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Chat from the Chair:

Things have been fairly hectic since Christmas, with planning for the camp moving on apace - information on this elsewhere in the newsletter. I have had a good response from you the members for assistance at the festival, but we still require more help, so if you have some time, please give me a ring soon. The Hartlepool show sold well, despite the small number of exhibitors, which was very pleasing.

If you want to show your work on the NPA website send your photos to Francis Begany, and Caroline Till who is the NPA representative for York Open Air Art Exhibition in April and June could do with some assistance. If you live within striking distance of York please give her a ring.

Finally congratulations to Francis on a son - she's clearly having a productive year!!! I hope all you members have a similarly productive year,(in the studio of course!!!)

Back to the pots,
Yours
Pete

Editors Comment:

Firstly, thank you to everyone who sent in material for this issue including the crossword compiled by Jean Crabtree (I bet that took a long time to compile). Can I apologise now to anyone who did not make it into this issue. My computer crashed 3/4 way through doing the newsletter and I lost all the work and had to start again (after my machine was repaired and new parts fitted). I contacted as many people as I could remember but I may have forgotten someone. I offer apologies so contact me again and I'll get it in the next issue.

This is going to be a very busy time for NPA members as the festival camp at Rufford will need pots see pages 6, 7, 8 & 9 (also the booking form is enclosed with this issue). In addition Julie Miles has just secured an exhibition at the Platform Gallery in Clitheroe for September: final details in the next issue. A lot of work is required for both these events so I for one had better start work as soon as I've got this newsletter out of the way.

In this issue I have included the 2nd part of the Drawing Articles from Issue 16 of 'Clay' as promised. I have now been handed editions of NPA Newsletters courtesy of Freda Notley but I have still not got a copy of the very first ones (not numbered) (have YOU got a copy I could borrow?). Also I thought it would be good at the festival to have a display board with articles and pictures of the first camp, so again, if you have any information or pictures from the first camp (even your own notes) I would be very grateful. I will need them in advance in order to arrange the display before the festival as there will be so much other work to do then.

Regards to Everyone
Judith

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**Deadline for the next issue is
March 20th 2002**

Website Images	New Books
<p>I'd like to thank everyone who sent images of their work to me for inclusion on the NPA website - (all thirteen of you!)</p> <p>The images are now in the safe hands of Francis Begany who will be sorting out the website as soon as she can. If any other members would like to show their work on the website, please send images (photographs or slides) to Francis or me.</p> <p>Many Thanks Sue Hudson.</p>	<p>The Artful Teapot Garth Clark Thames and Hudson £28.00 ISBN 0 500 510458</p> <p>Postmodern Ceramics Mark Del Vecchio Thames and Hudson £28.00 ISBN 0 500 237875</p> <p>The Human Form in Clay Jane Waller Crowood Press £25.00 ISBN 1 86126 413 5</p> <p>Ceramic Figures, a Directory of Artists Michael Flynn A & C Black £30.00 ISBN 0 7136 5117 2</p>
<p align="center">ANAGAMA KILN BUILDING WORKSHOP with Nic Collins</p> <hr/> <p align="center">Friday 29th March and Saturday 30th March There are a few places left Phone: 016470432126</p>	

York Open Air Art Exhibition 2002

All Welcome!
The City of York is offering **Four** days this year.

Saturday 27th and Sunday 28th APRIL
Closing date for application 18th March

Saturday 29th and Sunday 30th JUNE
Closing date for application 13th May

(you may apply to attend all or any of the four days)

This is a selling Exhibition held in Parliament Street, the main Central Square in York.

The Exhibition is purely fine art and ceramics. The ceramics exhibited are from members of Northern Potters Association and all members are free to apply. Ceramicists are supplied with a trestle table and the artists with screens. The only cost to the exhibitors is 10% of any sales, which are given to the Lord Mayors Charities. All arrangements on the day will be in place including—Administration of exhibitors—Banners—Bands—Screens—Tables etc.

Potters are welcome to demonstrate—hand build— or bring a wheel—BUT please contact me first so suitable arrangements can be made.

For application forms please send a large S.A.E. to: Caroline Till, 21 Hamilton Way, Acomb, York. YO24 4LE
Any Questions? Tel: 01904 794 171. Email: ctill@madasafish.com

Photography course at West Dean

Following in Sheila Spencer's footsteps, I decided to apply to West Dean College in Sussex to do a course - in this instance - 'Photographing ones own work for Artists and Craftspeople'. The tutor was Jacqui Hurst.



together for however short a period.

A very useful part of the course was that we were able to send off film and get the results back at least twice so that we could check our

progress, evaluate them together and learn on the spot from our mistakes.

Sunday: A 5 hour January drive, mostly in fog, from Yorkshire to arrive just in time for the introductory talk and to discuss what we hoped to get out of the course in terms of types of photographs. Our surroundings were a typical Sussex Gallet flint building in the stately Edwardian style with a very sad presence, I felt.

Monday: An introduction to our cameras. Our group of 7: 2 other workers in clay, an artist, silversmith, jeweller and a sculptress/etcher - were of very mixed ability In this field. We were given lots of information that I hoped would become clearer once we got into action. In the afternoon we talked about lighting, light boxes, soft boxes etc. We also showed slides of our own work followed by a discussion and constructive opinion. Very soon we found we were looking at all sorts of photographs with new eyes, which was fascinating.

Tuesday; The weather was reasonable and saw some of us outside in the courtyard exploring the possibilities and restrictions of this, the cheapest source of light. That is - until we were driven in by the cold at lunch time when our fingers could barely operate the camera shutters. So, back to artificial light.

Thursday Brought a slight sense of panic but suddenly we all became more assured with what we were trying to achieve but with the realisation that our time was coming to an end. The short afternoon before the course ended was spent in a lively de-briefing session. The usual fond farewells were one of the lovely spin offs of working intensely

This was interspersed with what seemed like constant breaks for excellent meals or coffee/tea, a rhythm that does not usually enter my working day with such regularity. Some of us also watched a most interesting video on the history of West Dean and of Edward James who gave his family house over to its present use of furthering the art of restoration and traditional crafts. This completed a full programme and also, incidentally, confirmed my initial impression of its' having been a sad place in the past, judging from his unhappy childhood in a certain Edwardian manner. Thankfully now, his bequest must have brought great pleasure and fulfilment to many people in the 30 years since it has become a place of such activity and creativity.

Isa Denyer. January 2002

Moving Clay and Friends

Moving Clay? No, this isn't an article about moving your next batch of clay efficiently from shed or cellar to your workshop! It's the name of a flourishing group of artists and craftspeople that is based mainly in and around Manchester (you can in fact live in Timbuctoo if interested enough and have paid your subscription!).

Some of the members also belong to Northern Potters, or indeed to other organisations, all of which have their own particular outlook. Like many of them, MC offers friendship, professional support and extra exhibiting opportunities to members - together with a special interest in taking art to disadvantaged sections of the community.

MC was started by a group of Manchester Metropolitan University Ceramics graduates but has expanded to include painters, textile artists etc. etc. - and there are no bars to joining - in fact anyone with a serious commitment to their work is encouraged. Those less experienced can gain from association with longer established artists, and the 'oldies' also can benefit from the fresh enthusiastic approach of those at the start of their careers.

Moving Clay & Friends has received funding from various authorities to provide regular hands-on workshops for the public, for the purposes already mentioned. Running such workshops isn't obligatory (having taught mentally disturbed adults for many years, I now concentrate only on making pots, and leave these stressful activities to others!). Our exhibitions have taken place in galleries, theatres, public spaces and so on - at one time we were able to use large premises in the centre of a local town for the sale of our work and for demonstrations - this worked wonderfully well, and many new members were recruited during this time. Other exciting plans are in the pipeline - an ongoing saga of events to be argued about and brought to fruition!

The friendship factor is just as important as the promotion of members' work (don't we all need a shoulder to cry on when our biggest piece has collapsed in the kiln or an important sale has fallen through - and friends to be pleased for us when a prestigious gallery wants our work!). Our meetings can be argumentative but are always fun and forward-looking.

Certainly I feel part of a bigger movement as a member of Northern Potters, and value that, but need the immediacy and local support of Moving Clay and Friends. There must be more groups like ours around the area covered by Northern Potters - if so, let's find out how you operate - we could all learn from one another!

Pat Higginbotham

Plea for Committee Members

As mentioned in the last issue of the newsletter we urgently require new blood on the committee. Some members are retiring at the AGM at the festival including our chairman Pete Clough and Publicity Officer Su Hudson most other members are up for re-election and some need help with their jobs.

If you are interested in joining the committee and or interested in any specific job (see page 2) please feel free to contact the respective committee member for more details of what's involved.

Remember without a full committee the organisation will not function at its present high level and you the members will suffer with a poorer service. **So join now.**

update

Planning for the camp is now well underway.

Demonstrators now confirmed are Gordon Cooke, Gwen Heeney (Large hands-on project), Nic Collins, Dorothy Feiblemen, Takeshi Yasuda, Morgen Hall and Geoffrey Fuller. Brian Holland will be firing the Anagama Kiln, and there will be Raku and Sawdust firings. Barbecues will be lit on Friday and Saturday evenings and there will be an open exhibition of members and demonstrators work, plus an Art market.

Camping will be free but numbers for the camping are restricted on Health & Safety grounds so places are limited therefore **EARLY BOOKING IS ADVISED.**

There will also be a retrospective exhibition of the work of the late founder NPA member David Greaves together with that of his wife Kate who is organising it.

See you at Rufford
Pete Clough

DAVID GREAVES... 1949 -- 2000

For those of us who did not have the good fortune to meet David Greaves, Shirley Hetherington has kindly written a short biography.

David was born in Northern Ireland and trained at Ulster College Of Art where he met and later married Kate. They moved to Great Ayton in the 70's where their son Alistair was born ; he has recently graduated in Graphic Design.

David was a well-known ceramicist in our area and one of the founder members of the Northern Potters Association.

His input and support at the Cleveland Craft Centre was much valued. He initiated their unique British collection of key ceramics, something of which Middlesbrough can be proud.

David was head of ceramics at Cleveland College of Art and Design until 1997. He cared fiercely for his department and was an inspiration to his students, young and old.

His own work was fine and meticulous, and he and Kate exhibited throughout the country. In their combined wall-pieces, David's smoked forms frame Kate's delicate painted porcelain. Latterly, he was delighted to find a good source of clay in his garden which he used for domestic ware.

Those of us who were lucky enough to have known and be taught by David will remember his wit and humor, his taped music compilations and his absolute dedication.

call for pots

There will be a large number of pots required for Rufford, for the Anagama kiln, and for Raku and sawdust firing.

Pots for the Anagama will need to be with Brian Holland on the Thursday prior to allow him time to pack.

**If you want work in this firing please get it to him, or any local committee member, well in time. Alternatively for those going Earth and Fire, you could make arrangements to take them then. Work for the Raku and sawdust firings can be brought on the day.
Get potting!**

Silver Jubilee Camp

Silent Auction!

At the festival this year we are holding an auction with a difference!! A SILENT AUCTION!

It works like this:

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

The committee decided that the theme for this auction will be BOWLS, so get potting and make a bowl for the auction.

All proceeds from the auction will go to the education fund, as money for this has now dried up completely. This is the only way we build up the fund so please support it well by making pots, or bidding for pots, OR BOTH.

Get Potting
Judith Quinn

NPA Members Exhibition

As normal, we will be holding A NON SELECTED EXHIBITION OF MEMBERS WORK. The difference this year will be that the exhibition will be open to the general public so MORE SALES!!!!!!

Members may submit up to ten pieces of which some may be kept back to replenish sold items.

Remember to label all pieces clearly UNDERNEATH with your name, number of piece and the selling price. Together with a list of your submissions (there will be no submission forms for this exhibition).

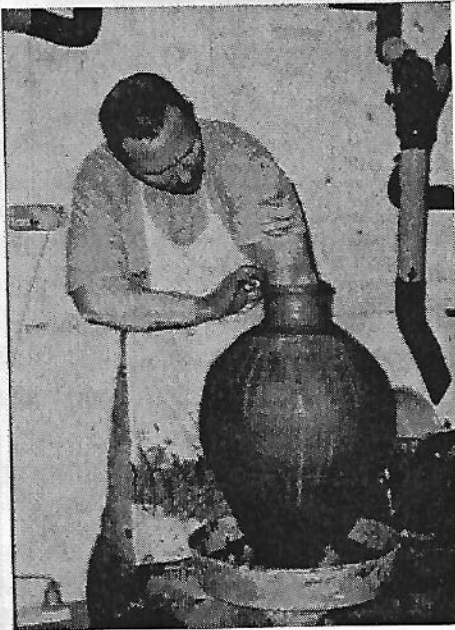
Commission of 30% will be taken from the selling price but there will be no submission fee.

Your submitted pieces should be a group of work which exhibits well together as a body of work. Odd pieces are **very** hard to exhibit.

This is the only exhibition that NPA hold that is not selected so take advantage. Even if you cannot get to the festival please arrange for someone who is going, or a committee member to take it for you.

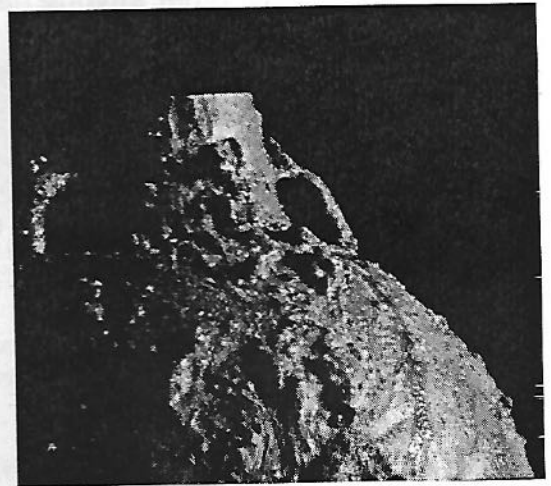
So Get Potting NOW!!!!!!

Nic Collins



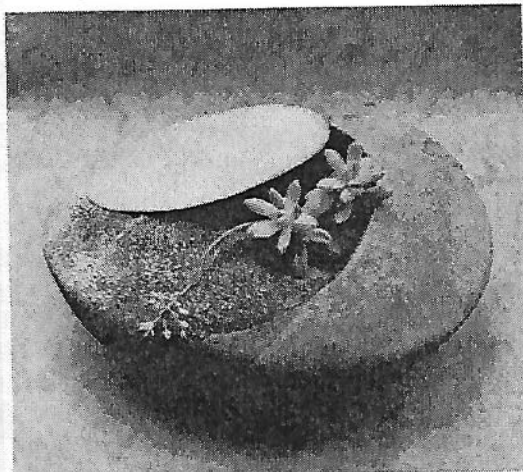
Nic Collins is one of this country's leading lights in the making of anagama kilns, making kilns all over Great Britain and Europe, including the one at Rufford. Nic throws domestic ware and one offs with locally made clay on a kick wheel which he made himself. He then goes on to fire the work in an anagama kiln that he built himself, sometimes firing pieces up to seven times until he achieves the desired effect.

This exciting and innovative potter will certainly inspire and give many new ideas and tips to all who attend the potters camp.



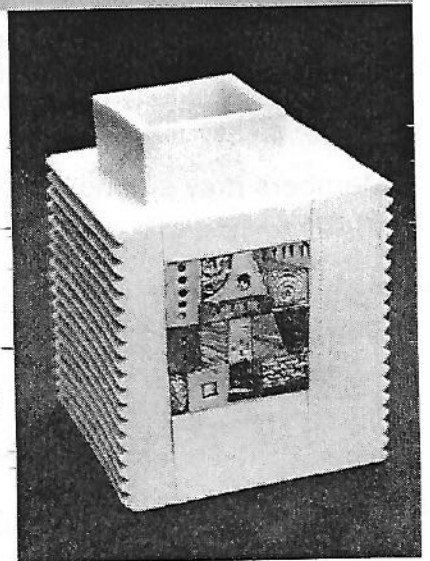
Gordon Cooke

A full time potter working in the north west since the mid seventies, Gordon's larger work relates to his passion for gardens and plants. Much of his present work is intended for display outside or in the conservatory, and some are designed to hold plants. His porcelain boxes reflect his love of formality and order, and much of the imagery is derived from maps and architecture.

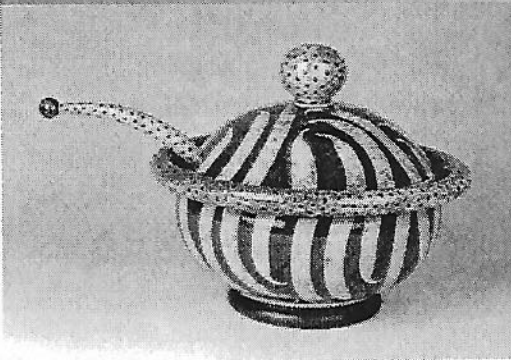


He is also drawn to the challenge of making precise objects in porcelain.

Exhibiting world wide, Gordon's reputation as a demonstrator par excellence and his willingness to pass on tips makes him an wonderful addition to our programme.

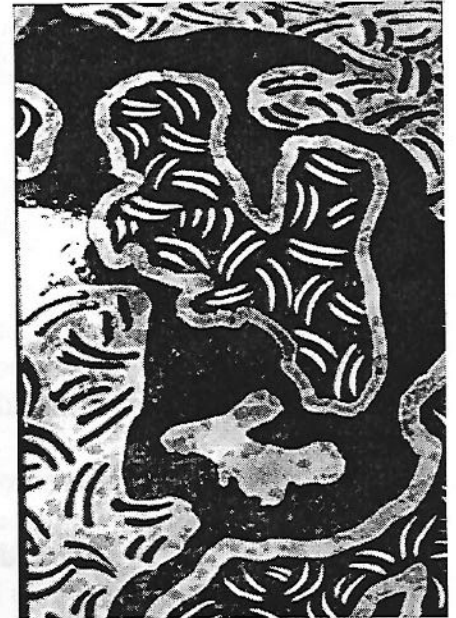


Morgen Hall

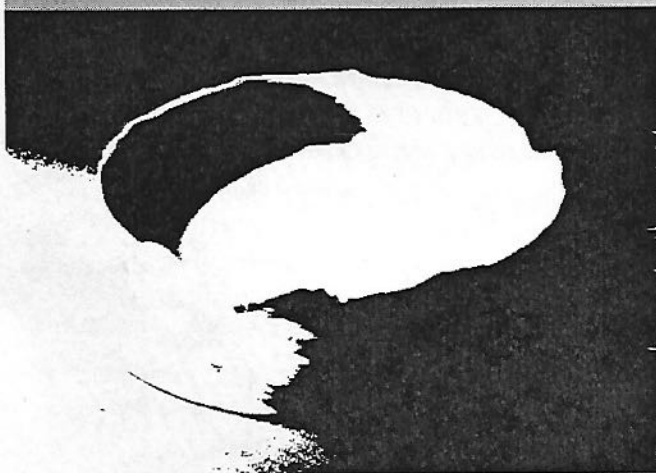


Morgen Hall makes mainly domestic ware from coffee mugs to jelly moulds, spaghetti jars to cheese platters and tea cabaret sets, exhibiting world wide including Australia and New Zealand. She will demonstrate some throwing, more turning, roulette wheel detail, handles and spouts - plus hundreds of stencils for slip

decoration ideas made with a computer linked "plotter-cutter" from newspaper, wallpaper, baking parchment, vinyl, sandblast rubber and celery. She will also demonstrate 'Direct Transfer Printing' of acrylic and enamel onto leatherhard clay and she will also show the results from combining "plotter-cut" stencils with a hydraulic ram-press. We will learn much from the inspiring fresh ideas of this well known maker, plus free stencil samples and favourite recipes for all at the festival! See more by visiting: www.morgenhall.co.uk



Takeshi Yasuda



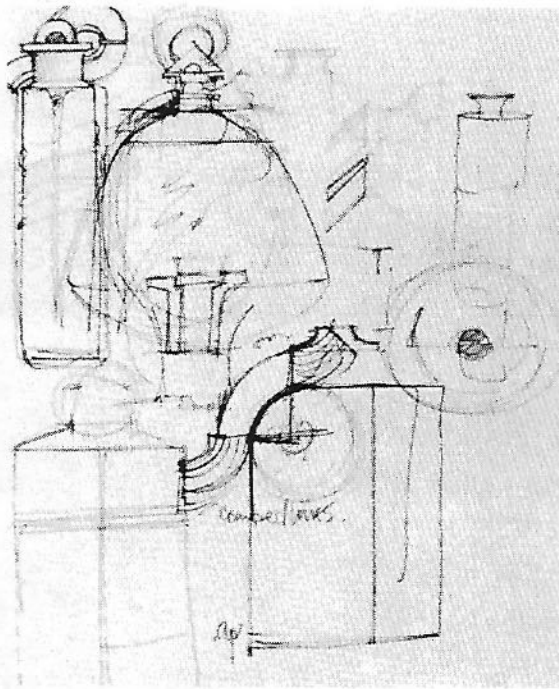
We look forward to the demonstrations of Takeshi Yasuda an international leading light who pushes the boundaries of clay production. With solo exhibitions all over the world, work in public collections world wide and his work featured in no less than twenty

five ceramic books in several languages, his current work will have you experimenting like mad when you get back from the weekend camp. If you have never seen him demonstrate before you are in for a treat and those who have seen him will glean even more tips from this remarkable ceramic artist.

To see more of Takeshi's work try:
www.pietro.net/expo_uk/yasuda1.html



Is Drawing a Necessary Part of Making Pots? by Tim Proud



There are many good potters who do not draw in the natural production of their product nor do they see the need to do so.

Throwing is a sort of drawing, the speed allows observation of form or volume, surface and profile.

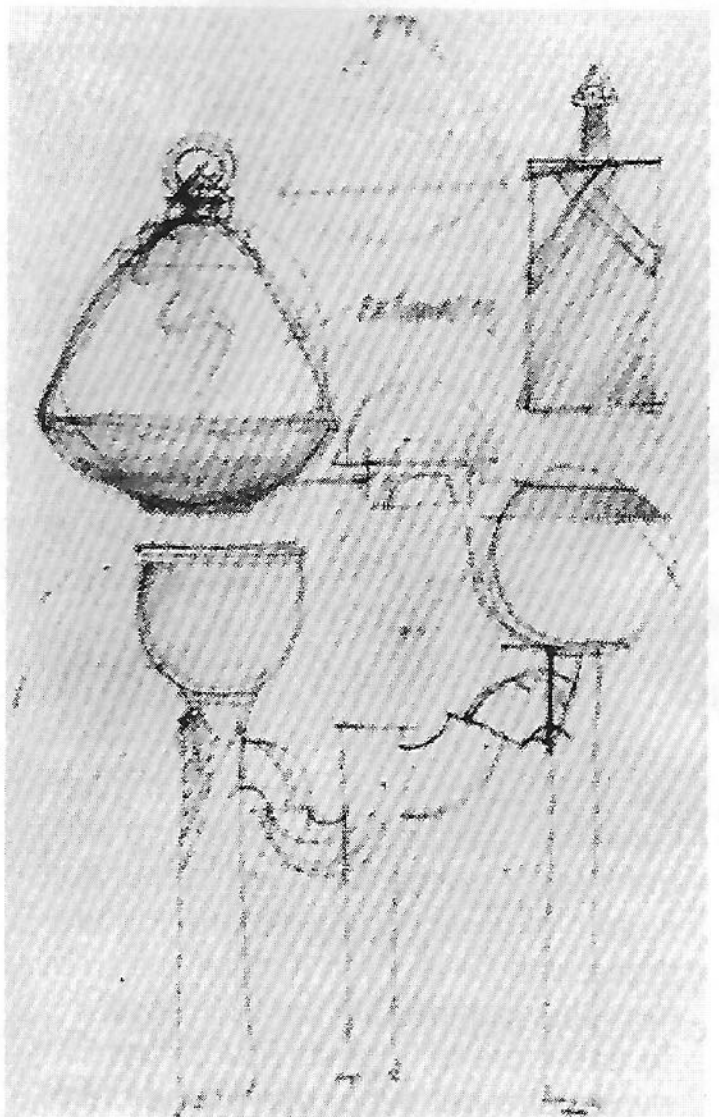
Drawing is a tool as real as a steel kidney or throwing rib and can operate in two major ways. Drawing is to experience and identify the qualities which attract you to something seen, the direct action of drawing enables the isolation of one or two elements i.e. texture and form, pattern and line or colour or structure or any combination. The combination of all those elements will produce a photo like image and image making is of little use to the potter. In fact the end product of drawing is almost of no value in itself.

Drawing therefore acts as a method of experiencing a quality which you enjoy and would hope to reflect in your own work. Drawing is a sort of osmosis or percolation of ideas.

A sketch book is a second possible method using skills of drawing which help in the design and making

process. Ideas and permutations of ideas come so fast that the pages of a sketch book enable a recording of thoughts quickly. Final solutions do not happen but a positive direction which looks promising can be explored as well as the elimination of negative corners of development. Back in clay ideas develop in ways which show a response which opens up new and exciting qualities which once observed can be drawn in sketch books again - the drawing and recording of ideas goes almost indefinitely. The process speeds involvement and increases your depth of understanding.

This method is only one approach, not unique but works for some. When it comes down to it people do not draw enough perhaps because the marks made on paper do not represent the reality of an idea or an object but practice in handling media does make a difference! The fact is that you draw for yourself and the end product is your work.



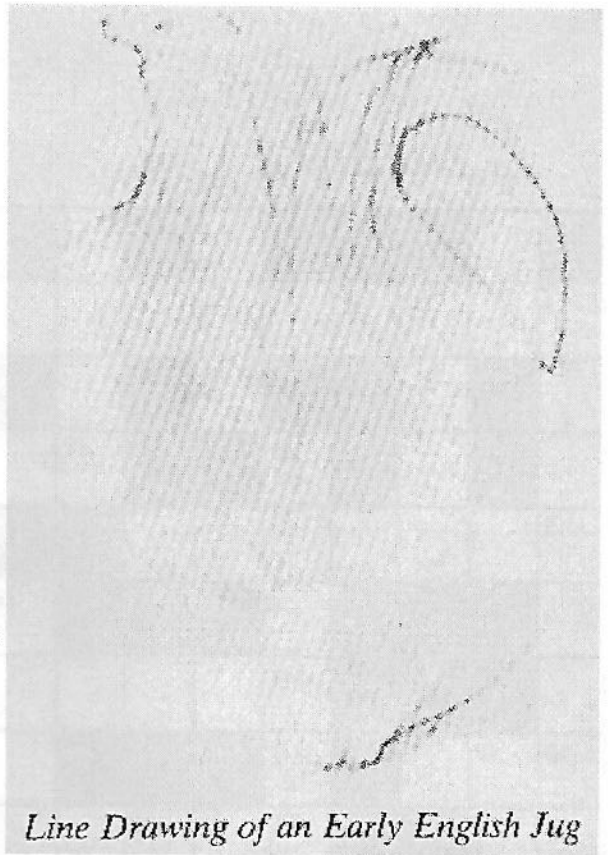
Drawing has always been part of any great craftsman's work. Vasari in the sixteenth century was known to have said that drawing over and against invention was father and mother to all the arts; Leonardo da Vinci claimed that unfinished drawings (sketch books to us) may suggest fresh ideas to the artist - he compared drawing to the rough draft of a poem. All through the history of craft, drawing has been used by craftsmen, how can we spurn it today?

Drawing is 'seeing' - learning to 'see' in all its meanings - opening one's eyes to the world about us. 'Seeing' can then be translated into drawings of various kinds - line, form, tone, textures, movement, analytical, pattern making colour, ideas, think scribbles, the combinations are endless. If one is able to put these ideas and scribbles onto paper in some form or another, in any media possible, then one can transform that knowledge into one's craft. Use of different media plays an important role, pencil is not the only tool of the trade - chalk, pastel, oil crayons, paints, pen and ink, brush and wash, charcoal etc. all used independently or mixed together if needs be. Fear forms a major part of people's attitude to tackling drawing - if this can be overcome and confidence gained through any channel possible then the students' eyes are opened and they can move forward with enthusiasm.

Potters' needs are very special - discovery of form, texture, colour, recording of pots, glazes, museum studies, recording of their own work. Sketch books are vital to their daily lives as diaries of ideas, thoughts written, scribbles, the development of ideas - if one is able to draw in any sense of the word one can develop ideas on paper before committing them to clay. Once carried out in clay, back to the sketch book to improve, change, alter one's ideas and then move back into clay. This discipline of drawing becomes part of one's mind, thus enabling the potter to move on with his ideas - potters must put their minds into their craft, talent and telephone doodles are not enough. Life drawing, a vital area to any artist or craftsman is especially useful to a potter - using the model as means of finding out about movement, form, structure - the human form with all its complexities gives great range for drawing. Analytical drawing from life, natural forms, plants, insects etc. proves a valuable source of information. Outside environment natural or manmade both drawn together form another source of inspiration - again drawn, analysed and translated into form, pattern marks by any means possible. Photography is another great aid to our vision, but drawing, actually sitting down and analysing forms, textures, tone, shapes, colour gives an added dimension as well as one's own interpretation. In the end drawing is a personal statement.

Pattern and design are yet another area not yet mentioned - if one is able to record ideas while visiting museums or exhibitions, then in the quiet of one's own studio one can use these jottings at any given moments, be it a year or two after the drawings were made - a diary of ideas for use at any time.

Good craftsmen there are, good artists there are, but when the two meet in one person then the great craftsman emerges and this is what one aims to produce in oneself.



Line Drawing of an Early English Jug

Across

- 7 Hand held container prevents kiln hot spots (3)
9 Lightweight Pear Tree Resident (9,7)
12 Added to increase fluidity (13)
13 Spodumene is a natural source of this alkali metal (7)
17 Abrasive sic (7,7)
18 Fix your credit card number (3)
20 Less ash from this tree since beetle invasion (3)
22 Chemical symbol for tin (2)
23 Sounds like a good dyke to me (5)
27 Take a shine from Ulster (6)
29 Mexicali person supplies measuring tool (7)
31 Symbol for barium (2)
32 Cover for container (3)
33 Dartington potter in 'Witch ale 'n' kola' brew (9)
37 Lowest m.p. of a mixture (8)
39 A type of ware (5)
41 Make a mark in wet chuck (4)
42 Of tigers, chases and wallcovering material (5)
43 Make an old mug out of musty grog (3)
44 Close the lid on a marine predator (4)
45 Floating mess of dregs (4)
47 Symbol of silicon (2)
48 Purse yours when forming edge of pot (3)
50 Used for glazing or cleaning floors (3)
52 See 34 down
53 A negative ion (5)
54 Impure titanium dioxide (6)
56 Kiln shelf found in the belfry? (3)
58 Personal assistant to Doctor of Divinity uses fish when battering pot (8)
61 An alternative to agar (10)
62 Gin and 'B' upset the decorating technique (7)

Down

- 1 Symbol of calcium (2)
2 A must in maiolica (3)
3 Matured (4)
4 Potter renowned for making 14 down (4,4)
5 Throw a chum? (5)
6 Poorly M.B. makes linen fabric (5)
8 A way into decorative stone (5)
9 U.K. potter known for his slipware (8)
10 Hydrated iron oxide (4)
11 Tenmoku glaze extracted from topsoil (7)
14 Goose-shaped wind instrument (7)
15 Prevent entry to a pub? (3)
16 Excess salt affects skin of orange (4)
19 Embedded and present in layers (5)
21 Hood undone supplies her surname (9)
24 Her pots don't quite look 3D and have geometric decoration (7)
25 Symbol for iron (2)
26 Ultra fine particled slip (5,9)
28 A hole for careful observation (3)
30 Flatten out a metal (4)
34 & 52 across For a transparent, colourless feldspar mineral effect, line the eyes in pen (9,7)
35 S as in brimstone (7)
36 Delicate, translucent ware (9)
38 Sounds like a glaze to put on in the basement? (7)
40 A draught direction (2)
43 A jolly guest at M.M. University? (9)
45 Mould extras cut off from cusp are scrapped (6)
46 Acid + THIS = salt + water (4)
49 Is this pot a steal? (5)
50 Let Ming get to the point (7)
51 An ancient method of firing pottery (3)
55 Reverse pot (3)
57 Go on and on about a clay cutter (4)
59 A strip of extruded clay for handle (3)
60 Unfired (3)

Opportunities

The Mosaic Gallery is a Contemporary Art and Crafts Gallery situated at 10 Hall Bank, Buxton, Derbyshire. SK17 6EW. Their aim is to increase the profile of ceramics in the Buxton and High Peak and to support its makers, retailers and purchasers and are offering to take work on a sale or return basis at a commission of 50%. Anyone interested contact the gallery by post or Tel: Pete Chappell 01226 296893

Chelsea Crafts Fair

October 15th to 20th and 22nd to 27th, 2002. Exhibiting at the fair opens up a wealth of opportunities for many makers. It provides unprecedented access to an informed and appreciative audience, and sales and commissions generated from the fair often form a substantial part of an exhibitors annual revenue.

Apply now for Chelsea Crafts Fair 2002 and be one of the selected makers to be present at 'Europe's Finest Crafts Fair'

Applications from:

Business Development Dept, Crafts Council, 44a Pentonville Rd, Islington, London N1 9BY. Tel: 0207 806 2511

email: chelsea@craftscouncil.org.uk

Deadline for applications: March 4th 2002

Wales Ceramic Fair 2002 at Tredegar House and Country Park Limited to 100 exhibitors at a cost of £100 per pitch, for selection please apply to: Ceramics Fair Wales, Llantarnam Grange arts Centre, St. Davids Road, Cwmbran, Torfaen. NP44 1PD. (for more details contact Rik 01248 602 960)

Aberystwyth Arts Centre

Beginners Throwing Weekend
2nd to 3rd March.

Handbuilding with John Maltby and Throwing with Porcelain with Roger Guy-Young
2nd to 6th April

For more Information contact:

Cath Sherrell Tel: 01970 622 888

Exhibitions

Stokoe House Ceramics Gallery
Market Place, Alston, Cumbria.

Tel: 01434 382 137

New Work by Chris and Geoff Cox
23rd March to 6th May
open 10 am to 5 pm daily.

British Museum

Great Russell Street London WC1

Until 1st April

Unknown Amazon Nature and Culture in Ancient Brazil

Contemporary Applied Arts

2 Peel St London WC1

Until 23rd February

From the Shadow to the Light - woven textiles

1st March to 13th April

A Bright Future - jewellery in new material

V & A Museum

18th June to 8th September

Textiles and ephemera to mark the centenary of Suzie Cooper, one of Britain's most distinguished and innovative ceramic designers.

Ceramic Fairs

Potfest Perth

7th to 9th June

25th Art in Action

18th to 21st July

Potfest in the Park

26th to 28th July

Potfest in the Pens

9th to 11th August

8th National Pottery and Ceramics Festival

Hatfield House

2nd to 4th August

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