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Issue August - September 2001

Chat from the Chair

As I mentioned in the last newsletter we have prepared a questionnaire to help us serve the organisation better, and to give us a more informed idea about you, the members. Please spend little time filling it in and return it to me ASAP and your number will be entered in our mystery prize draw. (like the Readers Digest or what!!!!)

Planning is now moving ahead for the next festival at Bretton, July 12,13,14 2002 with Takeshi Yasuda, Dorothy Feiblemann, Geoffrey Fuller and Morgan Hall confirmed so far. More information will follow as the line-up firms up. We require photos from members for the NPA website, so if you have a good recent image please send it to either Francis Begany or Sue Hudson.

On the exhibitions front I am pleased to say that we achieved total sales of £3,500 at North Lights in Huddersfield, it was an excellent show and congratulations to everyone involved for their hard work.

The next event will be in Manchester and will coincide with the AGM. Please attend and voice your views. Judith and myself are standing for re-election as our three years are up, where does the time go? In my case I will be standing down after the next festival, and we need members to step forward and join the committee. If you have a little time spare, please, please join your committee. If you want to know what is involved give me a ring. I'm sure you will find it enjoyable. Finally have a good summer and I'll see you in Manchester.

Pete Clough

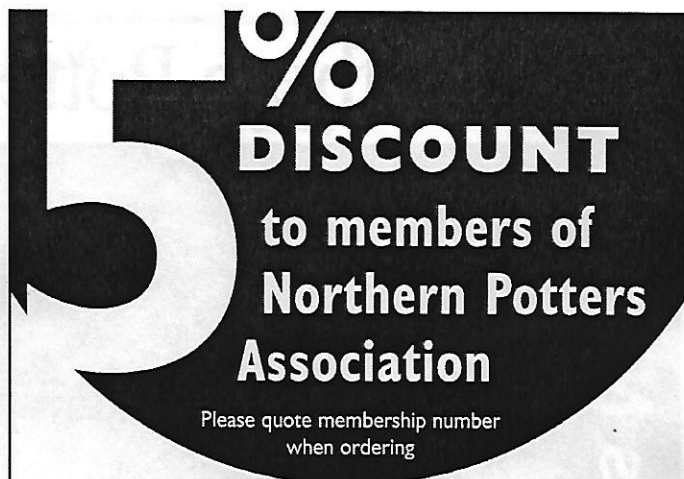
Editors Note

Thank you to everyone who contributed to this issue. Only 12 pages this issue, your slipping, you usually keep me on my toes trying to fit it all in, so still 'KEEP IT COMING' I'll fit it in somehow no matter how much comes in.

The One Day Master Class will be with us in October which is suitable for beginners right through to professionals and has been organised for you the members so please support it. The last one in Harrogate had to be cancelled because not enough people were attending. Su Hudson has put a lot of work into organising this event, the last one at Manchester was fantastic (ask anyone who went). There will be a large screen video so everyone gets a close up view of all the activities, both demonstrators will be giving a short slide show at the beginning and Sabina Teuteburg will be giving a slide lecture after lunch. Both demonstrators will be working in tandem throughout the day but with the large screen video you are guaranteed to miss nothing. (All three are featured in the book Colour in Clay by Jane Waller). And of course there is the AGM at lunchtime which you should be attending as this is YOUR opportunity to have a say in how YOUR organisation is run.

Regards

Judith



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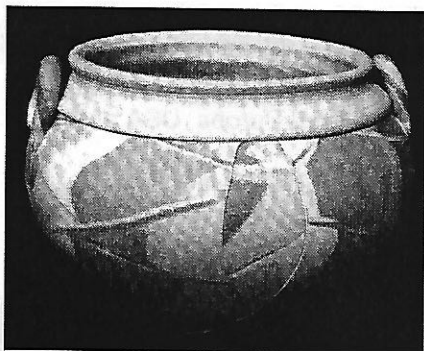
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(have all my own equipment and Kiln etc)

**Deadline for the next issue is
September 24th 2001**



Jo Connell

ONE DAY MASTERCLASS

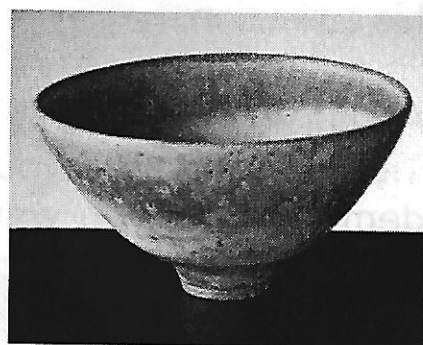
Plus A.G.M.

Saturday October 20th 2001

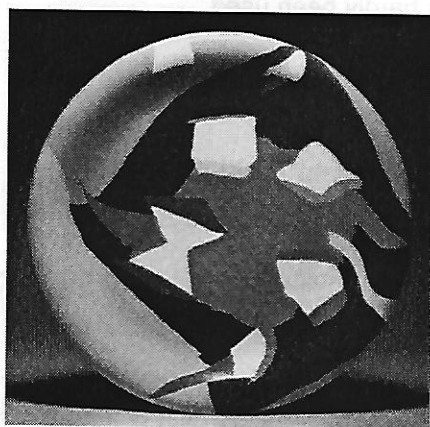
10 am to 4 pm

At Manchester Metropolitan University

The day will celebrate and promote the use of
coloured clays.



Andrew Davidson



Sabina Teuteburg

Jo Connell will be demonstrating her appliquéd, inlaid and moulded stoneware and Andrew Davidson will be throwing his beautiful spirally mixed clay bowls and bottle forms. Our slide lecturer has now been confirmed as Sabina Teuteburg who uses a variety of inlay methods and jigger and jollyng.

Tickets:

Members £12

Non Members £15

Students and unwaged £10 (proof required)

Further Information and tickets are available from

Su Hudson.

12 High Barn Road Middleton Manchester M24 1DT Tel/Fax: 0161 653 8232 Email: suhudson@planetmail.com

Please send a Cheque/Postal Order along with a S.A.E. for return of tickets and map

It will be a day not to be missed so book early to guarantee a seat

A Memorial Tribute to Bill Ismay.

A tribute to Bill has been arranged for Saturday 8th Sept at the Yorkshire Museum, York.

There will be a series of lectures, and the opening of an exhibition of a selection of important works from his collection.

Admission will be by ticket only. Tickets are free but in great demand so if you want to go act quickly to avoid disappointment.

Tickets obtained by contacting:

Dexterity	Second hand books and magazines bought and sold. Phone for wide ranging ceramic book list.	Dexterity
	Magazines available include: Ceramic Review Ceramic Art & Perception Ceramic Technical Ceramics Monthly Crafts Craft Art International Art Review Artists Newsletter Ceramics in Society	
Free post and packing. Kelsick Rd Ambleside Cumbria LA22 0B2 Tel:01539434045		
10% Discount for NPA Members collecting from gallery or Potfest		

URGENT REQUEST

Once again there is a request from Su Hudson for ALL members to send images of their work to her. The NPA gets requests from galleries all the time for pictures from which to choose artists for future events or to advertise forthcoming exhibitions. Most of the images on file are several years old and as galleries require up to the minute images we are left to ring around and badger people for new photographs. This is time consuming and expensive and would of course not be needed if every member would just take half an hour to sort out suitable images of their work and send them to Su. How can you not want free publicity?! Remember these images can be used on the NPA website for further publicity. If you intend to exhibit at future NPA venues PLEASE send your images to Su now so that she can build up a fresh NPA portfolio.

WHAT'S ON

Until 2nd Sept at Rufford Craft Centre—International Ceramics including work from Europe, USA and Australia
For details Phone 01623 822 944

Until 2nd Sept **Family Connection** elegant thrown pieces in soft greys and blues by Alan Ball together with hand built forms enhanced with colourful imagery by his daughter Laura Hancock
Also from 8th Sept to 25th Oct **Decorative Forms** spontaneously thrown and altered forms with richly coloured and textured surface decoration by John Calver both at Stokoe House Ceramic Gallery, Market Place, Alston, Cumbria 10am to 5pm daily

Members Items for Sale

Potters Mate Athena wheel for sale. Would like to get £500 for it as it has hardly been used.

Also

3 boxes of small cone 9 @ £4.50 each

1 box of small cone 10 @ £4.50

Contact: Isa Denyer 01937 835 632

OPPORTUNITIES

The Shepparton Art Gallery organises a bi-annual international ceramics award called The Sydney Myer Fund International Ceramics Award. There is no charge to enter and the first prize is AUD\$15,000 with a further AUD\$9,000 in merit awards. The award is acquisitive and a shipping subsidy will be available for successful entrants. Entry is by 3 slides of one piece of work (entry piece) accompanied by an entry form and the winners will be selected from the actual pieces by an international Judge. Entry forms or more information from Shepparton Art Gallery, Locked Bag 1000, Shepparton, Australia 3630 Phone: +61 3 5832 9861 Fax: +61 3 5831 8480 Email: artgal@shepparton.vic.gov.au tries close on 1st September 2001

Northern Potters Association

announces advance notice of its

Bi-Annual Festival

12th/13th/14th July 2002

at

Bretton Hall

(dates and venue confirmed)

**Takeshi Yasuda, Dorothy Feiblemann, Geoffrey Fuller and
Morgan Hall confirmed so far**

**There will be no parallel
programming i.e. you get to
see everything.**

**Watch this space for news of demonstrators, lecturers,
prices and accommodation.**

**There will also be a silent auction to which everyone is
invited to donate a bowl - proceeds from the auction will
go towards the education fund.**

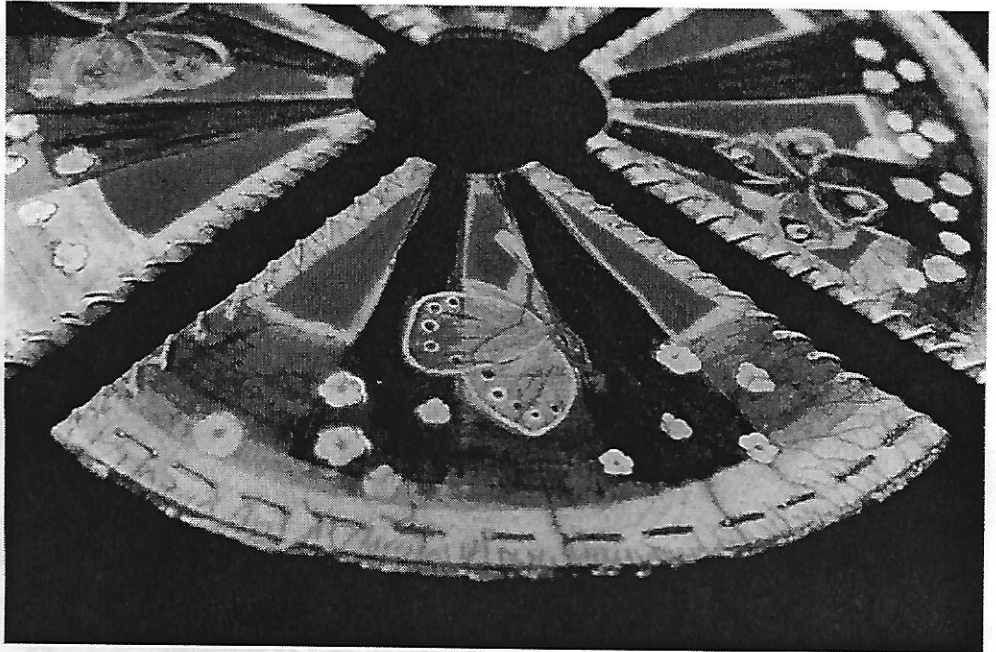
Sally Shrimpton

Ceramic Artist

I am at last back in the workshop working again.

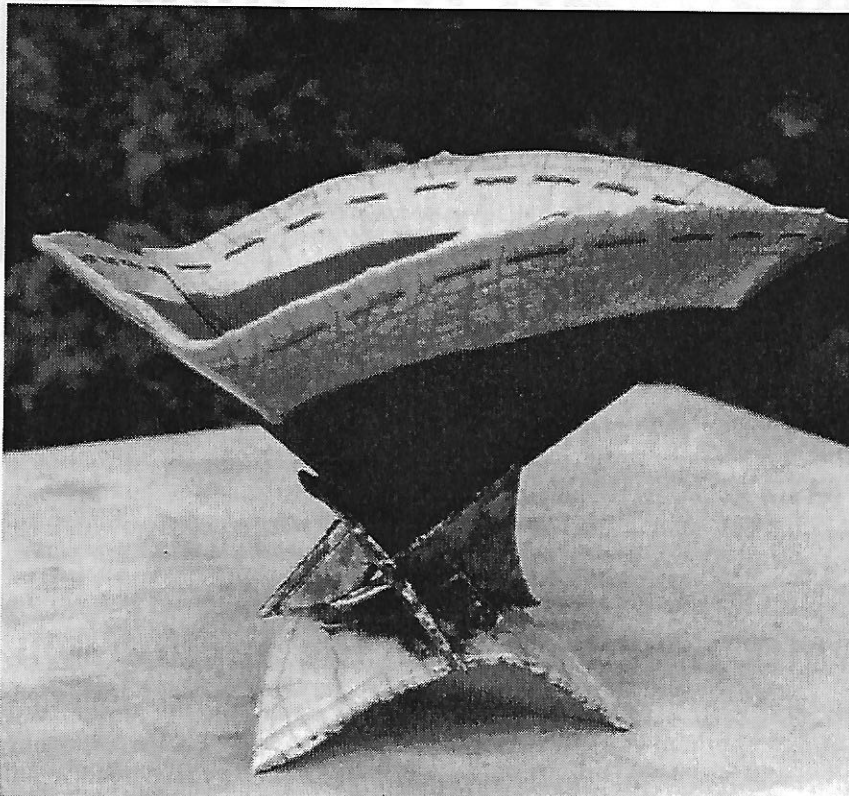
It seems a long time since the months before going off to China for our year's film making and it is extremely hard to get back into a rhythm in the pottery. On our return from our travels we were able to buy the 'house next door', our own house still being let. 'The house next door' was in need of a lot of love and care. The water was pouring in through the bay windows

for instance!! So we have spent the time needed to renovate it over the last year and what with that and the very cold winter we have had it was after Easter before I began in the pottery again. I wonder if the mice



have eaten all the insulation in the roof space, as it was impossible to get the workshop up to a reasonable temperature in those cold spells of January, February and March. I decided to start off by making the

tiles for my new kitchen's work surface and, in order to reassure myself that my skills were still all there, I made myself some new storage jars and plates - all mine having been hi-jacked by offspring in my absence!



The Chinese experience was a once in a lifetime opportunity and one I am very happy to have been able to take up. I went with my film-making husband to spend a gruelling year travelling China, up, down from North to South and from East to West mostly staying two or three nights at a time in so many different places. We were given very privileged access to much of China never seen by Westerners and indeed some of you may have



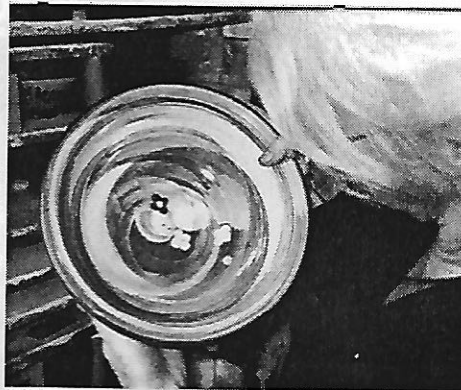
and the countryside, my garden, cooking the produce each board of mugs you look grown in it and of course down and see very slight eating. I am also very keen changes. The whole thing not to lose old skills and so I about ceramics is that it is a looked at the early English journey and one which never slipware for inspiration. Thus ends. There is always it was that slipware was the something new to learn and area I chose to work in. one lifetime is not enough.

read my article sent home after our period spent in Jingdezhen, porcelain capital of China. However the time taken out of my workshop both in preparation before and recovery time afterwards plus the renovations mentioned above mean that it is around three years since I was working full time in the workshop. So it's like starting again!! And I'm loving it.

It is more than twenty years since I began working at home in the workshop I set up behind the house whilst still at Harrogate College. I was at college studying with both Linda Caswell and Jackie Knight (two recent contributors to this column) under Tim Proud and Dennis Farrell now respectively Heads of ceramics at Dundee and Wolverhampton. I had been hooked by clay and all its possibilities so decided to take the opportunity to study ceramics in some depth when both my children had started at school. I felt strongly that our children should not be 'latch key' kids - my husband spending long periods of time away filming documentaries - so the obvious answer was to set up a workshop at home.

My fundamental connections have always been with landscape, the environment

It is interesting how one's ideas change and develop especially in those formative years. College takes you from one specialism to another and then you settle, going down a route, learning



more and more about one or two areas of work, building on the foundations laid in those formative times. I have always been a jack-of-all-trades, good at most things, but always wanting to be master of something. Is this the driving force I ask myself?

Anyway I decided to build a wood fired kiln and fire my earthenware pieces under the full brunt of the flame. I'm still doing this now and am still making decisions about best use of this process. I fired the kiln the other day and brought out beautiful terracotta tiles for my kitchen - I shall have to use those flame patterns more in future. Most of the work is thrown and slip decorated. Throwing is a skill

From time to time I explore ideas both decorative and sculptural by using slabs and Raku firing. Painting in slips and oxides directly onto large slabs of clay from nature and landscape gives me 'play time'. These decorated slabs are cut up and used in various ways via triangles, conic sections, quadrants and squares and exploring problems of balance all of which probably a hark back to my original interest in mathematics. Once upon a time I took a degree in Maths and Economics!

And the future? I hope to open a workshop in France and live in the sunshine. Is this just a dream? Maybe - but you never know.



EXHIBITIONS

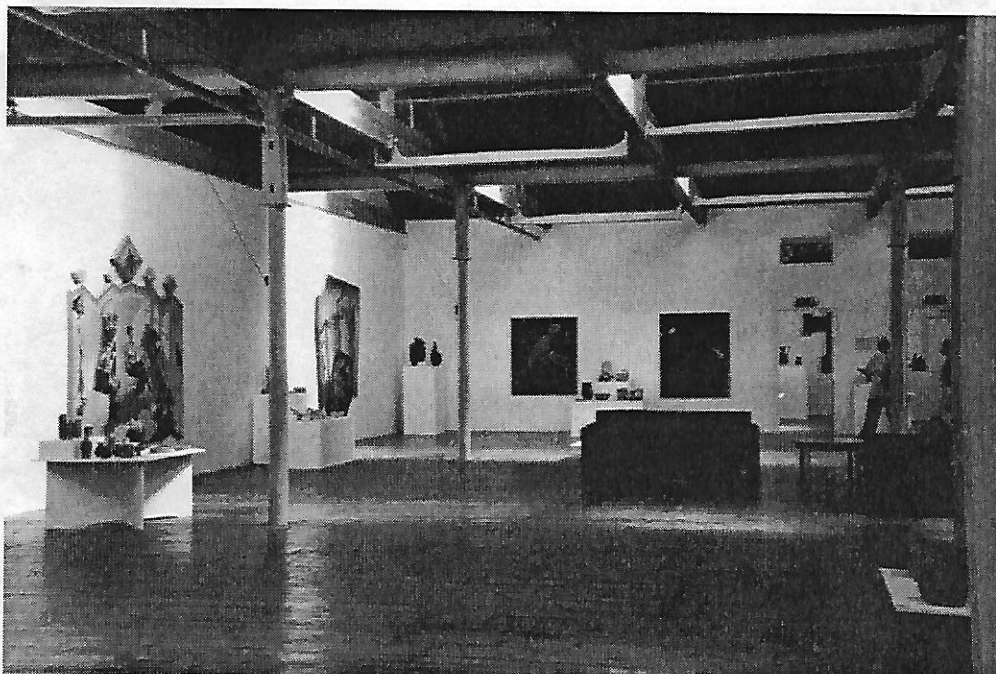
The next NPA exhibition will be our Christmas Selling Exhibition which will take place at Hartlepool Art Gallery between Friday 9th November into early January. It will be shared with Hartlepool Art Club, who have exhibited there for the past 53 years and who will show paintings.



North Light Exhibition

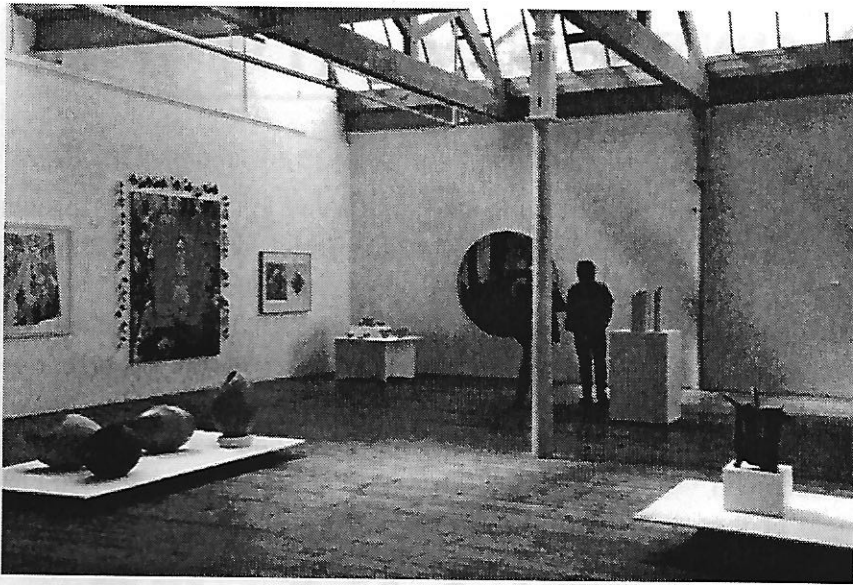
Therefore a limited amount of wall space will be available, there are some small covered boxes for small / fragile pieces and jewellery and plenty of plinths. Work will be replaced from stock as it is sold and we are looking for up to 15 pieces of work per member. Delivery of work will be from Saturday 27th October to Saturday 3rd November - Our One Day Event at Manchester is the weekend prior to this, so if you attending this event it will be possible to bring your work to this event and link up with others who are also delivering to Hartlepool, Alison and Julie will have room to take some work on a first come first served basis on the day. More precise details and submission forms to follow in the October newsletter.

HELP !!!

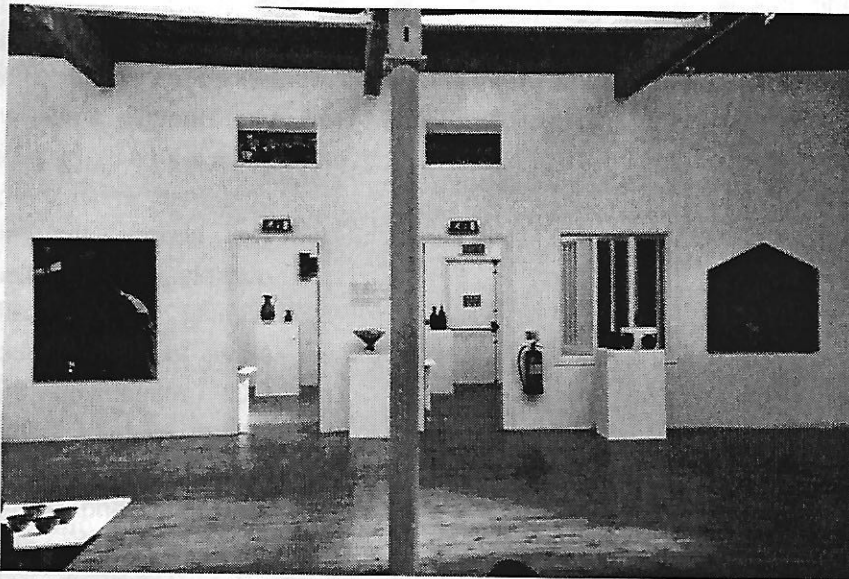


North Light Exhibition

Any members local to this exhibition who are willing to help would be greatly appreciated. Helpers will be required for unpacking and repacking of work on selection day - Sunday 4th November 10am - 3pm, or at the preview - Friday 9th November 6.30pm - 9pm. Anybody interested should contact: Julie Miles - Tel: 01254 699652 / Email: julie-miles@talk21.com Alison Boothroyd - Tel: 01377 257048



North Light Exhibition



North Light Exhibition



NORTHLIGHT UPDATE

The exhibition at Northlight was well received by most visitors and was a success for both the gallery and NPA. 103 pieces were sold with total sales of £3449 - 24 members sold work - Thanks to all who took part in this exhibition.



and the selection



ANN BATES

“Temporal Stones”

My interest in the Arts and Design led me over ten years ago to attend a pottery class at High Peak College, Buxton. From this followed a brief sortie into metal work and a realisation that I had a greater affinity with clay than with metal. In order to gain more knowledge and experience I applied for a GNVQ course in Art and Design at Chesterfield College and gained a distinction which encouraged me to embark on the Applied Arts course at the University of Derby in 1997. After much experimentation with various clays, kilns and firing techniques I graduated in June 2000 having attained a BA (Hons) First Class. The next objective was to set up my workshop and showroom and this is located in one of the Arkwright's Society buildings at Corn Mill Cottage, Water Lane, Cromford, Matlock, Derbyshire where visitors are welcome by appointment.

(Telephone 01629 826837)

I am enchanted by such monuments as Stonehenge, Long Meg, the Nine Ladies and the Avebury Circle and my work is inspired by these ancient standing stones.

The spiral, the natural form of growth and symbol of everlasting life, is evident in much of my work as are references to man-made and seasonal changes to the landscape reflecting my concern with the effect on the landscape of Man opposing Nature rather than working in harmony with it. I have endeavoured to communicate my thoughts and feelings through form, colour and texture in both the creation and display of my installation of twelve “Temporal Stones” which will be featured in the exhibition “Beyond Function” at the new Millennium Galleries in Sheffield from 1 September to 4 November 2001.

Research for “Temporal Stones” began during the

summer of 1999 with a visit to the group of standing stones known as Long Meg and her daughters in Cumbria which were inspirational for their form, markings and texture, and to the Nine Ladies stone circle in Derbyshire. The caves at Castleton and Pooles Cavern in Derbyshire; slate quarries and rock formations in Wales; and sites of tin mines and exposed cliff faces in Cornwall also gave insight into colour, texture and layering. The Geological Survey and Woollaton Hall Natural History Museum in Nottinghamshire allowed me to view some of their archive specimens which further informed me with regard to colour and texture.

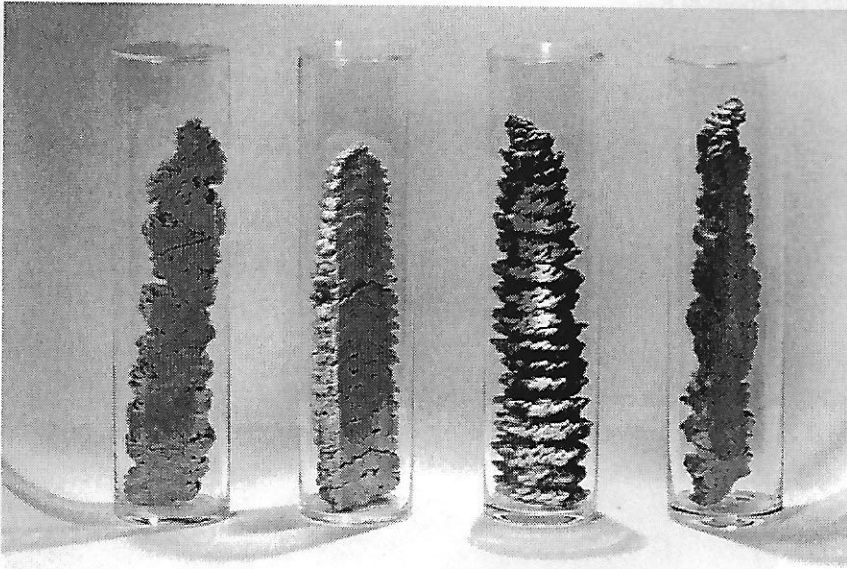
I created a series of upright forms, hand built in a spiral manner with irregular edges. All were successfully bisque fired even though small air

pockets were contained within them.

On slicing, the air pockets were revealed likening the resultant slices to brain tissue, thus reinforcing the human element in the work. Various oxides, carbonates and glazes provide differently coloured smooth and textured surfaces echoing those found in the landscape. Each ceramic sculpture is

contained within a glass cylinder which sits over a computer controlled spotlight contained within a 12' 0" long “S” shaped display plinth.

By the nature of their containment my “Temporal Stones” may appear judgmental, however, this is not my aim. Rather I am posing questions about the relationship between Man and Nature. Are the pieces in the cylinders being protected or are they perhaps being experimented upon? They have obviously been sliced by a machine of sorts, but for what purpose and to what end? Is Man's manipulation of the landscape adversely affecting the seasons to the ultimate detriment of our planet?



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