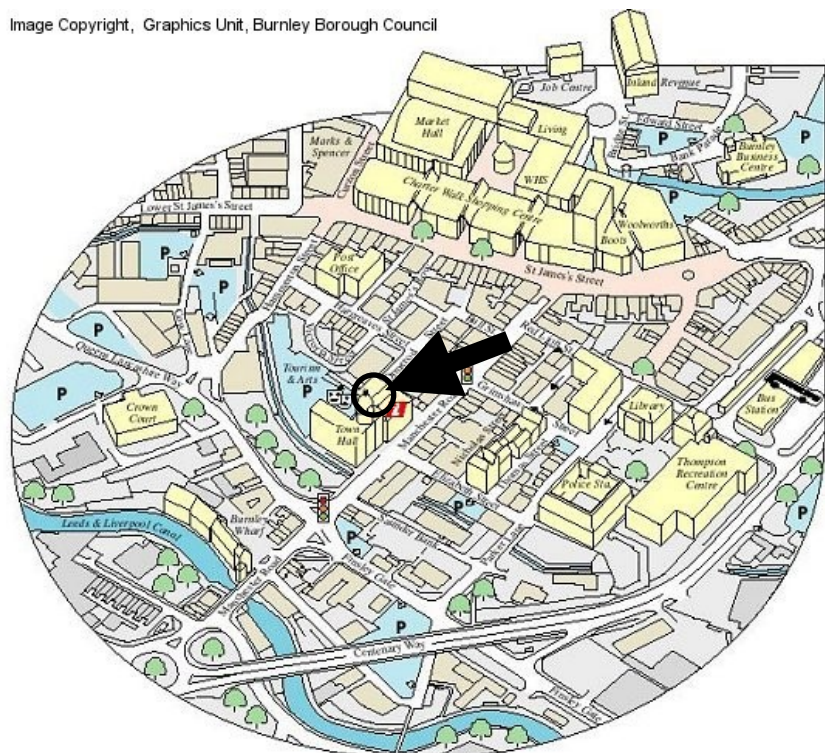


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Directions:

Mid Pennine Arts is on the lower ground floor of the Burnley Mechanics Arts & Entertainment Centre. This building is indicated by the tourist information sign on the map (i) and is situated next to the Town Hall on Manchester Road. The Gallery is accessed via Yorke Street (entrance indicated by arrow). There is also disabled access via an entrance at the back of the building adjacent to the car park. **PLEASE NOTE:** The parking behind the Town Hall is NOT accessible during office hours. Finding parking in Burnley can sometimes be a problem, please leave yourself enough time.

Approaching Burnley via motorway:

M65 Junction 11 = approaching from West Yorkshire

M65 Junction 10 = approaching from Manchester & West Lancashire

New Books

Classic Japanese Porcelain (Imari & Kakiemon)	Kodansha	Takeshi Nagatake	25.00
Dear Mr Leach	A & C Black	Sebastian Blackie	14.99
Magdalene Odundo	Ashgate		30.00
Passage	Thames & Hudson	Andy Goldsworthy	35.00
Porcelain & Bone China	Crowood	Sasha Wardell	25.00
Song Dynasty Ceramics	A & C Black	Rose Kerr	30.00

ROGER BELL, DEXTERITY

Book Review

THE POTTER'S BOOK OF GLAZE RECIPES Publ A & C Black

Emmanuel Cooper
£19.99

At long last it has arrived – Emmanuel Cooper's revised book of glaze recipes. The original was published in 1980 and has been out of print for many years. It remained in great demand and any 2nd hand copies were quickly snapped up. This book will certainly be a top seller, written by such a well respected potter and writer on ceramics. Yet I found it disappointing in a number of areas.

First impressions are good – a solid cover, ring bound, coated paper suitable for the glaze room and a reasonable price. The contents list is comprehensive – Introduction, Glaze Materials, Temperature & Classification etc followed by Glaze Recipes 1050 to 1100, 1100 to 1150 etc. Nice tile tests illustrate the glazes on each recipe page. 455 recipes each with a description plus variations where appropriate. There is a good clear section, 'Adjusting The Glaze', on how to overcome problems such as running, crawling, pin-holing and others. But 'Glaze Materials' (2 ½ pages) has a cursory description of glazes being made up of flux, stabiliser and glass formers but mainly talks about wood ash, local clays and rocks. Health and Safety rates a single page.

This is a book of glaze recipes, however, and the bulk of the volume is devoted to them: 1050 to 1100 33 recipes, 1100 to 1150 20, 1200 to 1220 82, 1200 to 1260 148 & 1250 to 1280 172. The bias towards Cooper's own work and interests is blatant with no mention of raku glazes, low fire glazes under 1000 and very few mentions of special effect glazes. The tiles illustrating glazes vary in clarity and while one recipe has samples on porcelain and stoneware in oxidation and reduction, others are not shown at all. Presumably he did not get round to redoing tests for all recipes.

Sorry to go on, but I would also criticise some of the appendices. The 13 books for 'Further Reading' include 5 out of print and 2 published abroad and not available from any UK ceramic bookseller as far as I am aware. Notable by their absence are Stephen Murfitt's 'The Glaze Book' and Constant & Ogden's 'Potter's Palette' – both similar in format to Cooper's book. Most of the specialist glaze books are also omitted: 'Ash Glazes' by Phil Rogers; 'Celadon Blues' and 'Copper Red Glazes' by Robert Tichane; 'Crystalline Glazes' by Diane Cremer and numerous others, all still in print. Even the CPA's 'Clay & Glazes' does not rate a mention from a fellow of the organisation.. The index consists of about 60 random entries. 'White Glazes' has 5 references but no mention of black, blue, or red glazes. 'Porcelain Glazes' refers the reader to pages 140 to 185 while in the text they continue to page 199. It implies that you cannot use porcelain below 1250. An index should be done properly or omitted.

By all means have a look at the book, it might suit you but my recommendation would be Fraser or Daly for a basic book on glazing, Murfitt or the CPA for lots of recipes and the specialist books if appropriate to your work.

Roger Bell, Dexterity

Adverts and Exhibitions

Pottery to Rent

Fully equipped pottery to rent in Goathland, North Yorkshire (1.3 million visitors per year). Contact James Fearnley 01947 896481 JamesFearnley@beevitalpropolis.com

EXHIBITIONS at

Stokoe House Ceramics Gallery

Market Place

Alston

Cumbria

CA9 3HS

Tel 01434 382137

open daily 10.00am to 5.00pm

Until 6th November

COPPER RED PORCELAIN by Eddie and Margaret Curtis

Delicately thrown porcelain forms enhanced with a luscious copper red glaze.

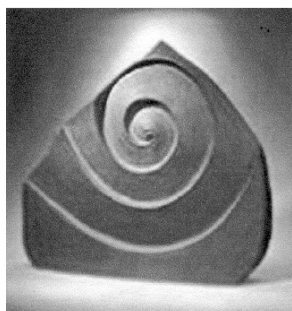
Exhibition—Manchester

Dennis Kilgallon NPA member from Northumberland is exhibiting his interior and exterior sculptural pieces from 2nd to the 27th November at the Blyth Gallery, Brazil Street, Manchester, M1 3PJ

Tel. No. 0161 228 0633

www.artmanchester.com

Mon-Fri 10am-5pm, Sat 11am-3pm



Week Long Making Course: Sunday 21st—Friday 26th November 2004.

Due to demand, this new pre-Christmas offering features the same qualities that have made our previous courses so popular.

Excellent facilities and materials, tuition by Jim Robison and delicious catering by Liz Robison.

B&B or camping arranged.

Contact Jim Robison:

3 Booth House Lane, Holmfirth, Huddersfield HD9 2QT

Tel: 01484 685270

E-mail: jim.robison@virgin.net

Website: www.jimrobison.co.uk

Exhibition

NPA member **Fiona Mazza** is exhibiting at the Phoenix Fine Arts Gallery, 11 Finkle Street, Richmond, near Scotch Corner. The exhibition starts on the 6th November and runs until Christmas. Fiona is showing her new raku fired work and will be at the gallery on the 6th November from 11am to 3pm. Fiona welcomes NPA members to come and view her work and talk about pots.



Events Calendar 2004

Oxford Studio Ceramics—30th, 31st October

Preview - 'All Fired Up For Winter', Mid Pennine Arts Gallery, Burnley

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.

Exhibition Review—Tate Liverpool

A SECRET HISTORY OF CLAY: FROM GAUGUIN TO GORMLEY Liverpool Tate, 28 May – 30 August 2004

This exhibition presents an overview of the use of clay in modern and contemporary art. The two artists chosen as end markers define it as covering essentially the past century. Quite reasonably, the point of view is that of 'Art', within which the versatility and characteristics of clay are apparently regarded as something of a secret. This view is all the more surprising, since the use of clay in modelling for sculpture has a long and distinguished history, and the major exhibition of Picasso's pots at the Royal Academy in 1998 should have overcome even the most stubborn reluctance to see ceramics as a legitimate artistic medium, having featured an important component of the endeavours of arguably the most original and experimental artist of the twentieth century.

The exhibition covers a very wide spectrum, from the most traditional, figurative pieces to clay-based performance art. At the same time the exhibits range from those where the clay is just the 'carrier' for the artist's work, to those where the nature of clay (fired or otherwise) and its properties are absolutely integral to the finished creation. In the first group one finds most of those where the artist is best known for work in other media, and I wonder about the wisdom of including them in the exhibition in the first place. A Matisse dancer drawn on tiles looks just like one in any other medium, a Kandinsky painted on a plate is just like a Kandinsky on paper and most of the Miró pieces on clay look like the ones on canvas. To describe these as examples of 'ceramic art' is akin to using a Van Gogh canvas as an example of the art of the weaver.

Fortunately, others recognised that working on a pot offers an extra dimension and used the shape of the pot (either as thrown or built by a humble potter, or modified while it is still soft) to enhance the power of the decoration applied by the artist. In these works, pre-eminently those by Picasso, but also those by Chagall, the shape and the decoration mutually enhance each other, an outcome most potters strive for. For example, vessel forms are moulded and decorated to show a voluptuous female figure, or the rising sides of a dish are decorated to show the audience for the dancing display or bullfight depicted on the base of the dish.

The nominal starting point of the exhibition is the work of Gauguin. Two of his pieces are shown; one is a lovely, traditional vase with human figures in relief around the side, and the other, 'Double-vase Decorated with Breton Figure', is manifestly non-functional. It is the latter that is used in the exhibition leaflet as an illustration of Gauguin's abhorrence of industrialised decorative art and his preferred 'engagement with the primitive'. There seems to be an underlying hostility to function and technique in the exhibition leaflet, both in the way the pieces are selected for particular attention and in the way their significance and merit is described. This is unfortunate, because many of the exhibits are only there because their creators were extremely skilful workers in clay. George Ohr may have claimed to reject studio pottery, whatever that means, but his work is a beautiful example of just that.

The political and artistic movements of the first half of the 20th century had their influence on the way people worked on and with ceramics. Mussolini's desire for commemoration led Bertelli to produce 'Continuous profile – Head of Mussolini' in the Italian fascist's favourite colour, black. At the same time, in communist Russia artists were encouraged to incorporate political slogans and symbols in their work, or else. Vases

and other vessel forms with abstract (Vlaminck) and other modernistic (D'Albisola) decorations illustrate the fact that ceramics was recognised by some as a legitimate medium for artists to work in. Fontana used clay, subsequently fired and glazed, as a medium for sculpture, producing pieces such as 'Colombine', which looks like a Topolski drawing expanded into the third dimension.

The pieces on show by Peter Voukos were conventional pots in varying stages of disintegration. They were presented as sculptures rather than as 'pots', it being claimed that such disintegration no way diminishes their aesthetic value. If these represent the products of spontaneity, it is one that is most carefully contrived. I saw a reference to archaeologists' use of pots as a way of getting an insight into the society that produced them. If these fall into the hands of the archaeologists of the 25th century, I shudder to think of the view they will take of us.

The visitor was encouraged to view a scratchy, black-and-white, 1972 film of Jim Melchert, entitled 'Changes', in which the artist and half a dozen others dunk their heads in clay slip and are filmed waiting for it to dry in a room that is hot at one end and cold at the other. (If the significance of the temperature difference was made clear, I missed it.) If the dried clay is perceived as a vessel, this can be seen as a way of reversing the more usual way of observing it, that is, from the outside; but this experience cannot be shared by the viewer, we can only be told about it and then our imagination has to fill in the gaps. Once this is realised, the whole point of the exercise is lost and watching a group of people sitting there waiting for the clay to dry is about as informative and little more interesting than watching paint dry.

The always interesting Andy Goldsworthy presented an image ('Clay wall') in the vertical orientation that we usually see in the horizontal: the cracked clay at the bottom of dried up reservoirs in times of drought. Chen Zhen's 'Purification room' created a wonderfully detailed 'pretend sculpture' by encasing a roomful of everyday objects in clay slip. An exhibit that stood out from the rest in its obvious identification with function was a set of simple, elegant tableware in 18th century 'Quaker style', *Lapsed Quaker Ware*, by James Turrell. He managed to slip them past the guardians of aesthetic values by emphasising his credentials as a sculptor and declaring these pieces to be sculptures questioning the merits of old forms and skills.

A number of artists took functional vessels or vessel forms and modified them to present an idea. Francis Upritchard made strange tops for mass-produced jars and Arman filled a 'sink' with ordinary kitchenware made as if cut in half so as to emphasise the clear absence of functionality. This is not completely new; many years ago I was given a coffee mug that was divided into two fully usable halves with semi-circular cross sections "for those occasions when somebody asks for half a cup of coffee". It found its way to a charity shop in due course.

Of the leading artists clearly identifiable with the ceramist community, Edmund de Waal was represented by his 'Porcelain wall 2002' and Grayson Perry by one of his elegant vases with disturbing decoration. The versatility of ceramics includes its contribution to kitsch, represented by Jeff Koons' 'Puppy vase'. If this were bought by someone in

a seaside souvenir shop, it would produce a superior smirk in the enlightened, but slap on it a well-publicised name and a price tag embellished with a few extra zeros, claim that it is an ironic comment on the tastes of those under the influence of the mass media, and it will find its rightful place in a museum dedicated to modern art.

The final exhibit is Anthony Gormley's 'Field'. The first impression I had when looking at this was that of an undulating countryside. Further thoughts, prompted by the different scale of the viewer and the figures, included that of a giant looking down on a multitude of silently questioning supplicants (the figures have eyes but no mouths), and seeing the mass of humanity stretching off into infinity in which the individuality of the figures, perceptible only in the figures closest to the viewer, gradually vanishes, leaving just an undifferentiated mass. That must be how we all seem to a distant observer.

Looking round the display one tends to concentrate on what is there. Only later do questions arise about items that ought to have been there but weren't. Two clay-based art works spring to mind that should have been included in an exhibition concerned with the role of clay-based objects in the development of modern art. They are Marcel Duchamp's

'Fountain' and Carl André's 'Equivalence VIII', otherwise known as that piece of sanitary ware from the Gents and those infamous 'bricks in the Tate'. Both symbolise turning points in the perception of what constitutes art and are made of clay. Could the Tate Modern on Bankside not have managed without them for a few weeks?

Stephen Breuer
August 2004

October Events At The Potteries' Museum

Bethesda St. Stoke-on-Trent. ST1 3DW. Tel: 01782 232323 email: museums@stoke.gov.uk

Out of Clay 2004

Now in its fourth year, our successful Out of Clay Week will run from 18-28 October 2004. Aimed at new students in university art departments but also open to everyone else, we combine a short series of talks with one of our ceramics exhibitions and, for the first time, we have a studio demonstration with a ceramicist. As well as our world famous collection of Staffordshire Ceramics, the Potteries' Museum has one of the largest collections of English Studio Ceramics in the UK.

Our first gallery talk will be by Dr. Tanya Harrod.

Tuesday 19th. October. **"Knick-knacks or 'high unseriousness' - art, craft and ceramics today"** with Dr. Tanya Harrod, Visiting Professor at the Royal College of Art, London. 1.30-3.00. £2*

We are presenting an exhibition of photo-relief tile making and the team from University of West of England will talk about their research.

Wednesday 20th. October. From **Hand Craft to Digital Craft; The Development of the Photo Relief Tile** Presented by Dr. Paul Thirkell & David Huson
Centre for Fine Print Research.
University of West of England, Bristol 1.30-3.00. £2*

Our main exhibition this year is of our newly acquired Lindridge Collection of Studio Ceramics. Built up over forty years from the 1950's, this collection of some 150 pieces includes work by *Joanna Constantinides, Ewan Henderson, Bernard Leach, Jim Malone, Katherine Pleydell-Bouverie, Eileen Lewenstein and Lucie Rie*

Josie Walter will give a gallery talk about this period of studio ceramics.

22nd. October. **Out of the Workshop and into the Studio. Studio ceramics of the 1960s and 70s from the Lindridge Exhibition.** With Josie Walter, potter. 1.30-3.00. £2*

Thursday 28th. October. **A Ceramic Experience with Steve Harrison**, studio maker of saltglazed and creamware ceramics. **Inspirational Influences in the Ceramics Gallery.** Steve talks about how he gets the ideas for his pots. 1.30-3.00. £2*
Workshop and demonstration by Steve Harrison. Watch him at work, handle his wares, see how he does it, ask all those questions and partake of a glass of wine and light refreshment in a studio ambience at the Potteries' Museum. 5.30-8.00. £3*

*All talks will cost £2.00 per head and the studio demonstration £3 (which will include a glass of wine)

Saturday 6th November 2.30pm

Reginald Haggard Memorial Lecture 2004: The Turner Prize and Contemporary Art Today

Illustrated lecture by Stephen Deuchar, Director, Tate Britain, London,

FREE but please book in advance

This year's lecture is kindly sponsored by Mrs Elizabeth Adams and by Tate Partnership.

Please book tickets in advance by telephoning: 01782 232323 or by email museums@stoke.gov.uk

CERAMIC EXHIBITIONS

4 October – 3 December 2004



PETER SCOTT GALLERY

James Tower

A selection of sculptural ceramics by James Tower (1918 - 1988), on loan from Gimpel Fils Gallery, London. Tower was a unique British ceramicist who consistently challenged the perceived limits of his medium. He studied at the Royal Academy Schools and the Slade School of Art, and held the posts of Head of Pottery at the Bath Academy of Art, and Head of Sculpture at Brighton Polytechnic. Tower's work is concerned with the union of the organic and the geometric, and is inspired by natural forms.

Edward Hughes

Ceramics by Cumbria-based potter Edward Hughes will be on display in the contemporary ceramics case in the gallery's John Chambers Ceramics Room. Hughes trained in Japan, and his ceramics are influenced by Japanese traditional methods. He has work in many public collections including the Fitzwilliam Museum, Cambridge, and the Victoria and Albert Museum, London.

Talk: Edward Hughes 'Tradition and Individual Talent: Serving Everyday Life'

Friday 3 December 2004, 7pm. £2 per person; free for NUS card holders and Friends of the Peter Scott Gallery
Please call the gallery on 01524 593057 to reserve your place.



Also on display 4 Oct – 3 Dec: Prints, paintings and artist's books by influential Swedish artist **Birgit Skiöld**

Permanent display of Pilkington's Royal Lancastrian Pottery

Gallery open during exhibitions: Mon – Fri 11am-4pm & late Thur 6-8.30pm **ADMISSION FREE**
PETER SCOTT GALLERY, LANCASTER UNIVERSITY, Lancaster, LA1 4YW
Tel: 01524 593057 www.peterscottgallery.com



Platform Gallery, Station Road, Clitheroe, Lancashire, BB7 2JT.

Tel: 01200 443071

Fax: 01200 414556

e-mail: platform.gallery@ribblevalley.gov.uk

Crafts at Christmas at the Platform Gallery, Clitheroe

The Platform Gallery is one of the main galleries in the North West actively supporting and promoting contemporary ceramics. This year's Crafts at Christmas exhibition will feature work by over 30 potters, many from the north of England and several of the Northern Potters themselves. The exhibition runs from 5th November to the 8th January, with special preview evenings on 4th and 5th November (call the gallery for more details).

New to the gallery is work by recent graduate Andrew D Hill and NPA member. Based in Holmfirth, Andrew is building a reputation for himself with his impossibly fine porcelain vessels and lamps.

More familiar names on show will include Northern Potters Gwen Bainbridge, Jenny Eaton, Lesley Anne Greene, Hanne Manhheimer, Julie Miles and Jan Scott. From large one off pieces to domestic ware, the exhibition will ensure that visitors have the pick of a fantastic range of work, with prices from under £10. All work is available to be taken away immediately!

Also include in the exhibition will be a selection of craftwork in other media. Sumptuous scarves, ties and wraps, wonderful wooden boxes, mirrors, lights, fabulous jewellery and glittering glassware to suit all tastes and budgets.

For more details call Grace Whowell, Gallery Co-ordinator on 01200 44 3071.

Open Monday – Saturday 10am – 4.30pm.

Please call 01200 44 30 71 for Sunday opening hours.



Ceramic Piece by Andrew Hill

N.P.A. Moving Forward

As I suggested on our last Newsletter, both I and your committee felt that it was time for the association to re-assess where it is going, and make plans for the future. This has been coming for some time, and the lack of support for the Rufford event has made it clear to me that we need to take stock of what we offer to you the members. I have been involved with the NPA since the 1970's and actively with the committee since 1985, and I have seen a steady evolution in our activities since that time. We now are far more professional in our organization, financially stable, have a membership of around 300, and with an enthusiastic and hard working committee we have much to be proud of as we look to the future.

As we look ahead there are a number of factors which impinge on our thinking.

Firstly, you the members. It is clear, bless you, that you are a bit of a mixed bunch! We have professional potters, hobby potters, part-time potters, collectors, teachers and lecturers, enthusiasts, students, and people who don't make pots at all. As you can imagine this makes problems for us when we try to plan events for such a diverse group, and additionally spread over a huge geographical area.

Secondly, the national climate in ceramics has changed over the last 10 years. There has been the closure of many college departments up and down the country, fewer students coming into ceramics, and a proliferation of Potters Markets, selling venues and Art and Craft Events. There is no doubt from my experience that there is still an active buying audience for our work, but as always this is affected by changes in the general economic climate.

We have decided to focus our attention on five main areas over the next few years.

- 1 One Day Events. For those of you who wish to extend your experience of working with clay, and to learn from other potters this is an obvious direction. The first of these will be held this December 4th at Harrogate. We are also exploring Firing events, and Evening Lectures to cater for those of you for whom time and family pressures make attendance difficult.
2. Exhibitions. We are planning to hold at least two major selling exhibitions a year in different parts of the Region. We have a show coming up at Burnley this November, and another at Cliffe Castle, Keighley next year. These have to be selected shows because the venues demand it. Within the Regional groups there are also smaller unselected events planned, and we are exploring the possibility of a Potters Market in the York area. We have also planned a major NPA show at the OXO Tower in London which is going ahead next October.
3. Regional Groups. Two of these have now been established in Cumbria and York to enable the development of local activities by enthusiastic members under the umbrella of the NPA. It is early days yet, but this seems to be a promising development, and helps to minimize the problems of travel in the region. In the south we also have the Rufford wood-firing group which is working well. This it is hoped will be extended to other areas.
4. Education. This has always been part of the NPA brief. Developments in the National Curriculum have affected work in schools over recent years, but this is now changing, and although funds are tight we welcome proposals from members who wish to develop work with children. If we can support this we will. Contact the Education Officer for details.
5. Newsletter. This is our central line of communication with the membership, and ours compares favourably with all the other Regional Groups. Judith and Ian have moved it forward wonderfully over the last years and it continues to develop.

We hope that this range of proposals meets with your support, if you have any further suggestions please get in touch, but in the meantime please make time to support us and the Association. Remember you get out what you put in!

Peter Clough. (Chair)

NOTICE FOR REGIONAL POTTERY GROUPS 23RD AUGUST 2004

The Craft Pottery Charitable Trust

The closing date for grants from the Trust for 2005 is 15th December 2004. The Trust will announce its decisions in March 2005.

Guidelines for making an application are available from.

Liz Gale

Trustee Secretary to the Trust, Taplands Farm Cottage, Webbs Green, Soberton, Southampton SO32 3PY

Please send a stamped addressed envelope. Information should *not* be requested by e-mail please.

Craft Pottery Charitable Trust—Michael Casson Memorial Award

Award for the development of functional ware.

The Trustees are to make up to two awards of between £2,000 and £4,000. This special one-off award is based on funds donated by the public in memory of Michael Casson

Applications to be submitted by 15th December 2004. Further information and guidelines for applications can be obtained from:

Liz Gale, Trustee and Secretary, Craft Pottery Charitable Trust, Taplands Farm Cottage, Webbs Green, Soberton, Southampton SO32 3PY

Please send a large A4 stamped addressed envelope.

Craft Café—Contemporary Applied Arts Fair

Sunday 12th December 2004 10am – 5pm entrance £2.00

The Northern, The Northern Lawn Tennis Club, Palatine Road, West Didsbury.,
Manchester M20 3YA



Craft Café aims to break away from the traditional village craft fair. It is a Contemporary Applied Arts Fair, a showcase for 'the best of the North West'.

The artists have been selected personally from a variety of sources... Degree shows, open studio events, national craft trade fairs etc. The selection has been made in accordance with the quality and originality of their work and attempts to provide a variety of craft mediums. E.g. cards, ceramics, glass, jewellery, mosaics, paintings, textiles.

Some of the artists have established a highly respectable place for themselves in craft circles, exhibiting regularly – a string of prizes attached to their names, others are newcomers who merit this opportunity of exposure.

Amongst the ceramicists **Catrin Mostyn-Jones**, Craft Potters Association, work in the public collection of Manchester City Art Gallery, lecturer/demonstrator. **Sue Crossfield** Teachers qualification and lecturer in Ceramics, now fulltime ceramic artist. Sarah McDade, Jan Fox, Clare Hartley, Anne Fung, and more.

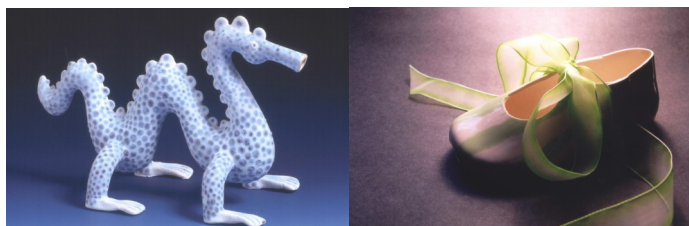
Essentially Craft Café, despite it's proximity to Christmas, is not just about Christmas shopping, it is an opportunity to browse, to meet the artist in person and make a connection which might lead to a future commission. E.g. Clare Hartley makes the most exquisite porcelain shoes, an ideal new birth or christening gift.

There should be something for all the family; craft fair, café, Sunday newspapers, a kids creative corner, and live musicians from the Royal Northern College of Music performing recitals at regular intervals. 24 exhibitors, an attractive venue, the Northern Lawn Tennis Club in Didsbury, South Manchester which draws upon a cosmopolitan and design conscious audience.

"These are talented artists/designers, skilled creativity at it's most sophisticated." Quotes Denise Cornall (organiser) "I have great faith in the artists, huge pleasure in creating this opportunity for them and an ambition for this to become a twice a year event."

For further details contact:

Denise Cornall email denisecornall@tiscali.co.uk Tel: 07867 800706



Potfest

Geoff Cox says:-

Back in 1993 the original aim of Potfest was to make Cumbria the ceramics centre of the UK. Eleven years later there are now two Potfests on adjacent weekends achieving, between them, sales in the region of £300,000.

In 2005 an interactive /educational programme will link the two, making Potfest Penrith a ten day ceramics festival.

In June Joe Finch came up to help build a three chambered, soda glaze, wood and gas kiln. In July Shozo Michikawa, Rizu Takahashi, Geoff Cox, Ray Pearson and Ken Taylor built an Anagama and in August Steve and Kate Mills of Bath Potters came to make a small salt kiln. All were built on the Uni of Central Lancs, Cumbria Campus near Penrith. There is now the foundation of a kiln park in Cumbria to be added to each year. The campus has vacant student accommodation, lecture theatres and rooms to run workshops around the time of Potfest.

So taking stock of what we have in Cumbria?

1. Potfest in the Park - a highly selected show, now recognised as one of the premier ceramics events in Europe. The work is of outstanding quality with potters selected from all over Europe and beyond.
2. Potfest in the Pens - an unselected show allowing access to an audience of around 5000 to "any potters trying to make a living from the sale of their work". The idea was to create a level playing field where everyone had the same opportunity with places allocated on a first come first served basis. However peer pressure ensures the standard of work and its presentation is still high and improving every year.
3. A developing kiln park on a site with a strong residential and educational infrastructure.
4. A mailing list collected at Potfest of over 600 people who would like to be informed of future workshops / kiln firings etc.

So what's next?

Geoff and Chris Cox will still run the two Potfests. Ceramics North will be a small group of potters to take charge of the developing kiln park and the bridge between the two Cumbrian Potfests. This is still in its development stage and would welcome contact with other similar organisations. After eleven years of building infrastructure it just might be that Cumbria is becoming the ceramics centre of the UK if only for a couple of weeks a year.

For application forms for Potfest send an s.a.e. to Stoddahgate Barn, Penruddock, Penrith, Cumbria CA11 0RY. All forms go out in mid November.

Chris & Geoff Cox

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

Potfest in the Pens an NPA Member View

I read Ian's article on ceramic Fairs with interest as I have just attended Potfest in the Pens, Penrith.

This first Potfest experience brought mixed blessings. The build up to the event was as frantic as I imagine all selling ones to be. There was real anticipation of the event to come as everyone unloaded and organised their stalls. It was insightful to see others work in all its diversity and to be with fellow makers made for a fantastic atmosphere.

I was in the newcomer's pen and was fortunate to meet and become friends with my Pen Partner Pat, a producer of wonderful work, three pieces of which I am delighted to own.

I had heard much about Potfest and was expecting wall to wall people with genuine excitement and buying potential to attend. However this turned out to be far from the case. Although I did make sales and would have covered all my costs if I had not succumbed to temptation where buying ceramics was concerned, it was a long hard three days of waiting for sales.

The general consensus from fellow makers seemed to be that Potfest in the Park, held the week before, has overshadowed this event. I would be interested to know exactly what the numbers were in comparison to previous years.

Perhaps the venue itself also has something to do with lack of attendance. On three gloriously sunny days the pens were stifling and smelly. Some extra 'entertainment' was provided for visitors with a kiln being built and the opportunity for children to hand build or throw. However when you compared this with the images on display of Potfest in the Park you saw how truly limited this was.

Many makers I spoke to, who had attended over a number of years, felt very let down and disappointed by the experience and had no plans to return next year.

The social side meeting a whole variety of people with a wealth of experiences, they were very willing to share, was what really made this a special event for me. It has helped me evaluate my work and the direction in which I wish to take it.

Leanora Brophy.

Summer Reflections of a Potter's Moll

The three ceramic events I attended in Summer 2004 were ClayArt at Denbigh, Earth and Fire at Rufford and the Scottish Potters Exhibition in the Botanical Gardens in Edinburgh.

Each had a distinctive flavour and as I contemplated them afterwards, I realised that although all three have ceramics at their centre, there is so much more going on which is almost equally important.

At Denbigh the venue is small and intimate with marquees to house the stalls. The organisation is superb and nothing is too much trouble for the helpers—special mention to the Frith 'boys' and the Preston 'gang'.

Some were



people

Billy Adams Demonstrating at Denbigh

disappointed with their sales over the weekend, but I think it is important to persevere because potters need new markets in new areas of the country, and it takes time to build up a following.

Each year there has been a female member of the clergy pleading poverty as if we should give her a pot, but even this is useful as I am told she gives ClayArt a plug from the pulpit on Sunday morning!

Meeting up with old friends is a great pleasure—both potter and laymen. It's as if the potters are stretching after a winter's hibernation.

Lovely jazz music, excellent food and enthusiastic hands-on opportunities mean there is something for everyone at Denbigh. For me one of the highlights was purchasing a beautiful big bowl by Joe Finch.

However, it remained packed away in a box of Jim's big bowls until we began to re-jig things and pack up a month later to go to Rufford at the end of June. During our summer courses in the studio this year it was used and admired every day for huge salads.

Saturday at Rufford was rain, rain, wind, rain. The water

would collect on the tarpaulin above the stall, the wind would gust under it, and then whoosh!, down the stall holders necks. Strangely the rain did not deter people and sales were better that day than on the sunnier Sunday.

There's such a variety at Rufford; the Abbey, the parkland, the lake, the galleries and the shops, to say nothing of the wonderful variety of work on show. We were situated between Phil Rogers and a French Potter selling exquisite lustre ware. Even in those three stalls, what a contrast!

For us, Rufford is a real people-place, old students of Jim's from Bretton Hall College, old students from past studio courses, customers from our Gallery and soon-to-be-students for future courses who introduce themselves shyly to say how they are looking forward to the course. Nick who attended the Glaze and Surface decoration course at Easter brought a coach load with him from Whitby! And last but not least a friend who we hadn't seen for thirty years took off his anorak hood in the pouring rain to announce: "I'm Alan Leech!

The Saturday evening meal at Rufford is always a good bash with Richards Godfrey and Dewar leading the sing-song. Did someone say they saw Jim and me weaving our way back to the caravan!

The situation at Edinburgh was slightly different. In February Jim had been invited to be a selector, along with Ruthanne Tudball, for a Scottish Potters Association show to be held in August to co-incide with the Edinburgh Festival. He thought it would be interesting to return to see the show and to that end booked B&B with one of the potters, who gave us special "potters' rates".

We stayed in a superb Georgian apartment near the Royal Circus, and were whisked away to the "Botanics", as the gardens are known, for the opening reception. In the exhibition room and the magnificent gardens, the show was stunningly presented and most interesting. Each potter had taken inspiration from the Botanical



Jim's stand Rufford

Gardens.

Janet Adam had replicated a dozen different barks from

trees in the arboretum, Anne Lightwood's piece—a metal and ceramic hanging screen was entitled 'Homage to Paxton', the great Victorian glass house designer.

Both Jim and I felt we would have liked to see more pots by each potter, or more potters represented, but it was still an enchanting show. Susan Nuttgens had huge 'conkers' which could be sat upon on the grass outside, and I enjoyed Alan Gaff's meticulously executed acorns of various sizes.

As we were leaving Jan Adam thanked Jim for coming, saying it was "such a morale booster for the potters". And that added yet another strand to my assertion that tho' pots are central to these events, they are also about many, many other serendipitous happenings.



Micki Schloessing at Ruford

The Contemporary Craft Fair-June 2004 (June 3-5 2005)

Mill Marsh Park, Bovey Tracey, Devon

With over 5,000 passing through the gates at The Contemporary Craft Fair in June, organiser Sarah James was thrilled with the response.

"The quality of the show really bowled people over. Many people commented that it was better or at least as good as the Country Living Show and Chelsea Craft fairs in London"

With over 160 designer makers of ceramics, glass, jewellery, textiles, furniture and much more selling their work in the tented village constructed in Mill Marsh Park in Bovey Tracey—the atmosphere was brilliant. Approximately 80% of the people taking part were some of the finest makers from the South West with an equally strong group of people coming from outside the region. Leading jeweller and silversmith Brett Payne from Sheffield did exceptionally well. He commented that

"It was a very enjoyable event to be part of—both relaxed and professionally run. I sold far more pieces than I expected to and I was very impressed by the interest and knowledge displayed by the visitors".

Charles Parsons, owner of Polka dot Gallery and Polka Dot Precious, Exeter was also equally impressed

"As gallery owners we travel all over the UK sourcing the best of the established and promising new makers. We were delighted to find both at the Contemporary Craft Fair. There was consistent quality in design that usurped The British Craft Trade Fair at Harrogate and I look forward to next year."

Leading members of The Devon Guild of Craftsmen demonstrated blacksmithing (James Kendrew), stone carving (Ben Jones), raku firing (Bruce Chivers), basket making (Hilary Burns & Dail Behennah), furniture making (Guy Martin) and pot throwing (Nic Collins & Clive Bowen).

Some makers went home particularly happy as they had won the major new awards that had been created especially for the show.

Sarah Pank a basket maker from Buckfastleigh and Devon Guild Member was named South West Maker of the Year and was awarded £2000 by Rok Property Solutions in Exeter. Fabrizzia Bazzo, another Devon Guild member was awarded £500 from The House of Marbles for her stunning stained glass. Newcomer Sarah Bayley from Falmouth received £500 from Rocombe Farm Organic Icecream for her innovative fashion accessories made from recycled industrial waste from the South West. And finally Virginia Graham of Cardiff received £1000 from British Ceramic Tile Ltd of Heathfield for Best Stand.

With thoughts already turning to next years show, Sarah James is looking forward to the challenge.

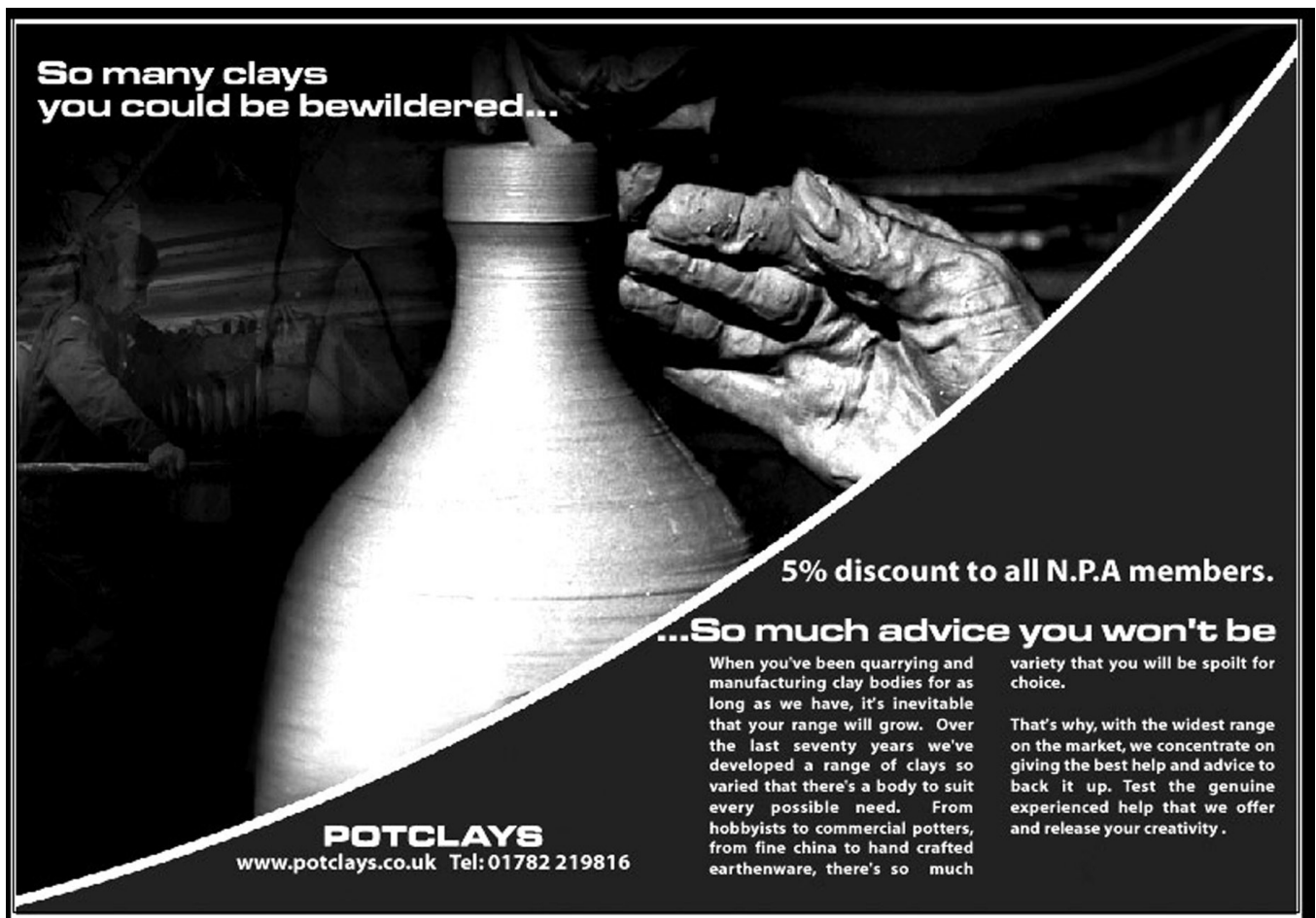
"We've had an exceptional first year—we can really build upon this success and show the whole of the South West and beyond that Crafts at Bovey Tracey is an important show for the region—and not to be missed"

The dates for next year are June 3-5, 2005. For application forms please contact Sarah James on 01626 830612 or e-mail mail@craftsatboveytracey.co.uk. Deadline for applications is November 30th, 2004.

Welcome To New Members

Name	Address	Tel. No.	E-mail
Diana Brown	Craighurst, Low Stott Park, Newby Bridge, Ulverston, Cumbria, LA12 8AX	015395 31406	pjbrown97@AOL.com
Margaret Fairclough	15A, Royles Head Lane, Longwood, Huddersfield, W Yorks, HD3 4TU	01484 654431	
Mo Fox	5 Gladstone Grove, Heaton Moor, Stockport, Cheshire, SK4 4BX	0161 432 4878	
Mary Gavagan	4 Eden Park, Lancaster, Lancs, LA1 4SJ	01524 68104	m.p.gavagan@lancaster.ac.ok
John Hawkins	10 Mount Pleasant, Glass Houghton, Castleford, W Yorks, WF10 4DR	01977 550584	
Judy Johnston	Garth Cottage, Nunburnholme, Pocklington, E Yorks, YO42 1QU	01759 303423	
Sheila Mason	49 Natland Road, Kendal, Cumbria, LA9 7LR		
Dave and Jenny Prosser	Beck House, Armthwaite, Carlisle, Cumbria, CA1 3SX	016974 72459	
Patricia Robinson	8 Windham St., Smallbridge, Rochdale, Lancs., OL16 2PY	01706 631611	kalusaja@glowinternet.net

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



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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.

The Platform Gallery in Clitheroe have requested that Ken Taylor contact them re his pots (Tel: 01200 443071). Have you changed your address or telephone number—if so contact Maureen Smith?

In the Next Issue:

- News of Future Events
- Images from Potfest
- News from the Regions.
- The Bickley Ceramics Project

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Contact the membership secretary:
Maureen Smith for further details
18 Riley Close, Bracebridge Heath, Lincoln, LN4 2QS
01522 859 105
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