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members

NPA NEWS

The magazine of the Northern Potters Association



September - October 2014

www.northern-potters.co.uk

in this issue:

Exploring a
Hoffmann Kiln,
Curator's Corner,
AGM report,
Community Art
Project



Editor's Comment

After this year's Potfest in the Pens, I was left with mixed feelings about where NPA is going. Despite an ever increasing number of members, we are not getting the volunteers necessary to take the organisation forward. The AGM was well attended, so the idea of moving the venue to where the members already were was a success, and there was some useful discussion on a variety of topics, but unless someone comes forward to offer their time and input the current operations will become unsustainable. Lots of people were apologetic that they didn't feel they could participate, but somebody has to!

All of the positive aspects of NPA rely on a small, dedicated committee to continue. At next year's AGM, there will be major changes, with both Alan Birchall (Treasurer) and me (Chair, Newsletter Editor) reaching the end of our terms, and for someone to take over these key roles, they really need to gain some experience on the committee during the next year.

That said, the exhibitions position is looking more positive, with David Wright offering to take on the 'lead' role, and Sylvia Holmes willing to resume most of the pre-selection admin. There are also a couple of offers of help in specific geographical areas, so I'm confident that the exhibitions programme will be in safe hands.

Alan and I will write descriptions of our roles for the next issue, to give an indication of what's involved, but the first thing is to join the committee and find out whether you're suited to the way we operate (although of course that changes as the personnel change).

The event this year was tinged with sadness at the news of Michael Palmer's untimely death - my sincere sympathy goes to Michael's family, and to Andrew, who are facing a very difficult time.

This issue was quite difficult to fill - until the last minute, there seemed to be lots of white space, and I even contemplated reducing the number of pages. However, following a couple of begging emails, Anna Whitehouse and Roger Bell both came up with interesting items. I'm sure every member has something worth sharing, if only they could remember to send it to me **before** the deadline!

I am always grateful to Roger for producing a book list and review, and his pictures of Le Don du Fel (page 16) have sparked my interest in the wonderful venue, of which I had not heard. Anna's piece about the vast Hoffmann kiln (page 6) casts light on part of our industrial heritage, and it will be fascinating to read how Anna uses that knowledge in realising her ambition to use clay from her garden. Ruth Livesey's community art project (page 17) sounds fascinating, and I'm delighted that the Curator has finally gone back into her Corner (page 10) with some news of York Art Gallery!

Cover :

Lesley Anne Greene, Lotus Bringer
This was Lesley's competition piece at Potfest in the Pens, and won the Potters' Vote

Don't miss the chance to book for the Annual CoCA lecture, with Clare Twomey (page 11).

Barbara Wood

Your Committee

Barbara Wood Chair & Newsletter
Old Mills, Seaton Ross, York, YO42 4NH
Tel: 01759 318146
Email: barbara.wood99@btinternet.com

Helen Walsh Vice Chair
York Museums Trust, Manor Chambers,
26A Marygate, YORK, YO30 7BH
Email: helen.walsh@ymt.org.uk

Alan Birchall Treasurer
Red Lion Cottage, 228 High Road, Chilwell,
Nottingham, NG9 5DB
Tel: 07709 509985
Email: doc.albirchall@ntlworld.com

Julie Ward Secretary
45 Whitestone Dr, York, YO31 9HY
Tel: 01904 611895
Email: jgward@hotmail.co.uk

Margaret Lawrenson Membership
'Seven Firs', Kemp Rd, Swanland, E.Yorks, HU14
3LZ
Tel: 01482 634784
Email: margaret@sevenfirs.karoo.co.uk

David Wright Exhibitions
david.wright52@virgin.net

Sylvia Holmes Exhibitions Admin
Chapel Farm, Thixendale, N Yorkshire, YO17 9TG
Tel: 01377 288340
Email: sylviaholmes.npa@gmail.com

Dianne Cross Publicity
Email: diannecross.npa@gmail.com

Jim Simpson Coordinator for Regional Groups
Email: jim@handmadestudiopottery.com

Olinda Everett
Email: olindaworks@yahoo.com

Lesley Nason
Email: lesley.nason@btopenworld.com

Neil Pitts
Email: neil@napceramics.com

For website updates:
John Cook
Email: mr.jccookie@googlemail.com

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next issue

To contribute to the next issue of NPA News, send your articles, comments and / or images to Barbara Wood

by 27 October 2014

Please send between 300 and 1000 words, and send them as an **email attachment**, or on a cd, or in longhand. Email attachments are easiest for me to include, but I will re-type if absolutely necessary! High resolution (big jpeg files) digital images are preferred, as these give the best quality for printing, but I can scan photos. Low resolution (small files) digital images are the worst - they may be fine for websites, but don't have enough detail for a printed magazine. Send your **text** as a .doc file (or equivalent) - if it's a jpeg, or a pdf, it's not easy for me to edit it as necessary. Please send images as separate attachments, **not embedded in the text**, and preferably **not zipped**, on SkyDrive, Dropbox, WeTransfer or anything similar that involves an extra process to make them accessible!

Make sure you have permission to use any images you send. Some galleries / artists will allow you to take photographs of their work for your own reference, but not for publication. If you are asked to include a copyright statement please send it to me and I will use it.

Text and images can be e-mailed to **npanews@btinternet.com**, sent on CD or in long hand with photographs to Old Mills, Seaton Ross, YORK, YO42 4NH.

New Books - Roger Bell

30 Objects 30 Insights: Gardiner Museum
Seeing Things: Collected Writing On Art, Craft & Design
Edmund De Waal

Gotlieb & Tsoumis	19.95
Alison Britton	20.00
Various	59.95

Book Review - Roger Bell

WOOD-FIRED CERAMICS:100 Contemporary Artists
Publ: Schiffer (available from Gazelle in UK)

Amadeo Salamoni
£49.99

This is a substantial volume at a substantial price. Is it worth it?

The format is simple – a few pages of introduction, 2 pages on each of the 100 potters, then 30 pages of glossary; kiln designs & logs: recipes: resources and bibliography. So it is not a technical manual on firing with wood. But neither is it a vanity publication like 500 teapots, 500 bowls etc. It is a serious overview of a selection of the best current wood-firers, but with a US bias.

Each artist's contribution consists of a statement and 4 to 6 photos, mainly of finished work but including for most one or two images of kiln content or firing, potter or workshop. Images are all of high quality. Statements vary in approach. Some emphasise the philosophy, others how the artist came to wood-firing and some include technical information on kilns, firing methods etc. Inevitably there is some overlap but plenty of interest is included. The quality of the writing suggests good editing which is by no means ubiquitous in US publications.

The range of work included is much wider than I was anticipating. While there are many items of domestic ware, there are many sculptural pieces including human and animal forms. Colours obtained also are wider ranging than I was expecting and in some cases brighter than I thought possible.

90% of the artists are from the US, including some famous names – Fred Olsen, Jeff Shapiro, Jack Troy. The rest of the world is represented by Sweden, Canada, Japan and the UK. Doug Fitch is the only earthenware slip potter included. John Leach's section includes a photo of him with two assistants and the back cover has a photo of him throwing – the archetypal potter! Also there is our own David Wright who has his downdraft kiln design included as well as his statement and photos.

Significant books on wood-firing are few and far between as can be seen from the length of the bibliography included. This is a certainly a significant addition and a credit to both author and publisher.

Advertising in NPA News

Cost of advert for one issue:

Diary listings:	free
Small ads:	up to 30 words free to members
Boxed Adverts:	
Colour	half page £30 quarter page £18 eighth page £10
Black & white	half page £20 quarter page £15 eighth page £8

Repeat Adverts:

Six consecutive inclusions for the price of five

**All adverts have to be paid for prior to publication
(Cheques made out to NPA, sent to the editor)**

Barbara Wood
Old Mills, Seaton Ross,
York, YO42 4NH
e: npanews@btinternet.com

Exhibitions and Events - Barbara Wood

The next NPA selected exhibition will take place at the **Ropewalk**, Barton upon Humber, from **25 October to 30 November 2014**. By the time you receive this, the selection will have taken place, and participating members will soon be receiving information on what quantity and type of work to submit.

With a good response from members, I am confident that the resulting exhibition will be well worth visiting, and I hope you all encourage friends and family to do so! An invitation to the private view will be emailed round when it becomes available.

The **NPA promotional stand** at Potfest in the Pens was again successful - we sold old copies of the newsletter, recruited several new members, and, most importantly, got the chance to meet and talk with many of our members who were either visiting or exhibiting. It must be the single biggest gathering of NPA members, and consequently we thought it the ideal venue for this year's Annual General Meeting (see page 12).

There was great help this year - more than I was expecting - with Alan Birchall and his wife Sheila there throughout, Eryl Fryer (who I thought was covering one day, but stayed for 3!), Ruth Charlton, Roger Bell, Stephan Aal and Colette Hennigan all doing their bit, as well as offers from some of the new exhibitors, and other members who happened to be visiting. Thank you to all of you who offered - and especially to Eryl, who provided wonderful cake!

We made good use of the new chip and pin card payment system, and have now cancelled the old mobile phone system. Although it took a lot of verbal abuse (mostly from Alan), I would like to remind members that the Adelante MPos system served us well for many years, and rarely let us down (although one or two members were challenged with how to turn the phone on). When we took that system on, back in 2007, we were ahead of the game in being able to take card payments from customers. At Earth and Fire, we had a system before Rufford themselves did (though there were only specific places in the courtyard where the phone signal was available!). That said, it is right that we should move on, and the prevalence of affordable options these days makes it much easier for an individual member to have their own system.

Exploring a Hoffmann Kiln - Anna Whitehouse

For the last 2 years I have been researching and planning a community project after I discovered a rich seam of clay in my back garden and found there used to be a brickworks and huge clay pit at the bottom of my road! I was told by one local resident that I had to go see the old Hoffmann lime kiln just outside of Settle, as the brick kiln would have been of a similar design. I have to be honest, I wasn't expecting much, maybe the foundations and remnants of walls, how wrong I was!

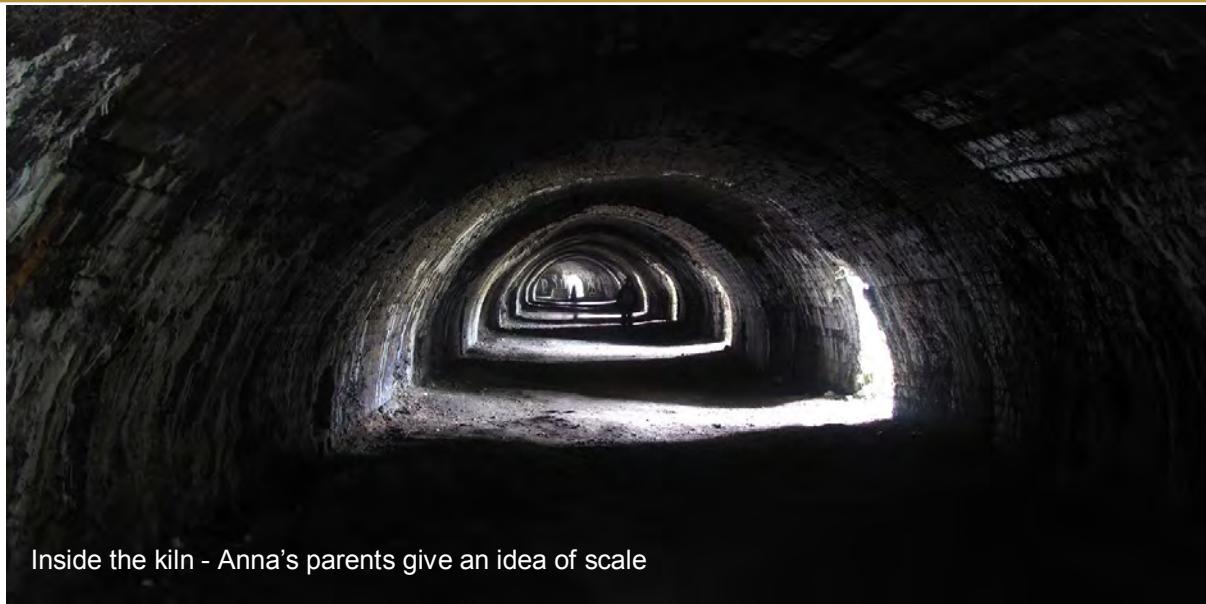
The kiln is located at Langcliffe, near Settle and was built in 1873 by the Craven Lime Company. I was still sceptical when parking up as there were no other cars or people around. However, as I walked round the corner I was presented with a huge brick structure nestled in a clearing and to my delight, still standing!

The industrial sized kiln (unfortunately minus its chimney) is ideally situated for production, with the limestone cliffs above to the right and the railway only 10 metres to the left.

All around the circumference of the structure are entrances which were used to pack the kiln with limestone and coal and are large enough to walk through into the kiln chamber.



front of kiln, limestone cliffs above



Inside the kiln - Anna's parents give an idea of scale

And what a sight! A huge, dark chamber stretches out in front, with regular patches of light streaming in through the numerous entrance ways. The kiln is built in a ring to allow for continuous firing, so when you get to the end of this tunnel it curves round to the right and brings you back to the beginning.

This Hoffmann Continuous Kiln fired non stop for 58 years, from 1873 till 1931, through the use of its 22 chambers. While one chamber was burning, the 2-3 chambers packed with limestone blocks in front started to heat and the 2-3 chambers behind the burning zone could be left to cool. This method of firing was far more productive than previous lime kiln designs and it took around 6 weeks to complete one circuit of the kiln.

The other half of the kiln is practically pitch black due to the entrances on that side being bricked up and I was struggling with the pathetic amount of light my phone gave off. Luckily my Dad was more prepared and produced a torch from his bag. It would have been incredibly difficult to navigate without this, so a torch is a must if you visit!

Back in the sunlight we walked around the kiln and spotted a tunnel set in the hillside with a stream running from it. This used to be the old tram way which transported the limestone from the spoil heaps to the kiln.

There was also another company's lime works on the same site which used a different design of kiln. This was a less efficient 3 chamber kiln where the limestone and coal mix was filled from the top and gravity did the rest.

I'd highly recommend a visit to this little known site. The Hoffmann Kiln at Langcliffe is one of very few industrial scale kilns remaining in Britain, most being demolished or the crumbling remnants I was expecting to see here!

Directions: Head out of Settle towards Langcliffe and Stainforth. Driving through Langcliffe you will see the limestone cliffs ahead. As you leave Langcliffe you will see a tall redbrick chimney on the left. The road to the Hoffmann kiln site is opposite this on the right. Go through the tunnel and turn left for parking. The kiln site can be seen on google maps satellite view. There is further information on the construction, production process and history of the Hoffmann kiln on the Craven Museum's website- www.cravenmuseum.org/archaeology/fact-sheets/the-hoffmann-kiln/



Diary

5 - 7 September	Ceramica - biennial demonstration weekend organised by South Wales Potters at Cardiff Metropolitan University - southwalespotters.org.uk
9 / 16 / 23 September, 8 / 9 November	Figurative Sculpture in Clay - Millennium Galleries, Sheffield, courses led by NPA member Karin Hessenberg, mail@karinhessenberg.co.uk for details
13 - 14 September	Wardlow Mires Pottery and Food Festival - includes NPA members Steve Booton, Ben Fosker, Isabel Denyer, Andrew Pentland, Paul Reid, Jim Simpson, Arwyn Jones, Claire Lake - potsandfood.co.uk
13 - 28 September	C-Art Open Studios Trail , includes NPA members Joan Hardie, Chris Hurford, Syl Macro, Mary Chappelhow, Gwen Bainbridge, Roma Short, Stuart Broadhurst, Dave Brittain, Ruth Charlton
until 14 September	Richard Slee Work and Play exhibition, Tullie House, Carlisle
14 - 15 September	Staithes Festival of Arts and Heritage - NPA members Barbara Hayward and Shirley Hetherington will be showing work at Trigpoint 49, (top of Staithes Bank)
15 September - 3 October	NPA-W exhibition at PR1 Gallery, UCLan, Preston. contact gwhilcock@uclan.ac.uk for details
19 - 21 September	Ceramics in the City , The Geffrye Museum of the Home, London E2 8EA, includes NPA members James Hake, Sarah Villeneau
until 20 September	Mermaid and Miller Gallery , York, exhibition by NPA member Ann Decker
21 September	NPA-SE meeting & raku day - Persistence Works, Sheffield
until 30 September	Greystoke Artspace . Greystoke Church, near Penrith. Local artists respond to the space, including NPA members Christine Hurford and Thora Talling
7 October	NPA-SW Mould making day by Pat Amies, near Congleton
11 October	Potclays Annual Open Day , sale, tours, demos etc.
until 15 October	Full Circle , an exhibition by NPA member Jenny Morten and her late husband Geoff Morten at Gallery 49, 1 Market Place, Bridlington, YO16 4QJ
18 - 19 October	Exhibition opportunity at Middleport Pottery, Burleigh - for details, contact hazel.higham@hotmail.com
24 October - 22 November	Dancing with Clay - solo exhibition by NPA member Brian Holland at Cupola Gallery, Sheffield
25 October - 30 November	Northern Fire , selected NPA exhibition at the Ropewalk, Barton upon Humber, DN18 5JT
9 - 13 November	Expressing Essence in Ceramic Form - NPA member Antonia Salmon is running this course at West Dean College, Sussex. westdean.org.uk
15 November	Tactile Techniques with Clay - workshop with NPA member Rachel Wood, Rufford Craft Centre, rachel.wood2@tiscalil.co.uk for details
22 November - 14 December	NENPA exhibition in the Galilee Chapel, Durham Cathedral - contact toria.leeks@hotmail.com for details

Please send me details of events you think members would like to hear about - Ed

Potfest Competitions - Barbara Wood

For the third year, our 'new exhibitor' competition at Potfest in the Pens was a great success with visitors, and hopefully with the participants too.

At the initial deadline, I had only received 4 applications, and was on the verge of having to cancel the event, but a reminder email to the regional coordinators led to a rush of late entries, up to 15 at one point, but finally settling on 9, which happens to be the optimum number for the space we were allocated!

There seems to be some confusion over what/who the competition is for - the eligibility is straightforward (NPA members who have never exhibited in an NPA selected exhibition, or had a stand at any Potfest event), but beyond that, it is for members who are on the verge of launching their work to a wide audience. The prize is a stand at Potfest in the Pens, so if you've only got a couple of pots fit to show, or are at a very early stage in developing your own style of work, perhaps you should think about waiting another year. If you win, you need to be able to fill a stand with consistent, good quality work which is recognisably yours. That's a lot of pressure to take on if you're not producing work on a regular basis, or are still experimenting with the many options clay offers - and the year between winning and exhibiting goes pretty quickly.

More than 500 visitors voted, and the top two were very close, with **Amberlea McNaught** just ahead of Moz Khokar at the Sunday lunchtime cut-off. Amberlea also won the vote by exhibiting members, so gets a £50 cash prize as well as the stand fee for next year.

Thank you to all the participants:

Amberlea McNaught
Mary Whitby
Marion Walsh
Moz Khokar
Anna Brown
Jim Slicer
Angie Hardwick
Hugh Penney
Matthew Longworth



left - the winning pots
above - Moz Khokar
below - Amberlea McNaught



all photos ©Andy Tompkins

The other competition that we run at Potfest is the 'visual impact' prize voted for by committee members. This is based (as the name might suggest) on the overall effect the stand has on first viewing. There are so many members at the event, that this is becoming a more onerous task each year, but in a good way!

The first prize was awarded to **Andrew Pentland**, although the image perhaps doesn't do it justice - it is the calm, understated nature of Andrew's display that is so impressive. Andrew was given a £50 cash prize, which I hope he will spend on treating Vanessa to a special evening out (she deserves it!) In second place was June Ridgway, and in joint third Sue Candy and Dan Bridge.



The Craft & Design award was also won by an NPA member - congratulations to **Rob Watson**, for the unprecedented feat of winning this prestigious and valuable prize for a second time.

Curator's Corner - Helen Walsh

This is a long overdue curator's corner but I hope being very busy working on the new displays for York Art Gallery will be an acceptable excuse.

York Art Gallery is now unrecognisable inside and the amount of new display space that has been created is staggering - 60% extra. Two new galleries devoted to ceramics have been created on the first floor. These new spaces will house CoCA, our *Centre of Ceramic Art*, which will celebrate our designated collections of British studio ceramics (Designation status means they are of national importance). Through CoCA we want to promote our collection nationally and internationally. We aim to make York Art Gallery a must-see centre for visitors interested in British studio ceramics. This is a big ambition and will take time to fulfil. Over the past year I have presented papers at a number of conferences to raise awareness of our plans, most recently at the *Ceramic in the Expanded Field* conference in July and at the Association of Art Historians 40th Anniversary Conference in April. We want to bring in a new, international audience to see and use our collection, to benefit the ceramics sector in the North. Some of you will know that in September 2015 the CPA are holding *Ceramic Art York* in the Museum Gardens and this is a great coup for us, bringing the opportunity of showing the work of national and international artists usually only seen in London.

At the NPA AGM in July there was some expression of disappointment that there was no similar NPA event planned to celebrate York Art Gallery's reopening next year. York Art Gallery have been thinking long and hard about how we can involve you. We want to develop a strong relationship that is long lasting as we value the NPA as one of our local specialist interest audiences. We have some ideas developing, but I would encourage you to think of York Art Gallery not just as a venue to sell work (our priority has to be the display of our collection) but to think of other ways in which we can be of use. This may be accessing the collections (not just at York Art Gallery but also at the Yorkshire Museum and Castle Museum) or gaining experience of how a public collection operates and making use of the knowledge of our curators. Please pass on ideas to the NPA committee and I will share them with the team at York Museums Trust.

Finally I will just highlight a few events and opportunities coming up-

Ask the Expert

On the 3rd of October we will be taking part in an online session with the daunting title 'Ask the Expert' which has been organised by Museum Development Yorkshire. You are all invited to post a question on the subject of British studio pottery, some of which we will hopefully be able to answer! To find out how to post a question visit www.yorkmuseumstrust.org.uk/blog

Digitising the Collection

Another opportunity to get involved with our British studio ceramics collections will be launching very soon. Our collections are now accessible to search online through our website and we will be starting to digitise the WA Ismay archives during the next few months. This is a rich and fascinating resource which offers a history of the British studio ceramics movement during the second half of the 20th century. Consisting of correspondence, records of Ismay's purchases, photographs of all the events he attended (some of them NPA), journals, books, exhibition invites; once digitised it will help make York a centre for research. Fiona Green is a new member of York Art Gallery's team and will be working with me on developing CoCA (helping curate exhibitions, provide access to the collections) and will be setting up a volunteer project to get the archive digitised. Anyone interested in the project is invited to contact her for more information as soon as possible (Fiona.Green@ymt.org.uk). Volunteers will receive training in photography and cataloguing as well as the pleasure of working with our collection and helping us achieve our ambition for CoCA.

Annual CoCA Lecture: 'Clare Twomey, the story of making'

On Saturday 1st November the first *Centre of Ceramic Art (CoCA)* annual lecture will take place at the Yorkshire Museum thanks to the generous support of the NPA and the Friends of York Art Gallery. The speaker will be internationally acclaimed artist Clare Twomey (<http://www.claretwomey.com/>); some members may have seen her installation work at MIMA and other venues. Clare is working on a piece of work that will be installed at York Art Gallery when it opens next year. She will be looking for the help of anyone with an interest in making and joining in, to produce ceramics for her installation, so if you are interested in taking part please try to attend the CoCA lecture in order to find out more.

The event is free, but you are asked to book a place through eventbrite at <http://goo.gl/7bVMQP>. Drinks will be on sale afterwards.

photos:

- 1 Clare Twomey, ©Clare Twomey
2, 3 Monument by Clare Twomey, 2009 MIMA ©Dan Prince



Helen Walsh is Curator of Ceramics, York Museums Trust

AGM Report - Barbara Wood

This year's AGM took place at Skirsgill Mart on the Saturday evening of Potfest in the Pens, and was well attended, with almost 40 members present.

BW reported on activities which had taken place during the year 1 April 2013 to 31 March 2014, which included the successful exhibition at New School House Gallery, York. Rufford Craft Gallery was being considered as a possible return venue, but the hiring system has changed, and there is now a hire fee as well as significant commission on sales, so we do not consider this viable at present, but will continue to review the position.

The newsletter has benefitted from contributions from a number of members, giving a broad cross section of views and opinions - long may that continue. The website now includes artist's pages from more than 140 members, still a low percentage, but an increase on last year. Members are now being reminded to add their details to the website when they apply for exhibitions. An enhancement to the website is being planned to show a thumbnail gallery of work, allowing visitors to locate a particular style or maker more quickly.

The proposed meeting between committee and regional coordinators has not taken place, as no particular issues for discussion were identified.

NPA will be involved in a series of annual lectures, known as the CoCA lectures, to be held in York. For details of this year's lecture, see page 11.

A general call for assistance in organising a potters' camp was met with a resounding silence from members. Only Brian Holland, who is willing to liaise with Thoresby as a venue, and Pete Clough, who offered his expertise from organising previous events, have come forward, but without a team of members willing to drive the project forward, it will not take place. There was an interesting discussion of what was meant by a 'potters' camp', and it seems some people didn't respond because they had no idea what was involved. (basically, it's a social and educational gathering that involves whatever the participants decide - workshops, demonstrations, kiln building, drinking....)

AB gave the treasurer's report, pointing out that we had a deficit of £922 in the year in question. This leaves the bank balance just above £10k, the level at which we ideally want to maintain it. (While this is not a problem yet, it does mean that we need to consider expenditure carefully in the future, to ensure that we don't allow the balance to drop significantly. Over the past few years we have undertaken tasks which we knew would have a net cost to the Association, such as our attendance and the prizes awarded at Potfest. We cannot continue to spend money in this way without considering ways of increasing income to compensate - BW)

ML advised us that we currently have 475 members, a slight increase on last year (the reported figures reflect the situation from AGM to AGM, rather than as at the year end). Most members have changed their standing orders to the Cooperative Bank account, but some have still not done so!

John Cook has resigned from committee, and Sylvia Holmes has resigned as Exhibitions Officer but will remain on the committee. Both were thanked for their contributions. David Wright volunteered to join the exhibitions team, and Ruth Charlton has offered to help for exhibitions in her area. Both were welcomed. There were no other volunteers to join the committee.

Both Alan Birchall (treasurer) and Barbara Wood (chair, newsletter) will resign at next year's AGM, so it is vital that new committee members are recruited soon. NPA can only continue if members are willing to take on these roles and a handover period will improve the chance of avoiding problems.

The proposals to re-introduce the exhibition submission fee for all applicants, and to increase the concessionary membership fee to £15 and apply only to full time ceramics students were both approved unanimously.

Concerns were raised over the involvement of CPA in the re-opening of York Art Gallery next year (Ceramic Art York), and the exclusion of NPA. Members expressed disappointment that we have been asked to provide community events on a voluntary basis, but were not being included in this commercial event. NPA had outlined an event to coincide with the re-opening, but this was not approved by the gallery. Helen Walsh, Curator of Ceramics, will raise our concerns with the management at YAG.

Ghost The Musical

An unusual enquiry came through recently from the Pick Me Up Theatre, who were staging a production of Ghost The Musical, at Joseph Rowntree Theatre, York. The company wanted to take some publicity photos in a potter's studio to 'recreate the iconic pottery scene'. Naturally, I thought of Fangfoss Pottery, and suggested they contact Lyn and Gerry Grant. It seems Gerry had just been waiting for such a request, and threw himself into the Patrick Swayze role at the drop of a hat. He did let the actual actors have a turn (sic), and I'm pleased to see he got the young lady to put her pinny on before he took up the position (and Gerry kept his vest on!)



Thanks to Lyn Grant for taking and supplying the pictures.

Members' Gallery

Let me have images of your latest work for inclusion in the members' gallery - Ed.



1



2



3



4

- 1 Moz Khokar - **Large vessel**, thrown, stoneware fired
- 2 Linda Bulleyment - **Pod**, thrown and altered, cone 6
- 3 Amanda Mercer - **Envelope**, lace imprinted, screen print under glaze, decals
- 4 Jim Simpson - **Pancheons**, thrown, black body, high fired earthenware, 17" full pancheon and 13" half pancheon



5



6



8



7

- 5 Steve Booton - **Selection of pots** in the grounds of the Old Post Office National Trust Museum, Tintagel
- 6 Jim Slicer - **Twisted Teapot**, wood fired stoneware
- 7 Alan Birchall - **Mountain Springs**, chawan, apple ash glaze over red slip and blue oxides pigment
- 8 Ruby Sharp - **Contrast Segment Bowls**, thrown, porcelain with black underglaze and platinum lustre

Le Don du Fel



Roger Bell has sent in some information about this wonderful looking gallery in the Aveyron Department in southern France. Le Don du Fel European Centre for contemporary ceramics is miles from anywhere - the nearest city is Rodez. Potter Suzy Atkins and her husband Nigel moved to France to set up a pottery four decades ago, and now welcome 60,000 visitors a year to their architecturally stunning venue, which was opened in 2007.

The centre offers many workshops, as well as an exciting range of exhibitions and ceramics for sale. For details, visit ledondufel.com - it's worth a visit just to look at the pictures!



While Roger was there, there was an exhibition including a dozen large Claudi Casanovas pieces. and the shop was stocking work by British makers Peter Beard, John Wheeldon, Josie Walters, Yo Thom and Simon Griffiths.

Community Art Project 2014 - Ruth Livesey

For the last ten years I have been very involved in the Silverdale and Arnside Art and Craft Trail.

www.silverdalearttrail.co.uk

One of the features that I have coordinated during the art trail are some free 'drop-in', have a go sessions. Experience has shown that all age groups enjoy the 'hands on' new experiences. Workshops range from ceramics to textile art. For many years, I have run workshops and then fired and distributed the work. However, I realized that I was giving myself a great deal of hard work and stress, and so for the last couple of years I have used air dry clay which means that people can take it home the same day, no fettling, storage, firing and distribution difficulties.

As this year was our tenth anniversary I wanted to extend the experience to encourage the public to explore more of the surrounding district. I decided to make 10 special commemorative plates and to place them in significant places to be discovered and to advertise our 'art trail'.

Commemorative Plates have been used for landmark occasions for many centuries and so I was inspired to create one for our anniversary. I made a plaster mould to form a 35cm diameter plate. I initially fired to 1250° but the slip-cast plates cracked, I therefore fired the slip ware plates to 1060°C, and the stoneware clay plates to 1250°C.





The high fired plates were decorated with materials from the local landscape, eg sea weeds for the plates on the shore, by rolling the clay over pieces of sea weed.



I wanted to create some stronger plates for a rougher terrain.

The slip cast plates were decorated with 'decals'. An easy process but one that entails three firings.

I advertised in the local press that the plates were to be hidden around our Area of Outstanding Natural Beauty, and that they would be in situ for both the week before and the week after the art trail. Attached to the plates was a small notice asking people to send me a photo of their discoveries, or a sketch and that the person who found the most would receive a prize.



With hindsight I realize that that was difficult because many would not have had either a camera or a piece of paper with them as they were walking.

I located the plates at local landmarks, the most prominent being a memorial to Queen Victoria, known locally as 'the Pepper Pot'; there were two placed at separate locations on our coast, one at the 'cove' and

one at Jenny Browns point, one in a sensory garden at the local RSPB and others attached to landmark signposts etc.



The exercise created a lot of interest; the public said how much they had enjoyed coming across the plates. It made people realize how much of the area they didn't know when I published the results in the local supermarket. It created a good focus for the



initial advertising of the art and craft trail and I am beginning to contemplate a theme of a similar nature with objects other than plates next year.

Where is it?

Silverdale and Arnside are on the border of north Lancashire and south Cumbria on the west coast of England. It shares its geology with south Lakeland, mainly limestone pavement and coast.

It is supposed that Silverdale does not take its name from the rocks or the silver birch trees in the area, but history suggests that it is from the surname of the Norsemen, one called Soelvers, whose dale this was. Last year a hoard of Viking treasure was found in the area.

It has sometimes been referred to as the St Ives of the north, and it is questionable whether the beauty of the landscape is the encouragement to make people become interested in art, or whether artists move to the area because of the beautiful landscape.



NPA Membership

Subscription Rates:

Individual	£22 (if paid by standing order) £25 (if paid by cheque) £30 (for overseas members)
Joint membership (2 members at one address)	£34 (paid by standing order or cheque)
Full time ceramics student	£15 (has to be paid by cheque) (please send evidence of eligibility e.g. photocopy of SU card)

Contact the membership secretary:
 Margaret Lawrenson
 'Seven Firs', Kemp Rd,
 Swanland,
 E.Yorks
 HU14 3LZ
 Tel: 01482 634784
 E-mail: margaret@sevenfirs.karoo.co.uk



**NORTHERN
POTTERS
ASSOCIATION**

You can download a copy of the membership form from our website - northern-potters.co.uk.

If any of your contact details change, remember to let us know

Welcome To New Members

Ann Capewell	Preston	Lancashire
David Edwick	Hexham	Northumberland
Jenni Elman	Bowdon	Cheshire
Valerie Gaines-Burrill	Saltburn by the Sea	Cleveland
Paul Judson	Chester le Street	Co Durham
Matthew Longworth	Durham	Co Durham
Michael McGowan	Garstang	Lancashire
Katy O'Neil	Horwich	Gt Manchester
Patricia Szymanis	Salford	Gt Manchester
Mervyn Thomas	Southport	Lancashire
Wendy Turner	Billingham	Cleveland
Benjamin Walker	Askham	Cumbria
Vicky Yates	Miln thorpe	Cumbria

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

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Regional News

North West

Co-ordinator: Ruth Charlton, Old Barn Studios, Ruthwaite, Ireby, Wigton, Cumbria, CA7 1HG

Email: ruthcharlton5@gmail.com

Tel: 016973 71690

It was good to catch up with everyone at Potfest in the Park/Pens. We are very lucky to have two inspiring ceramic events on our doorstep. There hasn't been much contact with the members over the summer but plans are afoot to restart the socials in September (I will email info when I get the dates).

If you haven't seen the Richard Slee exhibition yet, it is on until 14th September.



North East

Co-ordinator: Geoff Proudlock, 46 Cleveland Terrace, Darlington, DL3 7HA

Email: geoff@gproudlock.plus.com

Tel: 01325 353445

Two exhibition opportunities in Durham City - the first is at Durham Cathedral in the Galilee Chapel from 22nd November - 14th December 2014. The membership has been emailed with information about this. Please contact Victoria Leeks for further details: toria.leeks@hotmail.com

We have also been invited to exhibit at the Oriental Museum (Durham University) in Autumn 2015.

Exhibits must be inspired by something from the museum's collection, therefore you will have to visit the museum if you wish to take part. An organised visit has been arranged for Tuesday 4th November 2014 - times to be confirmed. Alternatively you could visit during normal opening hours. Their website is www.durham.ac.uk/oriental.museum

Please email Victoria Leeks for further details and to be included in the visit : toria.leeks@hotmail.com

The deadline for applications and for selection by the museum curators is 31st January 2015.



East

Co-ordinator: Lesley Anne Greene

Email: lesleyannegreene@gmail.com

Tel: 01943 431823

I begin my report with a reminder that The British Studio Pottery Marks Book, a new edition revised by James Hazlewood, is due to be published on 26th February 2015. So if you submitted your mark/s for this you might want to keep a look out. Evidently it can be pre ordered but I haven't got an ISBN number yet.



August began with Potfest in the Pens at Penrith and there appears to be a growing number of Northern Potters Association members showing there. It was great to catch up with some of them on and off my stand. I find it hard to believe that some of these potters I have known for twenty years and I only ever see them once a year at Potfest. I was delighted to be given the potters vote for my competition piece and as some of you will know, the added bonus being, that my prize had not been drunk in my absence on Friday evening! I would like to take this opportunity to thank all those who voted for my piece and did not drink the wine!

I managed to visit Art in the Pens at Skipton on Sunday, another cattle market venue, where NPA members and other potters/ ceramic sculptors were showing their work alongside wood turners, painters, printers, jewellers et al .There seemed to be a good buzz about the place with several makers saying Saturday was the best selling day. Its not as big as Potfest in the Pens but the environment is all too familiar.

I would like to remind you that there is an exhibition of work by member Jenny Morten and her late husband Geoff entitled "Full Circle" at Gallery 49 in Bridlington. The exhibition continues until October 15th

Member Ann Decker is exhibiting her paintings and ceramics from 1st – 20th September at Mermaid and Miller Gallery13 Swinegate York with an open night on Friday 5th, 7 - 9 for those who wish to go. Ann will be sending me a flier so you may have received it by the time this report goes to print .

At the time of writing this report no one has got back to me re hosting a potters get together or similar in their area. Please do keep sending your info in - there are 140+ interested members on my mailing list.

South East

Co-ordinator: Brian Holland
 Email: brianhollandceramics@yahoo.com
 Tel: 01909 724781

Summer seems to have suddenly ended, it may be back in December! Hope those doing shows had a very good reception and did well. Several members will be at Geof Fuller's Food and Pots Festival on 13 and 14 September at Wardlow Mires in Derbyshire - sounds good, hope to get there. Brian Holland will be having a solo show, Dancing with Clay at the Cupola Gallery, Sheffield, 24 Oct - 22 Nov. Preview 24 Oct - all welcome.



Next meeting of the SE group will be on 21 September (note revised date) at 11.00am, at Brian's studio, Persistence Works 21 Brown Street, Sheffield S1 2BS. This will be a Raku day with a short meeting first - agenda below. Bring contributions for lunch, many types and flavours of teas will be provided! Gas and raku kiln and some glaze material and oxides will also be provided, but please bring biscuit pieces you wish to have fired. Experimental raku, and alternative methods welcome. We all would like to learn something!

Agenda for the meeting:

Exhibitions for the coming year, Studio or other visits, Potters camp?, Sheffield Ceramics Fest.

South West

Co-ordinator: Clive Weake
 Email: clive.weake@gmail.com
 Tel: 01625 536388

Pat Amies has kindly offered to run a mould making day for us on Tuesday 7th October in her workshop just outside Congleton. The day is already fully booked. However I am happy to put people on a reserve list , should somebody drop out.



Also Hazel Higham has offered a couple of exhibition opportunities for NPA Members with the North Staffordshire Guild of Craftsmen. 18th and 19th October at Middleport Pottery, Burleigh and Sunday 2nd November at the Foxlowe Gallery, Leek.

Anyone interested should contact Hazel - hazel.higham@hotmail.com

West

Co-ordinator: Dave Harper / Geoff Wilcock
 E-mail: ghwilcock@uclan.ac.uk
 Tel: 01772 862852



Events in the region with members taking part:

Burnley Arts Centre – Artisan Market, every second Sunday of the month. Further applications/information for this relatively new venture from market@burnleyyouththeatre.org

PR1 Gallery – UCLAN, 'Westside' – Monday 15th September – Friday 3rd October

Garstang Arts Centre – 15th November – 13th December – wall hangings only

The meeting held in June was arranged to coincide with the degree shows at UCLAN, and afterwards at the Ale Emporium, there were some imaginative submission for our themed ceramic piece, which was 'June'. Well done to Anne Haworth, Angie Wysocki, Joanne McCarthy, Kay Kennedy and Terence Bunce, who completed their MA in June at UCLAN; their work was varied and the standard was one of the best for a long time. Congratulations to Matt Wilcock who has been accepted as 'Ceramic Artist in Residence' at Giggleswick School, there was strong competition for the place with other ceramicists travelling from abroad.

Several of our members exhibited at Rufford

The next meeting is at 7.15 pm on Tuesday 9th September at the 'Ale Emporium' our themed ceramic piece is 'Labour Day'.

Michael Palmer

9 April 1959 - 19 July 2014

Michael Palmer's passing is a terrible shock to all those who knew him. How to write about a friend, and one who has left the world suddenly and too soon?

I hope I can do him justice in these few words.

I must begin by explaining a little about his position in the world of ceramics. Michael Palmer met with his future business partner, Andrew Harding, in 1977, at Cleveland College of Art. It was here that they discovered clay and started on the journey that was to shape both of their lives.

In 1987 they established the Northumbrian Craft Pottery, operating from a workshop on the outskirts of Newcastle upon Tyne. They prided themselves on making functional and affordable domestic pottery. Many of you will have known first hand these larger than life characters, affectionately known as 'The Geordie Boys'. If you haven't met them in person, it is likely that you will have heard of them by repute. It is difficult to speak of Michael in isolation from Andrew, his long term friend, partner in business (and mischief!), as they were a unique double act. They were particularly well known at Potfest, where they became something of an institution.

In 2011, I travelled with 'The Geordies' to exhibit at a show in Germany. True gentleman the pair, they looked after me wonderfully.

On my way home I was unlucky to be involved in a car crash. I was unable to work, suffering from whiplash. With deadlines looming, the boys demonstrated their characteristic generosity of spirit, turning up at my workshop, taking over the reins and throwing everything that needed making in a day.



Michael's generosity was just one of his many attributes. He was honest, caring, loving, enthusiastic and lovable. He leaves his wife, Jeanette, who he married with great pleasure and happiness in September 2013.

In a comment on the internet, paying tribute to Michael, Andrew Niblett wrote 'we raise a glass to remember you, we use your pots so you live on.'

He will be sorely missed.
Michael Palmer, thank you for being my friend.

Hannah McAndrew

Contact your regional coordinator with ideas for events, exhibition visits, ceramic related items for sale / wanted etc. Most of our members can be contacted by email, so you can get your message out quickly to a wide audience. Any member can join any regional group, so if you want to know what's going on in an area other than where you live, contact the regional coordinator and ask to be added to their mailing list. To send information to all members via the regional coordinators, email the details to Jim Simpson - jim@handmadestudiopottery.com.



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