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Comments from the Chair

It will soon be Christmas, but I don't have to tell many of you who will have been burning the candle at both ends preparing for all those Christmas shows and open studio events. I hope that they were all successful and that a well earned festive rest will recharge the batteries for another year of making. For, thanks to the industry of our exhibitions officer, Jan Scot, we continue to have exciting venues to work towards including Rufford and The Biscuit Factory, with many other exciting events in the pipeline. Add to this a year of frenetic activity from the now well established regional groups and there will be no chance to rest until next Christmas!

Barbara Heywood has for many years guided our education commitment, and under her remit, has been instrumental in helping many a potter establish projects in schools. However Barbara now feels that other funded bodies have taken over that role and that a new remit is required for our education policy. Colette Hennigan who is taking on the education job for the NPA will be looking at a broader remit. This may include setting up our one-day events and demonstrations, and making these available to students.

As I write this I am also preparing for an OXO Tower de-briefing meeting tomorrow in Leeds. Hopefully this will lead to a decision on whether to continue to explore prestigious venues outside our usual catchment area, and if we do what improvements we need to make. We will keep you posted!

Finally a well deserved happy Christmas to all our members.

Brian Holland

Editors Comment

Thanks go to the many contributors to this edition of the newsletter. It is good to hear from you about your adventures in the word of clay.

As Brian mentions above, next year looks to have some interesting exhibitions to look forward to as well as some one day events in the pipeline.

We are always looking for venues to hold events—if you know of one near you that is not too expensive but is welcoming and accommodating then let us know. We would like to be able to spread our events around the NPA area.

My adventures have taken me to

- Isa Denyers Exhibition—a really good display of work, and yes we succumbed to some of Isa's lovely pots.
- York Pyramid Gallery—disappointed with the display of the ceramics not as varied as usual, maybe I had caught them in between exhibitions.
- Huddersfield Open Studios Weekend—had a wonderful weekend in Bates Mill (Artspace) talking about pots to the visitors and other artists. I ended up with a sore throat from all the talking.
- Yorkshire Sculpture Park Christmas Exhibition—several NPA members work was on display—had a good morning looking around.
- Jim's Christmas Show—a most enjoyable afternoon with nibbles and mulled wine.



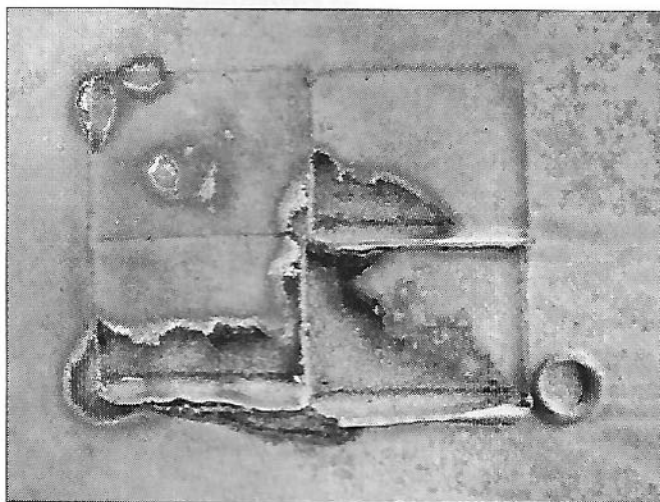
- OXO debrief—a very positive feedback re the running and experience of the exhibition. Thanks were expressed to all the exhibitors partners who helped and gave sterling support above and beyond the call of duty (as they say). Their invaluable help all contributed to a successful show.
- A look around Leeds Art Gallery Craft Shop—enjoyed the work of NPA members Jill Ford, Chris Jenkins and Julie Miles.

The NPA has several plinths stored at GHS Leeds. Anyone wishing to borrow any of the plinths for exhibitions needs to contact William or Brian to authorise and book them out and back in.

We welcome Catherine Boyne-Whitelegg who has been co-opted as membership secretary and would ask all members to refer any membership queries to her in future. I must say a big thank you to Maureen and Eric Smith for their organisation of the membership and for promptly and efficiently supplying new members lists and the printed labels for the newsletter.

We are thinking ahead for the 30 years celebration of the NPA—we are currently starting to consider the possibility of setting up a touring exhibition (any ideas for venues), a one day event for past and present members—perhaps we could get NPA members to demonstrate? An archive of the past 30 years. Have you any other ideas? —then let the committee know.

Ian Marsh



Detail from a Simon Shaw dish—OXO



Detail from a Dennis Kilgallon sculpture—OXO

Inside This Issue

Exhibitions	page 4
Thoughts about the OXO exhibitions	page 6
Adverts and exhibitions	page 8
Zelli Porcelain Award	page 10
New Books, Book Review, Welcome to New Members	page 11
NPA Regional News	page 12
Three Autumn Visits by a Potters Moll	page 14
Electronic Book	page 14
Opportunity	page 15
Sebastian Blackie in York	page 17
Event Calendar	page 18

Deadline For Next Issue

All material for the **February—March 06 issue** to be with Ian Marsh **by the 20th January**.

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

Exhibitions

Hi everyone,

Next year is looking very promising and as this is my last year as exhibitions officer I am hoping to make it count. Here are some dates for your 2006 diary.

3rd March to 21 April

'Freshly Fired Biscuit' an NPA selected selling exhibition at the Biscuit Factory in Newcastle Upon Tyne.

12 September to 29th October

NPA & NWP major joint exhibition at Rufford Craft Centre, Nottingham.

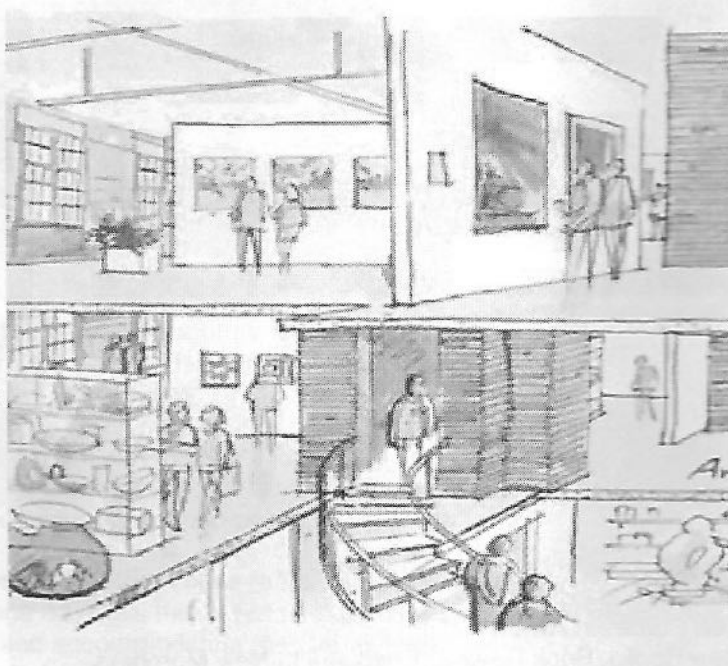
December 06 to Jan 07

NPA selected selling exhibition at Bolton Museum, Art Gallery & Aquarium.

The Biscuit Factory

The application forms are enclosed for the Biscuit Factory exhibition. This is an independent gallery and the commission is high but the consensus from members is that the potential benefits far outweigh this. The Biscuit Factory, although only 3 years old this month, is renowned for its selling ability, and some propitious members, *those of us whose work shows the best potential*, will have the opportunity to exhibit with them on a regular basis. They cover a magazine called 'Fresh' which will advertise our exhibition, please send me your images for publicity purposes asap.

The Biscuit Factory has 35,000 square feet with two floors of light and airy exhibition spaces and two floors of 30 artists' studios. They sell paintings, drawings, prints, sculpture, photography, ceramics and glass by over 100 artists from all over the world. Gallery Openings are every three months and have become very popular with around 1,000 people attending.



For more information you can log on to www.thebiscuitfactory.com

Northern Potters Association & North Wales Potters Association Joint Exhibition

We urgently need a title for the exhibition, please email any suggestions as soon as possible, up to now we have North by North West, Ceramics United and Degree (0) C. .

This opportunity is unprecedented, we have been fortunate to be offered this venue at this time and I encourage applications from all. It also adds to the presence of the N.P.A. in the run up to our 30 years celebrations in 2007. Ian Marsh had the idea for this joint exhibition 18 months ago and he introduced me to Jacqui Atkin at Clayart; we are very excited to be exhibiting with North Wales Potters, "Are you looking forward to an inspiring exchange of ideas?".

Our exhibition will be at 'the centre of excellence', Rufford Craft Centre, Nottingham in September next year, selection will take place in February. I will be promoting this event with Jacqui Atkin at Earth & Fire and maybe at Clayart. (tbc)

SELECTION WILL BE BY SLIDES IN FEBRUARY.

What You Need To Do - Please contact me to register your interest and for an application form in January next year.

By email: jan@jsceramica.co.uk

By tel: 0772 333 57

By post: 8 Craven Court, Horwich, Lancashire, BL6 6PB.

PROMOTIONS STANDS

In the Spring I will be collecting members details i.e.: postcards/business cards/brochures, so anyone who wishes to promote their work via this method should think about getting a little package together for galleries etc. If you do not know what to put in your package, call me. You can also promote your work, workshops, courses and events.

Last year saw the promotion of our 'Northern Fire' exhibition at the Oxo and we had a slide show of members' work. We hope to do something similar with Ian's digital disc so please send him your up to date info. Being our first attempt at promotion, Barbara and I supplied most of the stand equipment but we were not equipped for grass and much of the apparatus had to be tied to the marquee; therefore for our pending promotions & celebrations plus the obvious health and safety reasons we are investing in some sturdy fixtures.

THE N.P.A. at BOLTON MUSEUM, ART GALLERY AND AQUARIUM

December 06 to January 07. dates to be confirmed very soon. A selected selling exhibition.

We also need a title for this exhibition so everyone please, send me your emails. Jim Malone has exhibited at Bolton and more recently Halima Cassell's 'Carved Earth' exhibition toured there. Our space is quite surprisingly light, warm and inviting in what I originally perceived to be a conventional environment.

Are you looking forward to next year? Please support the efforts made by your committee & regional groups, apply for exhibitions, attend workshops, be pro-active, We are open to suggestions on how to celebrate our 30 years, Tel/email a committee member with your ideas.

Seasons Greetings, Jan.

Thoughts about the OXO Tower Exhibition

Well. It's all over and a listless week has followed all that packed action.

There'll be much of a specific nature to discuss when we meet to review the event, especially how to refine procedures if we plan to go again. But meanwhile, a few reflections.

I went down as Brian's map-reader and labourer; helped 'set up' as a non-executive factotum (Shakespeare was recorded by a contemporary as "Johannes factotum" on the same South Bank so I like the word: it's a bit up from 'dogsbody'). And did the same in reverse order at the end.

What I'd like to put on record is the debt we all owe to those who took specific responsibilities: Brian and Dennis loading and driving – long hours, long distances; the setting up committee – long, long hours and sensitive decisions; the Preview 'caterers' – an intensive burst that came out right on the night; the publicists beavering away for months; Babs' monumental labour of love (?) sorting out the stockroom, prizing order from the huge jaws of chaos;.....and others.

As a factotum I saw it all and realised how much selfless effort went in, often making good hundreds of small oversights the rest of us had left in our wakes. There seemed far more to cram into the vans afterwards than had come down – despite substantial sales. Not a Victorian cucumber sandwich could have been found space for in either van as finally packed/repacked for return.

Another telling memory is the second day of setting up. We all stumbled blearily in and resumed the unfinished business. Virtually everyone had the same story...."woke up at 2.30 and couldn't get back to sleep'....'didn't get to sleep till 4 last night'....I'm an old lag and no longer expect this sort of intensity but we all went through it.

But the upshot?

A show to be proud of.

And – I almost forgot. It was a chance to get to know 27 other sub-species of 'pot', and a fair number of those who made them, which has been a great pleasure.

John Rivers



Coming from Holland I was not much involved in the organising of what originally began as an exhibition of work by some members of the Northern Potters Association.

As minutes of the meeting and emails from the exhibitors started coming through and the purpose of the show began to shift to a selling venue I became concerned that maybe with this new objective it was not the event for me because of the remoteness of my situation. As a group exhibition it was "do-able" but as a group market place much more complicated.

It developed into a very ambitious project from a simple beginning. There were so many unforeseen aspects involved in selling of the work of 29 ceramists as a group in a temporary gallery situation.

The people involved in setting all this up did an amazing job. The exhibition itself worked beautifully, it was a perfect space and location to display such a varied collection of work. The sales aspect worked but was quite cumbersome, time spent on one sale from first contact with the customer down to replacing and cataloguing the purchased piece was far too long but I'm sure it could be refined.

I don't know yet how much money was taken over the 3 weeks but I hope that by making it into a selling venue it covered some of the financial burden of the event. Two separate journeys and hotel stays in London don't come cheap

I would like to thank everyone for the work that they did and I hope that it was a positive experience for the group as a whole

Question now is.....was it lucrative enough for anyone to do it again ?!

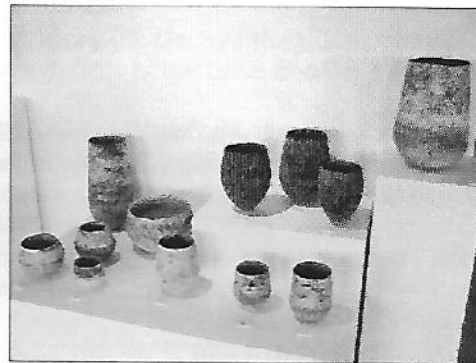
Regards

Marj Taylor



'The Oxo Experience' for me has been just that.

I was a very nervous member of the Setting Up Group, even more so when quite early on, the realisation of what was involved and expected, dawned, as did the start of many anxious moments and sleepless nights. It was therefore, a great relief to receive the very positive feed back from both exhibitors and the public in general. As a first time exhibition, I think Northern Fire was a great co-operative success and that everyone involved should feel very encouraged by their achievements. Hopefully, the 'Oxo Experience' - with a bit a tweaking and ironing out - will go on to become an even better annual event.



In essence then - my 'Oxo Experience' has been very encouraging, enjoyable, exhausting, a huge learning curve and to top that I have also met a great bunch of people. So I would like to thank everyone involved and Brian for his idea in the first place.

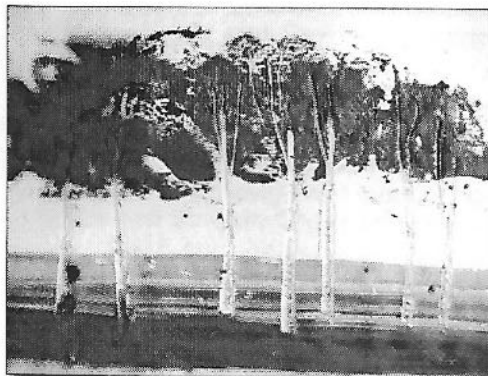
Steph Black

The Private View

What a party we had!

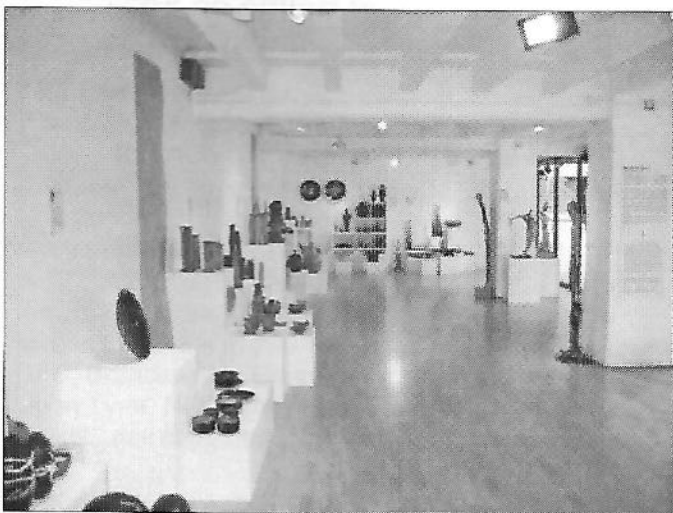
From the moment the first cork was popped until the last glass was extricated from tardy guests, the Private View Night at Oxo Tower Wharf was a huge success.

Guests flocked in from all corners of the British Isles and the Continent to see the debut Northern Potters exhibition in London. These included friends and relatives who had travelled especially to London, gallerists scouting for new work and all manner of people with the common interest of ceramics. Our Northern hospitality was well received with guests enjoying, often for the first time, dainty mouthfuls of fruitcake and Wensleydale cheese. Needless to say copious amounts of wine, and some soft drinks too, were consumed – well, all that talking made it thirsty work. Sales were brisk on the night, testing our system to the limit. Less tangibly, but just as importantly, many new contacts were formed which are already beginning to bear fruit in terms of offers of exhibitions and new commissions. The buzz in the atmosphere was palpable as exhibitors and guests alike, realised just what had been achieved.



The exhibition looked great, the lighting and space showed off the work to good advantage. In the aftermath as we now pore over what could have been done better, what we could improve on, I for one, would certainly like to return to London.

Jill Ford



Adverts and Exhibitions

Build & fire a Soda Kiln.

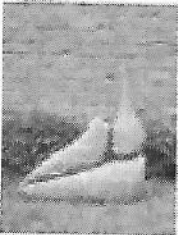
4 day Course in the Lake District in May 2006 over a long weekend. Bring your own pots and help to build and fire the kiln.

Details - b.park@virgin.net
www.greystokegillpottery.co.uk

PRESS RELEASE/ PRESS RELEASE/ PRESS RELEASE/ PRESS RELEASE

Ellen Henderson, 22, from Birtley, has recently completed her B.A in Ceramics, at Wolverhampton University. She was keen to return to the North East. Her work is unusual in that she uses bricks, which she carves to create ceramic sculptures, based upon natural forms.

For the last 8 weeks she is lucky enough to have been given a residency at Ibstock, Birtley, brickworks, where she has received tremendous help and support from all concerned there. During her time there she has made a new series of sculptures which are to be shown at the new Artifex Contemporary Arts, Mitchell Centre for Art & Crafts in Sutton Coldfield in the West Midlands



The XIXth International Biennale of Contemporary Ceramics of Vallauris

The XIXth International Biennale of Contemporary Ceramics of Vallauris will take place from 1st July to 20th November 2006. As part of this Biennale, a competition, reserved for members of the European Union, is being organised under the aegis of the Municipality of Vallauris Golfe-Juan by a Committee of the Biennale meeting at the town hall.

Any artist presenting completely new work may take part. For 2006, there are three sections:

- The Container
- Design
- Architectural/ Sculptural/ Conceptual Ceramics

Each participant may present one work per section or two works if he registers for only one section. The prizes will be the Grand Prize of the Town of Vallauris of an amount of € 10,000 and one prize per section of an amount of € 3,000. Various others prizes will be awarded, including among others, a special "Under thirty-five years old" prize (on January 1st 2006). Deadline for application: 31st of December 2005.

For any information and to obtain the application form, please ring +33 (0)4 93 64 34 67 or send an e-mail to: biennale.vallauris@wanadoo.fr or contact the Internet site directly: www.vallauris-golfe-juan.fr.

The Biennale Committee
 Biennale Internationale de Céramique Contemporaine
 Hôtel de Ville
 Place Jacques Cavasse
 06220 Vallauris

Further info from IM

Selling Opportunity

Summer Ceramics, at Holme on Spalding Moor, will take place on Sunday, 18 June 2006.

For details and application form contact Els.Tompkins@suerydercare.org

Ceramic Sculptor *Ellen Henderson*

is exhibiting at

Artifex Contemporary Arts Gallery
 Weeford Road,
 Sutton Coldfield
 West Midlands
 B75 6NA

4th Nov 2005
 13th Jan 2006

and would like to invite you to visit a collection of her most recent brick sculptures displayed at Artifex Christmas Exhibition
 With many thanks to Ibstock Brickworks of Birtley

Ellen Henderson 20 Darfman Lane, Birtley Moor, Birtley, Co. Durham DH5 2AY
 Email: ellen.henderson@artifexnet.com Tel: 0191 4205223 / 07966922096

Potfest 2006

Application forms for all the 2006 Potfest shows can now be downloaded from:

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

Be aware that Potfest in the Pens at Penrith operates on a first come first served basis and as such fills very quickly - the Park is by selection and has a policy of 20% new exhibitors each year.

With this in mind, if any potter, unselected for the Park, would like a place at the Pens as an alternative they should apply for both at the same time indicating their first and second choice. The Pens will probably be full by the time a decision has been made for the Park.

UK potters can only exhibit at one, not both.

chris & geoff cox
<http://www.potfest.co.uk>

Opportunity

I am a researcher for the BBC here in Newcastle, and In January we will be training a number of journalists and editorial staff from across the country to shoot and edit their own footage, using a small un-obtrusive handheld digital video camera.

We are currently looking for film opportunities, ideally people working with their hands, to allow our trainees to practise a number of shots in an 'observational documentary' style.

Ideally, I would like to send one journalist with a small camera, to a Potter in the Newcastle/ Sunderland area for no more than 2 hours to observe and document the process of pottery. As the subject will be using their hands, the journalist would be able to practise the key five shots: Closeup of the hands, Close up of the face, over the shoulder, Wide/ Establishing and creative.

The footage is NONE BROADCAST and is solely for training purposes ONLY. As most of our journalists have never used a video camera or editing software before, the practise shooting is a valuable learning process for our staff.

Our provisional dates are Monday 9th and Wednesday 11th January from 12.30pm until 2pm.

Thank you so much for your time,
A response would be greatly appreciated,

Regards
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BBC Nations & Regions
Work: 0191 244 1393
Mobile: 07818 446 290
BBC, Broadcasting Centre, Barrack Road, Newcastle Upon Tyne, NE99 2NE
e-mail: neil.copeman@bbc.co.uk

Weekend Courses

At Riddings Pottery (N. Derbyshire). Taught by **John Rivers** (exhibitor at the OXO Tower Gallery).

Intensive wheel and slab work (6 wheels available)... beginners welcome Excellent lunches Accommodation available with us. Background and further details on website (including "Visitors book" page for comments).
www.riddingspottery.co.uk

£130 p.person for weekend, and £16 per night B&B

Next dates:
Jan 21-22nd, Feb 18-19th, March 11-12th, April 22-23rd, May 13-14th
Could NPA members pass this on to any interested enquirers. Thanks.

Tel: 01773 603181
E-mail: riddingspottery@hotmail.com
Riddings Pottery, Greenhill Lane, Riddings, Derbys. DE55 4AY

Jim Robison

Glaze and Surface Course

10-15 April 2006

Ceramics Courses

16-21 July 2006

23-28 July 2006

17-23 September 2006

Extruder Course

16-20 October 2006

Book Early! Limited spaces available
Week long making sessions highlight hand building and surface decoration.

All levels welcome!

Taught by established Sculptor and Potter, Fellow of CPA and Author of 'Large Scale Ceramics'
You can expect good fun, sound tuition and delicious food in our Pennine home.

Send SAE to Jim & Liz Robison, Booth House Gallery, 3 Booth House Lane, Holmfirth HD9 2QT

Tel: 01484 685270
E-mail: jim.robison@virgin.net
Website: www.jimrobison.co.uk

To Let

Large two bedroomed flat to rent above established pottery together with shared use of workshop showroom.

Contact Peter Hawes, Kirton Pottery, 36 High Street, Kirton in Lindsey, Gainsborough, Lincs DN21 4LX

Zelli Porcelain Award—by Jill Ford

Article on Zelli Porcelain Award

I wonder how many people, like me, have mixed feelings about competitions?

As a part of the Ceramics and Art world I wonder what role they have.

Great for focussing concentration and bringing people to a common forum, but I always wonder how judges make their decisions, about objectivity versus subjectivity and do the best pieces always win?

With these thoughts in mind I entered the Zelli Porcelain award last year. I had seen the advert several times in Ceramic Review and decided this time to give it a go. Entrants were required to select a verse from the list supplied and to represent it in porcelain. My choice was "I Saw a Ship A-Sailing".

The competition had a good long lead in time including the early weeks of the New Year, which for me, is a natural period of reflection, research and development of new ideas. The chosen theme inspired me to work in a different way to normal - hand building instead of throwing, and to produce a narrative piece which was well out of my comfort zone. My "Ship A-Sailing" was a Viking inspired vessel with carved comfits and apples and the pre-requisite mast of gold.

On reflection, going through these thought processes made me realise the benefit of competitions - the impetus to tackle a new subject, the stimulus to try out a new technique or surface decoration, the challenge of making something different.

The Zelli Porcelain prize is now open for 2006, with the theme of Celestial Porcelain. Snippets of ideas for depicting the heavens have been whizzing around for some time, glazes to test and the possibility of incorporating paperclay - the gauntlet is down.

The supporting literature from Zelli is excellent and the people, extremely helpful. Perhaps other Northern Potters will be tempted to apply?

Jill's "I Saw a Ship A-Sailing" won a Highly Commended prize in the Zelli Porcelain Award



New Books

Alternative Kilns & Firing Techniques (Oct 2005)	Watkins & Wandles	22.95	GMC
The Artist's Yearbook	Ed Ossian Ward	16.95	TH
Ceramic Faults & Their Remedies (Oct 2005)	Harry Fraser	15.99	BI
The Ceramic Process (Oct 2005)	Anton Reijnders	50.00	BI
Chinese Pottery & Porcelain (Sep 2005)	Sheila Vainker	14.95	TH
Contemporary Clay – Japanese Ceramics for the New Century		16.95	AD
Glazes From Natural Sources (Oct 2005)	Brian Sutherland	15.99	BI
Japanese Wood-Fired Ceramics (Oct 2005)	Kusakabe & Lancet	29.99	D&C
Porcelain Pastille Burners	Devereux & Wilkinson	4.99	Sh

ROGER BELL, DEXTERITY

Book Review

BOOK (& Exhibition) REVIEW

EDMUND DE WAAL 'A Line Around A Shadow'
Publ Lakeland Arts Trust

£10.00 during exhibition

Blackwell is a magnificent arts and crafts house overlooking Lake Windermere, designed by Baillie Scott, and only 10 miles from where I live. After being a holiday home, then school and finally offices it was bought and renovated by the Lakeland Arts Trust who run Abbot Hall in Kendal. Each year several art/craft exhibitions are held, often of ceramics. Before the current show of Edmund de Waal and his apprentices, it has hosted Magdalene Odundo and Kate Malone. This show is different in that Edmund has produced work for specific locations around the house, responding to decorative features, light and shade etc. If you are enthusiastic about his work, you will find the show stunning but even those, like myself, who are underwhelmed by individual pieces, will find the visit revelatory of how pairs and larger groups of work can enhance and 'light up' rooms and passages. The nine apprentices get a more traditional cabinet each to display their work. Most have developed their own style but two stood out. Chris Keenan, you will all know, and Jacob van der Beugel, who works in Appleby (future demonstrator?).

The accompanying book has a series of fine photos of work in situ showing how the house and light complement the pots and vice versa. De Waal said in his talk that he now has over 50 different whites in his glaze palette. Baldly stated it sounds pretentious but the white rooms and those with wood panelling, also the coloured curtains, rugs etc are enhanced by these subtle differences. The text is short and clear. A forward by Edward King, the director of LAT, a few explanatory pages by Edmund and a chronology. Each apprentice gets a page. Mention must be made of the quality of the printing on a newly developed semi-matte paper, which allows the subtlety of the colours to come through without glare.

Roger Bell

Welcome To New Members

Name	Address	Tel. No.	E-mail
Sarah L Bloom	80 Huddersfield Road, Brighouse, W Yorks HD6 3RD	01484 401191	
Jill Christie	79 High Street, Loftus, Saltburn by the Sea, Cleveland TS13 4HG	01287 640100	woldpottery@yahoo.co.uk
Mathilde Favre	27 Hulme Road, Sale, Manchester M33 3HU	07813 574312	message@poterie.co.uk
Peter Hawes	Kirton Pottery, 36 High Street, Kirton in Lindsey, Gainsborough, Lincs DN21 4LX	01652 648867	
John Kilburn	14 Highbury Road, Headingley, Leeds, Yorks LS6 4EX	01132 783790	
Sarah Malloney	22 Lee Street, Louth, Lincs LN4 9HJ	01507 609545	sarah@malloney.fsnet.co.uk
Perry Walmsley-Pitt	44 Cheadle Road, Cheddleton, Nr.Leek, Staffs ST13 7HW	01538 361136	

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

NPA Regional News

CUMBRIA REGION REPORT

Fast-Fire Woodfiring at Sue Sharp's was a success overall. The firing itself went to schedule, glazes matured, and the only 'disaster' was a broken shelf. A design problem that Sue and Ray Macro have, hopefully corrected. The quality of pots out clearly depended on the prior effort that went into making and glazing. The best in my opinion were Steve Valentine's with oxides under the glaze. Jan Burgess took photos. If anybody wants to see them I can copy to a CD.

Next year we have offers of firings from Syl and Ray Macro, Steve Valentine, Jan Burgess and Mary Chappelhow. Some, or all, will include raku. Looking for a raku 'expert' for advice/tuition at one of these days – any offers or suggestions? We expect to include a soda firing and some kind of in situ firing a la Nina Hole/Sebastian Blakie. Dates to be finalised. See advert for Bob Park's kiln building course. The problem solving session at Colette Hennigan's and the exhibition at Keswick Museum are still on the schedule and Syl and Ray have offered us a show next summer. It would be nice to organise some more exhibitions/stalls at venues round the county – any offers?

Members outside Cumbria who would like to be kept in touch should email me.

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

Yorkshire Potters Group

Paperclay demonstration by Mal Magson

York Regional group 14th Nov at Moor Monkton Hall.

Paperclay is not a medium I have used before, other than having a little dabble at college, but the idea of the demonstration sounded interesting so I signed up, along with about a dozen others.

Mal gave an informed and inspiring talk whilst all the time demonstrating how to make the stuff and then what to do with it. The possibilities are endless – I was intrigued to watch Mal pour her paperclay slurry straight onto plaster bats, texture it in various ways and then have it ready to build with by the end of the talk. She showed us how damp or bone dry slabs can be easily joined to make tall but incredibly thin structures then amazingly went on to incorporate bisqued slabs as well.

The catchphrase seemed to be "anything goes" – just take paper, clay and allow imagination to take it's course. I am enthused to try layering wafer thin pieces of paperclay and building up from a thrown base and have already bought supplies of Andrex.

My thanks go to Mal for a stimulating demonstration and to Ann for organising the event and welcome refreshments. I look forward to more such events and urge members to support them, whilst learning and having an enjoyable night out at the same time.

Jill Ford

NPA cabinet in the Theatre Royal, York

The cabinet was installed in late October, and has now been taken out for the panto season (Oh, no it hasn't – Oh, yes it has, if you're reading this after 12 December) as the theatre is then too busy for staff to keep an eye on it.

The initial display was of work by Pete Clough, Andrea Cundall, Bridget Kam, Louise MacLeod, and Carol Metcalfe, with one shelf for each person's work. It is only a small display, but has a captive audience of people attending the theatre, or just using the cafe bar.



Christmas Open Studio

NPA member Brenda Wright joined forces with painter and printmaker Susanne Clark for a three day open studio in November.

The work was in Susanne's house just north of York, and the pots and pictures were arranged throughout the house - in the conservatory, dining room, lounge, stairway and a bedroom. It really added something to see the two media together in a series of environments, suggesting how you could place them in your home. While a gallery surrounding is good for focussing attention on the work, most of us buy pots to live with, so seeing how well they fit in to a domestic scene might just help seal the deal. The dining room was particularly attractive – the soft sage green walls showed off Brenda's beautiful sea shore glazes and forms, and the effect was further complemented by a subtle shell painting by Susanne in the same shades with red highlights.



This was their first joint venture, but when I visited, on the last afternoon, they were already planning next year's event.

Barbara Wood

A reminder that all regional events are open to any NPA member—contact regional coordinators for more information.

Three Autumn Visits by a Potter's Moll

There are currently three ceramics exhibitions under the aegis of York Art Gallery. They have the umbrella title 'Celebrating Ceramics' an exhibition in 3 parts from York's collection. They are 'Fired Up' at York Art Gallery, 'FirePlace' at Scarborough Art Gallery, and 'WA Ismay - A Passion For Pots' at Wakefield Art Gallery. All three run until the beginning of January 2006.

We attended the private views at York and Wakefield and still have the Scarborough one to look forward to. Jim had taken part in a film which is on show in all three locations in which several makers and curators talked about techniques and reactions to a range of pots from a wide historical period.

All three exhibitions were curated by Lars Tharpe, an ex-Sotheby's auctioneer who may be familiar to many through The Antiques Roadshow. At the York opening he told visitors that they see as many as 2000 artefacts to select 20 for each roadshow. He said that all the pots on show were of a quality that would have been selected which says much about the quality of York's collection.

The exhibition was arranged in Perspex pods by themes such as 'Posh Pots', 'Pots for Shops', 'Pots for the Table' etc, so you can find a Neolithic cooking pot next to a 20th century casserole dish made in Stoke-on-Trent.

The emphasis in Wakefield is on pots from the WAlsmay collection because Bill, as we all knew him lived all his life in the city in a small terraced house which by the end of his life was filled from floor to ceiling in every room with pots. Lars Tharpe was concerned in the relatively small space to give an impression of the collection as seen in Bill's house and in his opening remarks he suggested that although collecting can be a disease, no one ever dies from it.

Networking on the evening between trustees of the Ismay collection, councillors from Wakefield and staff from York Art Gallery could result in a permanent display of say 50 pots at a time from the Ismay collection which would be an apt tribute to the city's native son.

Another related and fascinating visit was to a lecture by Lars Tharpe at York Museum called 'Vases, Vauses and Vaises' in which with the aid of a spectacular power-point presentation, he outlined how he had selected the 300 items for the three Yorkshire exhibitions from the thousands available. He also told us that he had an affinity for pots decorated with fish motifs since he had once had a letter from a Japanese museum addressed to Mr Large Carp!

At Wakefield he thanked all the potters who had worked over thousands of years to produce items of form, beauty and utility, remarking that a few of the potters were even present that evening.

Visits to York and Wakefield are highly recommended and a visit to Scarborough eagerly anticipated.

Liz Robison

Electronic Book

Wanted—Your images and text for the Electronic Book.

What do I need? Four good quality images which represent the range of your work. They can be photographs or preferably digital images. I also need your contact details (those you would want others to know)—address, telephone number, mobile, e-mail and website. Finally an artists statement of no more than 80 words describing your working process and inspiration.

n.b. The NPA reserves the right not to use images or text if it is deemed inappropriate.

Ian Marsh

Opportunity

There is an opportunity to 'have a go' before committing yourself to a degree course with Martin Lungley at Newcastle College. There will be a one or two day taster course where you will have the chance to use the college facilities with a small group of no more than eight students. All materials will be provided free and there is **NO CHARGE**. This will be an opportunity to assess where you are with your ceramics and to look at which direction you could move to in the future.

For further information re the free courses contact Martin Lungley:

Tel. no.: 07811 038116

E-mail: martinlungley@yahoo.com

Foundation Degree Course with Martin Lungley

There is a new Foundation Degree Course in Contemporary Ceramic Practice at Newcastle College starting in September.


It is a unique course, unlike a traditional BA (Hons) Degree, it offers a strong vocational emphasis. Projects cover all of the major making and firing processes in depth including wood, salt/soda, raku, pit, as well as gas and electric firings.

The course also includes live projects, where students will have the opportunity to produce work for a specific environment, this maybe anything from producing ceramic lighting for a local restaurant, to producing a piece of sculpture for a specific setting. In the second year, students will undertake work placement where they will work alongside professionals in the field in order to get a real understanding of what it takes to be a professional ceramics practitioner.

This course is ideal for anyone wishing to pursue a career in ceramic or study the subject to a professional level.

The college is offering a FREE 1 or 2-day introductory courses (dates to be confirmed) for anyone interested finding out more about the course or department.

Martin Lungley (NPA member)



Looking for a hands on ceramics course?

Foundation Degree in Contemporary Ceramic Practice at Newcastle College

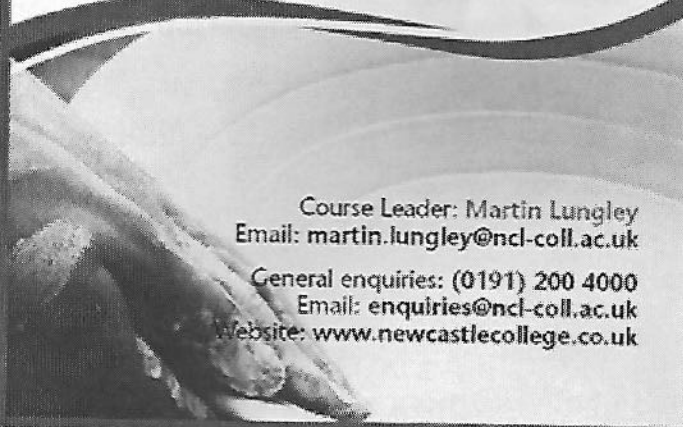
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MAAC - Forthcoming Events

3rd – 5th March 2006

CAL2006 – Ceramic Art London

Royal College of Art, Kensington Gore, London SW7 2EU

Don't forget to visit this vital and inspiring event. The best potters we have will be represented all under one roof for three days. Up to date news on this event can be found on www.ceramics.org.uk Check it out.

20-21 May 2006

The Old Coach House, Llanrhaeadr Hall, Denbigh, North Wales

David Frith has invited us to organise an associates stand at Clay Art 2006 Wales. This is an opportunity for you to participate in a selling exhibition in a wonderful part of Wales within easy reach of Chester, Liverpool and Manchester. The selected artists will be profiled in a future issue of CPA News. Further details of this are available from **Michael Jones, 17 Selborne Road, Dudley, West Midlands, DY2 8LQ Tel: 01384 255 867 e-mail: mike_a_jonze@yahoo.co.uk**

31st May – 4th June 2006 -

Salt-Glaze Ceramics in Germany

Elizabeth Smith is organising a tour to Germany to visit Fritz Rossman in Hohr Grenzhausen in the heart of the salt-glaze ceramics area of Germany. Send s.a.e. for details and costings from **Elizabeth Smith, Millhead House, Millhead, Bampton, Nr. Tiverton, Devon. EX16 9LP. Phone/Fax: 01398 331 442**

24-25 June 2006

Earth and Fire at Rufford

An associates stand once again to be organized by **Elizabeth Smith, Millhead House, Millhead, Bampton, Nr. Tiverton, Devon. EX16 9LP. Phone/Fax: 01398 331 442**

28-29 October 2006

Oxford Ceramics Fair

Would you like to participate at this event? If so an associates stand is to be organised and for details you should contact **Elizabeth Smith, Millhead House, Millhead, Bampton, Nr. Tiverton, Devon. EX16 9LP. Phone/Fax: 01398 331 442**

Plus of course more

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 to *Contemporary Ceramics* in Marshall Street, to enjoy the exhibition, talk with the speaker and learn about their techniques. Where the speaker has recently published a book, this will be available for sale, so you can ask the author to sign your copy.

Sebastian Blackie in York, 22 October

Dear Mr Blackie...

About 40 enthusiasts gathered at York Art Gallery, to meet Sebastian Blackie, and hear some tales, handle some pots, and share some experiences.

We had to be split into two groups, each group taking a turn at listening to Sebastian Blackie and handling pieces from his own collection (we were only able to look at some from the Gallery's collection), and then looking round the 'Fired Up' exhibition.



Several pieces were handed round, giving each of us a chance to handle them and appreciate more about how they were made, and question where our understanding of ceramic work comes from – is it from observation only, or does handling them give immediate access to a lot more information. We heard tales of firing his wife's handbag (after it had been recovered from a neighbour's garden following a break-in; that sounded very cathartic), and disposing of unwanted gifts in a similar way. He had brought a sample of his layer glazed pieces – where individual glaze materials are applied one a time onto a raw pot while maintaining an awareness of the effect they will have - and of glazes made from 'No More Nails' or toothpaste. It was refreshing to meet someone so willing to experiment, while having the knowledge to appreciate what they were doing, following the maxim 'Learn by doing, not just intellectualising'.

For anyone who hadn't already seen the Fired Up exhibition, it was an excellent opportunity to do so. Helen Walsh, the Assistant Curator primarily responsible for putting the exhibition together, had been expecting to speak to us about the practicalities of making it happen, but unfortunately there wasn't enough time. My favourite part of the film on show in the gallery is watching Chris Keenan struggling for the right words to describe one of Kate Malone's crystalline extravaganzas.

The afternoon session consisted of a brief introduction from each of us (brief has many interpretations!), then a slide show, with questions and discussion along the way. The first slide was of a ceramic piece that we were asked to draw conclusions from – how was it made, what material, how big was it, how would we hold it. It turned out that we were fairly close to the answers - it was a freely thrown porcelain sake cup, maybe 2 inches tall, but which had the monumental proportions which could suggest it was ten times as big. After that we learned of paper kilns, cardboard and slip saggars, and heard several anecdotes from his visits to Japan.



It was a truly inspirational day, and I am definitely going to try out paper and cardboard firings – as soon as the weather gets warmer!

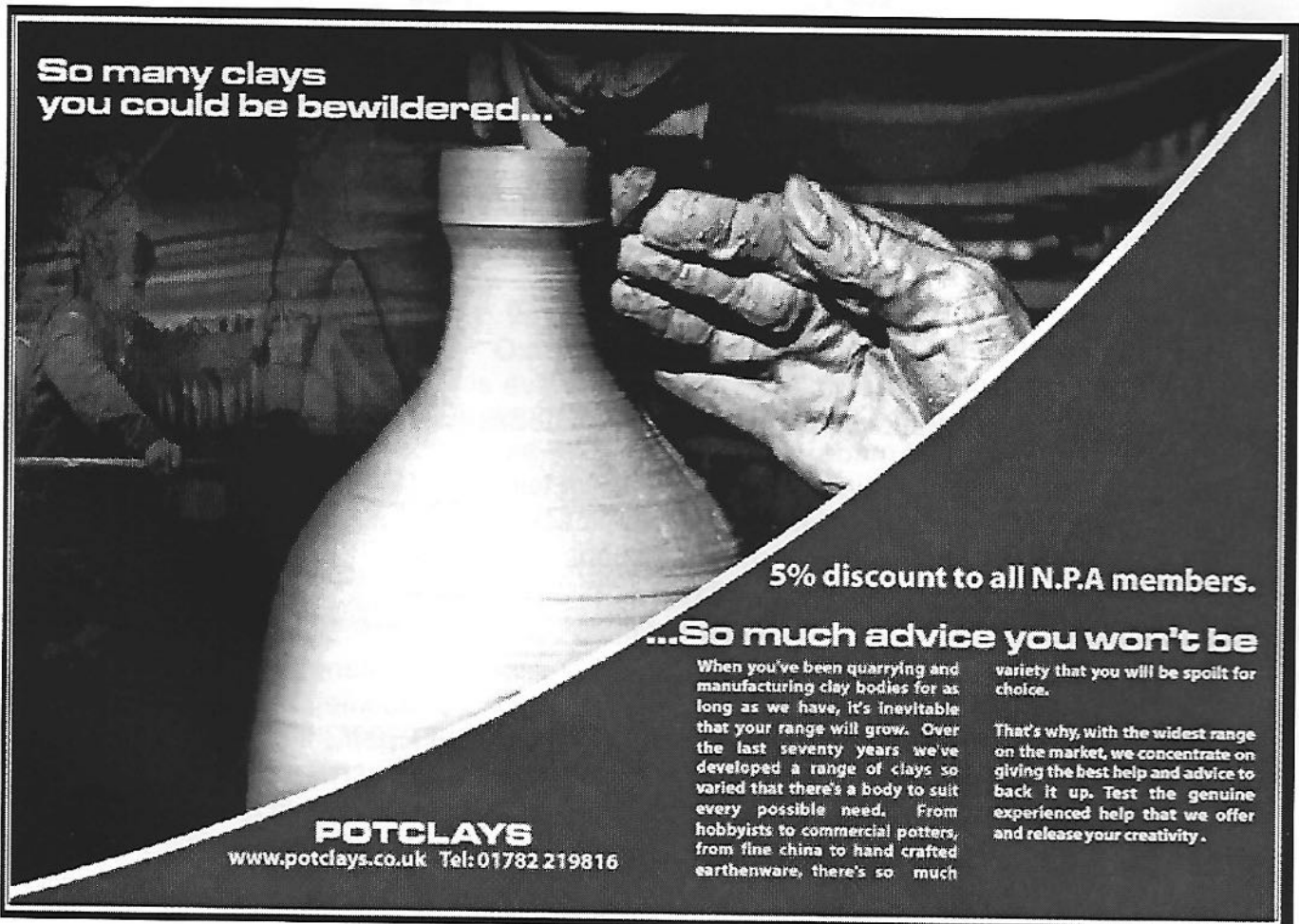
Barbara Wood

If in doubt, try it out

Events Calendar 2005/2006

- Potfest Bristol—28th, 29th, 30th April 2006
- RippleFour Art Fair, Marsden 29th, 30th, April, 1st May 2006
- ClayArt, Denbigh, North Wales—20th, 21st May 2006
- Potfest Perth—26th, 27th, 28th May 2006
- Potfest Peak—2nd, 3rd, 4th June 2006
- Summer Ceramics—Holme Hall (Sue Ryder Care) 18th June 2006
- Earth and Fire, Rufford—24th, 25th June 2006
- Holmfirth Art Week—July 2006
- Potfest in the Park—28th, 29th, 30th July 2006
- Potfest in the Pens 4th, 5th, 6th August 2006

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



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In the Next Issue:

- News of Future Events
- News from the Regions.

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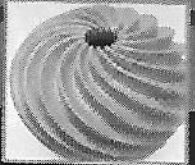
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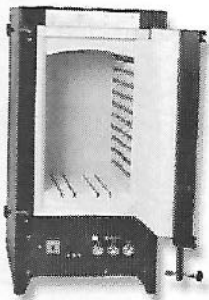
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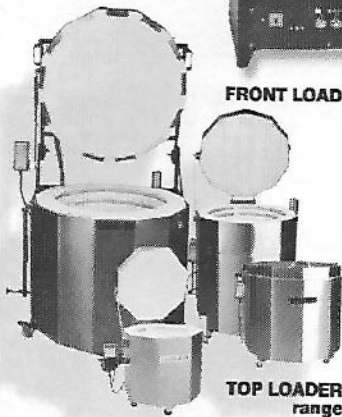
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