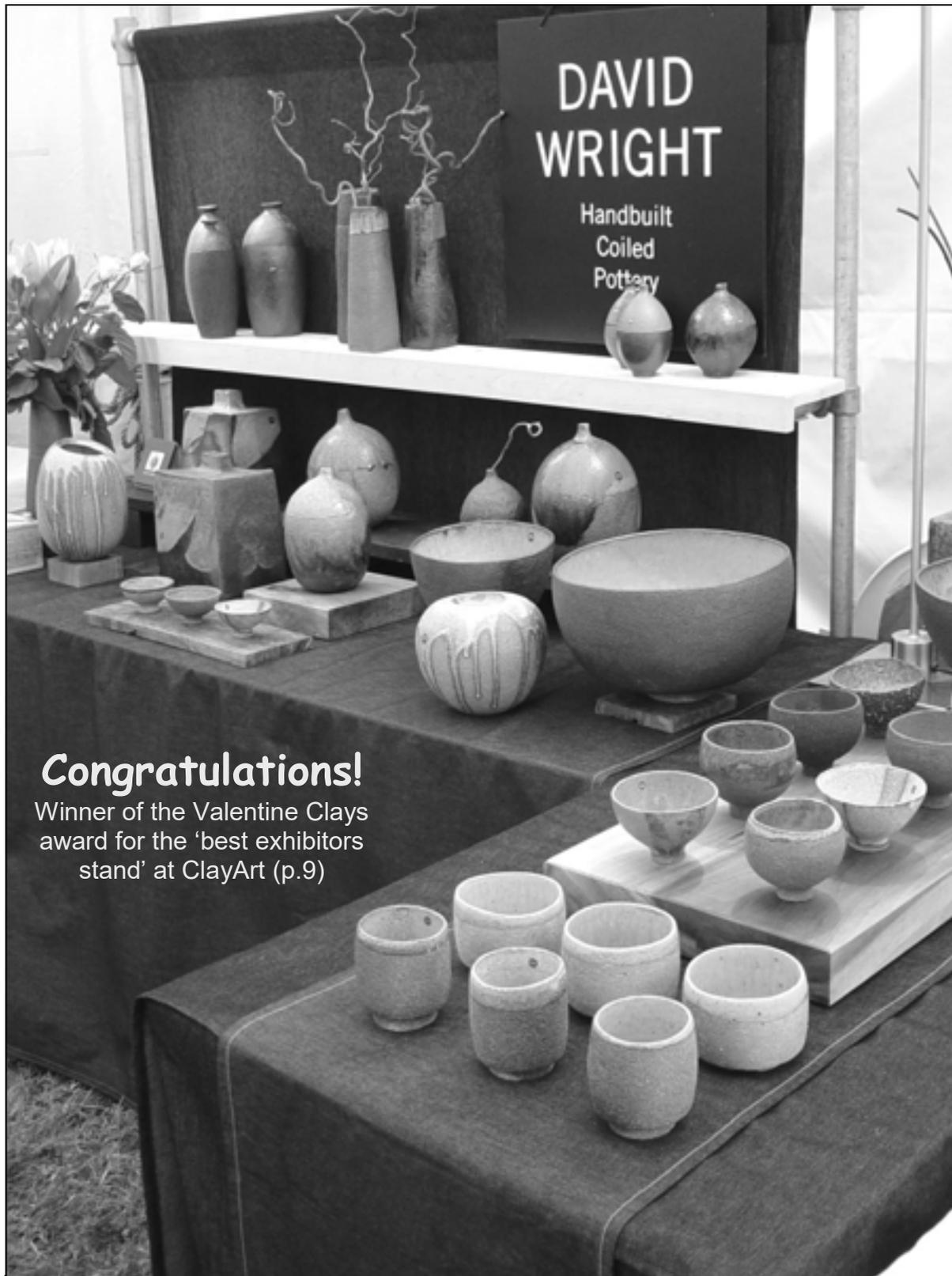


Northern Potters Association

www.northern-potters.org.uk



Congratulations!

Winner of the Valentine Clays award for the 'best exhibitors stand' at ClayArt (p.9)

New website - p.3 AGM details - p.4 Exhibitions news - p.8

Issue June - July 08

IN THIS
ISSUE:

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Chat from the Chair

I have just come back from ClayArt, North Wales, where Tony and Sylvia Wells manned a superbly presented NPA stand. I noticed that they were expertly fielding lots of enquiries. This was my first time in Denbigh, what a beautiful location, what a friendly atmosphere!

Also on the stand were the flyers and posters (which Barbara had produced in record time) for the first of our 30th celebration events. The NPA is holding an open exhibition at Preston from the 3rd to the 26th July, with workshops. This will be followed by an exhibition at York College from the 26th August to the 12th September with workshops, and then by a show at Rufford from the 22nd September to the 19th October. This is an opportunity for any member to show their work, or even three different bodies of work, at three different venues so send your images to Barbara as soon as possible.

We will be holding our AGM at Preston, sandwiched between two workshops, and are hoping that as many of you as possible will be there to vote on issues and to make your views known. I will be coming to the official end of my three-year tenure as chair, and would welcome other nominations. If there are none but someone would like to shadow me for a year with a view to becoming chair in a year then that would be especially welcome. I have been on the committee for nine years now and would stay on for another year to see things through. However I think that I have had my fair share of what has been a very lively and rewarding experience meeting lots of really interesting people and want to make way for someone else to have a go. Our honorary treasurer, William Johnson, who has kept us not just afloat but thriving financially for ten years is stepping down and will be a hard act to follow. So we will definitely need nominations for treasurer.

Anyhow I am looking forward to the above events and hope to meet most of you at least at one venue and possibly at all of them.

Have a great summer and may the clay be with you!

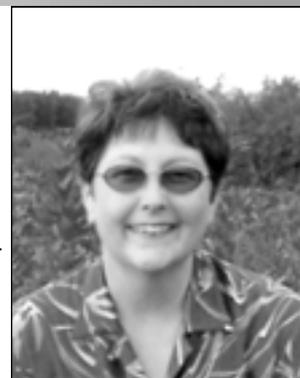


Editor's Comment

Thank you for the kind comments I have received on my first issue of the newsletter and for responding so well to the articles included in it. I hope you like this one just as well - it's a bumper issue this time due to the **AGM** information on pages 4-7. In addition, I have received lots of interesting articles this time, so many in fact, that I have had to leave some over for next time! I apologise to those contributors but can tell you that we have an issue to look forward to in August with US based sculptor Tony Moore on his approach to wood firing and recent member Margaret Scorer from France on her ceramic work.

May I draw your attention to my request opposite that images sent by email be limited to a maximum size of 1MB. This will be particularly important next time as I shall not be at home everyday to move large emails from my inbox to make room for others to come in. If anyone needs guidance on how to reduce image sizes, please contact me and I will be happy to email you a help sheet and/or discuss it with you.

Hope to see lots of you at the **AGM** and other summer events!



New Website - Ian Marsh

Construction of the website is well under way and has started to go live. Over the next month more pages will be added and hopefully contain relevant information. As mentioned in the last newsletter we will only initially include your e-mail address and website unless you contact me and request other details to be included.

As this goes to press we are having some difficulty using the current address but have access to the site with the new address www.northern-potters.co.uk. We are working to use the old address but are having difficulty tracing the person the site is registered to. If anyone knows the telephone number of Mark Burley could they please contact me marshiepots@aol.com

I would ask you to be patient as the site is steadily being compiled and will take some time as there are over one hundred member pages to be entered. Once they are entered I will then have to go through the site with the web designers and check the details of each member's page. Once the initial setup has been completed I will e-mail those members who have a page on the gallery asking them to check they are happy with the images, artist's statement and details (and I thought I was going to have an easier time once I had given up being the newsletter editor!).

The news page will be up and running in the next week or two. You will be able to find out the latest information of what is going on in the world of ceramics and in the NPA. We are hoping it will play a big part in letting you know what is happening in the NPA.

NPA 30

The NPA 30 celebrations include a touring exhibition of 30 pots by Northern Potters on loan from the W A Ismay Collection, and 3 separate open exhibitions by current members. The first exhibition will be at PR1 Gallery, UCLAN, Preston, with a private view on Friday, 4th July, from 5pm to 8pm.

York College will host the exhibition from 26th August to 11th September, and Rufford Craft Centre will be the venue from 22nd September to 19th October.

The open exhibitions at each of these venues will be organised separately, and you may apply to any or all of them. Please send me up to 6 images of the actual pieces of work that you want to include – everyone will have some work selected, but not necessarily all of it.

Closing dates for receipt of images are: Preston – 9th June, York – 28th July, Rufford – 25th August.

A programme of workshops/demonstrations will accompany the events at Preston and York – see separate notice for details of Preston on page 7. If you would like to lead a workshop or demonstration at York, please send a proposal to Brian Holland asap.

Barbara Wood

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Deadline For Next Issue

All material for the **August - September issue** to be with Carol Metcalfe **by the 20th July**

Text and images can be e-mailed (carol.metcalfe@tesco.net), sent by CD or by long hand with photographs to Wintylow Farm Cottage, Brough Park, Catterick, Richmond, N. Yorks., DL10 7PL

Please ensure that images attached to emails **do not exceed 1MB** each otherwise my inbox is monopolised by just 1 or 2 contributors and others have their messages bounced back before I can do any thing about it!

AGM 2008

Members are invited to attend the AGM at 1pm on Saturday 5th July 2008. Coinciding with the opening of the first of our three exhibitions this year to celebrate 30 years of the NPA, the AGM will be held at the University of Central Lancashire (UCLAN), Victoria Building, Victoria Street, Preston, PR1 7HD.

Agenda:

1. Apologies
2. Minutes of 2007 AGM
3. Matters arising
4. Report from the Chair
5. Treasurer's report
6. Election of committee members
7. Any other business

Changes to the NPA Committee

This year sees the retirement from the Committee of the holders of some key roles-

Brian Holland has been on the Committee for eight years, first as Membership Secretary, then Vice Chair and for the past three years has been Chair. Brian has been an enthusiastic supporter of the NPA and has spearheaded the celebrations for this 30th year.

William Johnson has been Treasurer for the past ten years and has done a fantastic job helping keep the Association in remarkably good financial shape.

Catherine Boyne-Whitelegg has been Membership Secretary for the past three years and has seen the membership steadily grow to 343 members.

Helen Walsh has stood in as Secretary since the last AGM but is now stepping down to be a general committee member.

Rachel Wood has been a general committee member for the past 18 months but is now retiring from the committee.

With many committee places becoming free this year, we have the opportunity for a fresh start to lead us into the next 30 years. Being on the committee is your chance to contribute to the way the NPA develops- put your views forward and have a say in what decisions are made. There are exciting things ahead for our 30th year, like our long overdue new website and colour in the newsletter.

As well as the specific roles that need filling, we also require general committee members to help out with tasks as they arise and to attend the committee meetings held every two months. General members also have the chance to be co-opted to understudy any role they are interested in taking on in the future.

Profiles of the committee roles up for election at this AGM

Chair-

- ✦ Have a deep interest in the aims and objectives of the NPA
- ✦ Act as spokesperson for the association
- ✦ Guide the association and the committee in making and applying decisions.
- ✦ Delegate tasks to ensure projects are carried out at the proper times, ensuring the smooth running of the association.
- ✦ Chair the committee meetings, making sure everyone has the opportunity to speak
- ✦ Sign off minutes for each committee meeting

Treasurer-

- ✦ Keep accounts up to date
- ✦ Pay bills and expenses
- ✦ Take in monies from activities
- ✦ Deal with exhibition monies
- ✦ Send accounts to auditor at year end
- ✦ Give financial report at the AGM

Membership Secretary-

- ✦ Keep membership database up to date
- ✦ Send subscription reminders to members paying by cheque
- ✦ Send out renewal notices
- ✦ Deal with membership enquiries
- ✦ Send list of members to the Newsletter Editor every second month

Secretary-

- ✦ Take minutes at committee meetings
- ✦ Send minutes to all committee members
- ✦ Compile agenda for each committee meeting
- ✦ Compile reports for each committee meeting (financial, membership, regional groups)
- ✦ Send details of meetings (time, date, venue) to each committee member
- ✦ Correspondence as required

General committee member-

- ✦ Participate in committee meeting discussions and votes
- ✦ Help out with special projects and tasks as they arise

To continue to be an ever-evolving association we need new members on the committee with new ideas and enthusiasm. If no one is prepared to stand for the roles, those wishing to step down can often feel pressured into staying on and this isn't always a good thing, so please join us.

Nominations received for roles so far-

Membership Secretary: Margaret Lawrenson
Secretary: Julie Ward

Nominations for specific and general committee members can be sent to the Secretary by the 21st June 2008 or put forward at the AGM.

Items for inclusion on the agenda should be sent to the Secretary by the 21st June 2008.

Helen Walsh, Secretary
helen.walsh@ymt.org.uk,
01904697971

York Art Gallery, Exhibition Square, York, YO1 7EW.

Minutes of 2007 AGM

held on Sunday 25th November 2007 at York Art Gallery

PRESENT:

Brian Holland, William Johnson, Babs Taylor, Carol Metcalfe, Barbara Wood, Helen Walsh, Karin Hessenberg, Penny Philips, Penny Withers, Maryanne von Tucka

APOLOGIES RECEIVED FROM:

Elisabeth Bailey, Maggie Berkowitz, Syl Macro, Jim Robison, Ian Marsh, Roger Bell, Tony Wells, Julie Ward, Catherine Boyne-Whitelegg, Maureen Smith, Jean Crabtree, Margaret Lawrenson, Stephen Plumstead, Ann Johnson & Sarah Villeneau

MINUTES & MATTERS ARISING

The 30th anniversary events were to be covered in the report from the chair. There were no other matters arising.

Babs Taylor proposed the minutes be accepted and Helen Walsh seconded the proposal. All agreed and Brian Holland signed the minutes.

REPORT FROM THE CHAIR

Brian Holland thanked the committee members and regional coordinators for their work on behalf of the NPA throughout the year. 18 members have represented the NPA at the Oxo Tower exhibition and thanks went to all who had helped with this event.

BH is concerned that the selection policy for exhibitions is tending to be exclusive rather than inclusive, as it used to be. This issue was to be discussed in 'The Way Forward' agenda item.

For the 30th anniversary, three sites have been confirmed; the gallery and kiln site at Rufford, the gallery and kiln site at Upfront, Penrith and Preston University, where the workshops will also be available free of charge. The Preston event is to take place in June/July 2008. A proposal has been submitted for an Arts Council Bid of £23000 including the cost of a paid coordinator to deal with the 30th anniversary events.

BH concluded that it has been a difficult year for the committee at times but overall it has been a good year for the NPA, however the lack of a festival left rather a vacuum.

Babs Taylor asked when the outcome of the funding bid would be known and it could be up to 12 weeks. If successful the coordinator would start in February.

TREASURER'S REPORT

William Johnson presented a financial statement as at 31st March 2007, the end of the last financial year and a summary of events and regional activities. He pointed out that the surplus for the year of £3612 was attributable in part to increased membership and a decrease in committee travel expenses. He also stressed the importance of income from selling exhibitions and noted that regional events had made a contribution.

Karin Hessenberg commented on the fact that the figures represented the position 8 months ago. This is due to the AGM not coinciding with the financial year end. Babs Taylor suggested that the meeting be brought forward, possibly to July.

Carol Metcalfe noted that the NPA had funds of over £16000 and felt that some of this should be used for the benefit of the members. She felt that the NPA did not need to have a surplus every year and accumulate ever increasing funds.

Babs Taylor proposed the accounts be accepted, Barbara Wood seconded the proposal and all agreed.

MEMBERSHIP SECRETARY'S REPORT

A written report from Catherine Boyne-Whitelegg was read out.

Membership numbers have remained quite constant for the last 18 months and now stand at 336. About 60% pay by standing order, which is encouraged as just over 50% of those paying by cheque have to be sent a second reminder. CB-W's term as membership secretary ends next year and she will not be standing for re-election, so if anyone is interesting in taking over please get in touch to discuss what is involved.

ELECTION OF OFFICERS

Secretary:

There were no nominations. Carol Metcalfe explained that she had found it difficult, feeling she had to be at every committee meeting, especially as they were always held on Sunday mornings and involved an early start due to the distances to travel. Karin Hesseberg suggested it might help to share the job out to avoid having to be at every meeting. On condition that an assistant be co-opted at the first committee meeting, Helen Walsh then agreed to stand. Her appointment was proposed by Carol Metcalfe, seconded by Karin Hesseberg and agreed by all.

Newsletter editor:

Ian Marsh has stood down from this position in order to stand for election as Website administrator. Brian Holland proposed Carol Metcalfe as Newsletter editor, Babs Taylor seconded the proposal and all agreed.

Website administrator:

Carol Metcalfe proposed Ian Marsh, Babs Taylor seconded the proposal and all agreed.

Regional liaison officer:

Penny Philips, regional co-ordinator, felt that more discussion was required before this new position was created, so the matter was deferred to AOB

Exhibitions assistants:

Two nominations had been received. The exhibitions officer Barbara Wood said she would like to have both. Carol Metcalfe proposed that both Stephen Plumstead and Tony Wells be elected and Barbara Wood seconded the proposal, which was carried by 9 votes to 1.

General committee members:

Three names had been put forward; Rachel Wood, Margaret Lawrenson and Julie Ward.

Barbara Wood reminded the meeting that our constitution required us to have a committee of between 12 and 18 members. She therefore proposed that all three were elected, making a total of 13. Helen Walsh seconded the proposal and all agreed.

HONORARY LIFE MEMBERSHIPS

Elisabeth Bailey, Maggie Berkowitz, Syl Macro and Jim Robison, have been members of the NPA continuously since its formation 30 years ago. Babs Taylor proposed that they be offered honorary life membership. Barbara Wood seconded the proposal and all agreed.

THE WAY FORWARD

Carol Metcalfe read out comments received in response to a discussion document that had been published in the newsletter:

From Roger Bell:

Re 'The Way Forward', I am very pleased to see this being raised. The ideas put forward sound very sensible and I am sure with fleshing out can move NPA forward. It will need volunteers to move specific tasks forward which always seems a problem.

On specific ideas:

1 I suggested chip and pin available for members before the first OXO show. It was rejected then. The extra work would be an imposition on the Treasurer, but somebody else could administer it.

2 I think plinths could be a major problem. Storage needed. Maintenance. The wide spread of the organisation.

3 I agree with the idea of trying to extend beyond the organisation of selling opportunities for members. To some extent the regional groups are doing this. In Cumbria we have arranged tuition and firing events. I am just starting on offering surplus materials, tools and reading matter to members. The problem as always is getting people to take on the organisation and the tendency for such events to be wherever the committee or the organiser concerned are located at the time. (This is not intended as a criticism!). Perhaps lectures, talks etc could be made in conjunction with other establishments as seems to be happening successfully in NE and with the Bill Ismay collection. There seems little liaison with colleges who might welcome joint organisation of events and might let members attend specific parts of their courses for a fee. I have made such a suggestion to what was Cumbria College of Art & Design but never had time to follow up. We could easily use up all NPA funds on such things but there is plenty of money available if you know how to apply and tick the right boxes - currently ethnic, disability, children, poor inner city areas. It needs somebody to learn how to jump the funding loops but could also give earning possibilities to some members.

4 Many people miss the W/E camps. It would be difficult to reinstate but it might be possible to link up with Midland Potters.

From NE NPA regional group:

Produce a pottery map featuring members who want to promote their studios

Re-introduce potters' camp in some form but not actually camping

Have a presence at Potfest in the Pens

Do more publicity for the members

Introduce colour images into the newsletter

Brian Holland suggested that from 2009 onwards, there be at least one annual event with an open exhibition under the full control of the NPA in a hired space lasting 2-3 weeks (eg a space at Sheffield costing £800 per week). There could also be events and

workshops for a nominal fee. The event could move around the regions involving the regional groups and arts funding could be applied for. College halls may be available in August.

With regard to colour in the newsletter, several members felt that some extra cost would be worthwhile. Karin Hessenberg pointed out that the newsletter was primarily a means of communication, kept only for a short time, that does not need colour. Others felt that colour was needed to convey the qualities of pots, possibly just on one page.

The development of the website is crucial. Barbara Wood and Ian Marsh have had discussions and will now progress quickly on this. Plinths; good quality plinths will be required if the type of event suggested by Brian Holland is to go ahead.

Chip & Pin machine. Karin Hessenberg felt that this facility would be a huge benefit.

Regional groups. Penny Philips felt that communication could be via intermittent attendance of the co-ordinators at committee meetings, visual personal contact being important. The agendas will therefore be emailed to them. She also queried how a regional group could fund a demonstration event that had to be arranged well in advance. Carol Metcalfe, referring to last year's AGM minutes, clarified that a budget for such proposals should be put to the main committee, which would support worthy events. A regional liaison officer could be a useful contact point for such instances.

ANY OTHER BUSINESS

There had been a suggestion that the date of the next AGM should be set in the hope of attendance being increased. It was also noted that the AGMs were getting later and later in the year and that the meeting used to take place as part of the weekend festivals. The next AGM will therefore take place at the 30th anniversary Preston University event in July 2008, the precise date to be confirmed.

NPA 30

To celebrate 30 years of promoting pots and potters, the NPA is exhibiting 30 pots by Northern Potters from the W A Ismay collection courtesy of York Museums Trust (Yorkshire Museum).

EXHIBITION

PR1 Gallery
University of Central Lancashire
Victoria Building
Preston
PR1 2HE

In addition, there will be an open exhibition of work by current members.

4 - 18 July 2008
10am - 4pm Mon - Fri.
10am - 5pm Sat 5 July



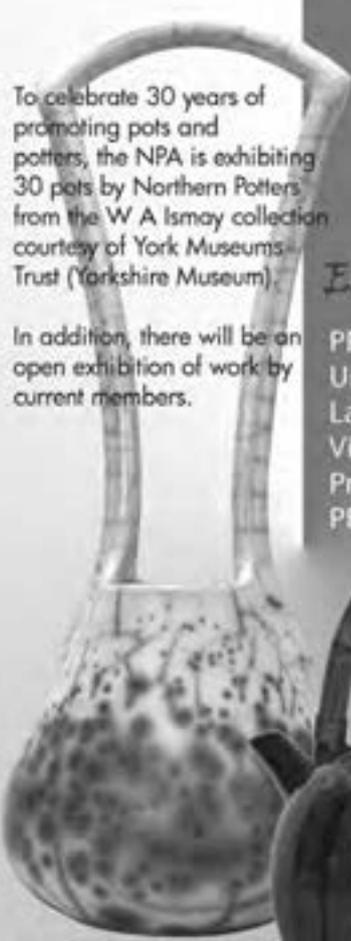
U.C.L.A.N.
Victoria Building
Preston
PR1 2HE

EVENTS

Friday, 4 July
10am - 12.30pm John Kershaw
Workshop - Throwing
1.30pm - 4pm Ruth Charlton
Workshop - Faces in Clay

Saturday, 5 July
11am - 12.30pm Peter Clough
Demonstration - Porcelain & Print
1pm - 2pm NPA AGM
2.30pm - 5pm Annie Peaker
Workshop - Figurative sculpture

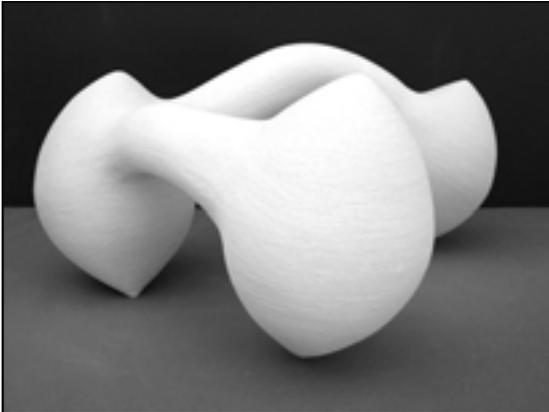
Booking essential
To book a place, contact
barbara.wood@ukonline.co.uk
01759 318146



Exhibitions and Events

Hornseys, the gallery, Ripon

Our second exhibition of the year opened on 23 May, featuring work by Angie Mitchell, Sara Jane Palmer, David Wright, Fiona Mazza, Karen Howarth and Simon Smith, to accompany a collection of Pablo Picasso printmaking, photography and lithography. This will run until 26 June, with a summer exhibition opening on 28 June including work by Julie Butterworth, Babs Taylor and Karen Hollinson.



OrganicForm2 - Simon Smith



Work by Angie Mitchell, David Wright and Fiona Mazza

Fifiefofum Gallery, near Corbridge, Northumberland

This was our first exhibition at this gallery, and proved to be a wonderful setting for displaying a wide selection of work by 29 of our members. One exciting feature was the unfired clay disc by Lorraine Clay, installed outside the front door, titled 'Viewing the Void', which frames the view across the Tyne valley, and will be fired after being exposed to the elements for some weeks.

The placing of pots alongside paintings is an interesting challenge, offering the opportunity to look for harmonious relationships between the different media – though not always easy. Paintings by Bren Head dominated the gallery, with strong, abstract canvasses recording Bren's response to a fire on Fylingdales Moor some years ago. One particular group echoed exactly the burnt red and blue glazes in Babs Taylor's 'azure' range.

'Viewing the void' - Lorraine Clay at fifiefofum



NPA 30 – Preston

A strong programme of events has been put together to accompany the exhibition of 30 pots from the W A Ismay collection, and the open exhibition by current members, which will take place at PR1 Gallery, UCLAN, Preston from 4 to 18 July 2008. On Friday, 4th July, John Kershaw will give a throwing workshop, followed by Ruth Charlton's 'Faces in Clay' workshop. On Saturday, 5th July, Peter Clough will demonstrate how he uses porcelain and print to produce his wonderful landscape pieces. The AGM will take place over lunchtime, followed by Annie Peaker's workshop on 'Figurative Sculpture'. NPA members can attend both sessions on Friday or Saturday for only £12, with non-members paying £12 per session. See the separate advert on page 7 for full details, and book your place with me, asap.

The AGM will take place on Saturday, from 1pm – 2pm. Please attend if you can – it is important that the views of members are represented by committee decisions, so we need to know what they are!

There is still time to send images for the open exhibition at Preston – we need up to 6 images of the **actual pieces** you want to exhibit. A selection panel will choose which pieces to include to demonstrate the seemingly endless variety of ways in which we use our preferred medium. Everyone who applies will be included in this show, so it is an opportunity for those of you who haven't participated in one of our exhibitions before to join in and see your work on show alongside other members'.

Potfest in the Pens: 8 – 10 August, 2008

Northern Potters Association - a call to arms

The Scots are coming - the Scots are coming!!

We do not yet have a full team to fend off the Scottish attack on our land – if you want to help defend our honour, and have 3 days of mud filled fun in a cattle pen, send your name in to me now!

See the previous newsletter for full details.

Barbara Wood

Member Request

From Margaret Scorer, in France:

11 Place St. Martin

56120 Josselin,

France.

email: m.scorer@tiscali.fr

Phone no. 0033297739792

I would really like to go to a Potfest, but with the cost of travel etc., it would be hard to justify. A house swap is possibly feasible.

Josselin centre, where I live, is a truly beautiful medieval city. It is on the Nantes/Brest canal, and close to many beautiful coastal resorts, generally within 1 hours driving distance. This also applies to the cities of Rennes, Vannes, and Pontivy.

If, during a "Potfest", any member would like to "house swap" with us, we would be very interested in communicating with them. We have two dogs, well behaved of course, whom we take everywhere with us.

ClayArt - Tony and Sylvia Wells

ClayArt 2008 was our first visit, and unfortunately the last for all at the Old Coach House, Llanrhaeadr Hall. Happily plans are afoot to find new venues, so although its future appears at present a little doubtful, providing new sites are found the show will go on, albeit on a biennial basis. This news did nothing to dampen the spirits of the exhibitors or the visitors. The NPA stand was sited in the education and information tent just off the main marquee, and since it was on one of the main routes to the kiln areas we were assured of a constant supply of interested people. Members showed their work, and managed, in spite of the small numbers, to include hand built pots, raku, stoneware, both oxidised and reduced. The public showed great interest in the work, and we were quite pleased with the number of enquiries received, and the pile of application forms disappeared fairly quickly.

The e-book was once again popular and often had two or three people gathered round, and interest was shown by members of the Craft Potters Association members stand and the North Wales Potters. One or two NPA members thought they should have been included in it and decided to correct this. No other organisation had such a facility on display.

A facility was provided this year in the form of the mobile phone credit card system, for the use of members if they needed it. The take up was minimal, only three sales through the machine, but I think it will be more popular in future events. One problem however was that when the phone signal was lost the system did not function. The potters who used it were very pleased.

The firings were spectacular, producing the right quantities of smoke and flames, and lots of pots from the anagama, the salt kiln, the conveyor belt and the oil and charcoal kiln, and all the demonstrations proved popular, although Sylvia and I only managed to see a bit of each.

The congratulations of all of us must go to member David Wright, whose exhibit of hand built ceramics won the Valentine Clays award for the 'best exhibitors stand'. A beautiful stand which truly deserved the award. (See front cover)

We met old friends, made some new ones and looked at and discussed lots of beautiful pots and came home tired but very happy.



NPA Members' News

From John Rivers:

Riddings Pottery
Greenhill Lane
Riddings
Derbyshire
DE55 4AY
Tel: No. 01773 603181
Email:
Riddingspottery@hotmail.com
www.riddingspottery.co.uk

OPEN DAY

at RIDDINGS POTTERY (on the southern fringes of "the North!" – exit 28 M1)
SUNDAY JULY 20th 11.00 – 5.00 p.m.

John Rivers (Oxo Exhibitor, regular at the Edinburgh Festival) is the potter.
Pat Smith is the silk-purse-maker and textilst. They will be selling their wares, showing the processes, making you welcome.... Ask any questions. Handle anything.

POTTING DEMONSTRATIONS at 12.00, 2.00 p.m., 3.30 p.m. – and 'the secret life of a pot' will be revealed, from the raw clay (dug a mile away) to the finished piece. We hope to include the potter's cyclical thrill – opening a real gas-kiln firing during the afternoon (a big home-built job from recycled bits); tho' firings always remain in the lap of the Gods.

Refreshments available – Please ring for details nearer the time. **Free entry!**

Catherine Boyne-Whitelegg, Ceramic Artist & friends

are 'At Home' for a selling exhibition at
10 Drome Road, Copmanthorpe, York YO23 3TG

Browse & buy from a selection of new work from Catherine &

Linda Wormald – Painter Jim Clark – Architectural Blacksmith

Petra Bradley – Textile Designer/Maker Richard Whitelegg – Silver Jewellery

Thurs – Sat 19th – 21st June 11am – 6pm & Sunday 22nd June 10 am – 4pm

You will be able to sit in the tranquil conservatory or garden

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12th July - 7th September 2008

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www.artsattrinity.co.uk

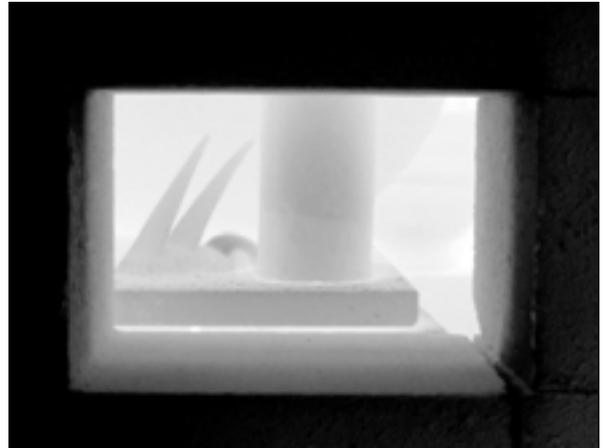
Broadwood Hall Wood Kiln - Steph Jamieson



The long awaited first firing of the fast fired wood kiln took place at Broadwood Hall, Allendale, a few weeks ago. The construction of the kiln was started 12 months ago and built by Andrew Pentland from Newcastle College and Steph Jamieson, with help from Ron Jamieson and Lorraine Clay, a ceramicist from the Hearth Studios at Horsley. Although the kiln building took only a few weeks to complete, tracking down an 18" dia 20ft reinforced steel chimney was more of a challenge. This was finally lifted into position a couple of days before the firing. The 40 cu ft kiln was filled with pots from several potters and work from ceramic students on the degree course at Newcastle College.

The first of the kilns two fire boxes was lit at 7.15 am and the temperature carefully monitored up to 400°C when the second fire box was lit. Under Andrew's direction a group of helpers stoked

the fireboxes alternately, gradually raising the temperature to 1000°C. From this point some of the cones inside the kiln, positioned to show when a particular temperature has been reached, began to melt. They showed that the temperature inside the kiln was hotter on the right side than the left. To even this out, the holes in the firebox were closed and the dampers blocked. Reduction began at about 3.00 pm. By approx. 7.00 pm firing was completed. The whole process took about 12 hours, reached a temperature of approx 1270°C and used much less wood than was expected. On completion, the kiln was closed off and left to cool.



On Monday morning, the kiln entrance was unbricked and its treasures revealed. It proved to be a successful first firing, apart from a few unremarkable pieces in the cool part of the kiln, two cracked pots and one that was knocked over. Andrew and Steph are making slight adjustments to the kiln before the next firing in a couple of months.



Steph plans to hold another firing in the summer, date TBC, as a NE group meeting. People could stay over Fri/Sat either camping at Steph's or in local accommodation. E-mail: jamieson@c-pac.net for details/costs.



A Potter's Moll Writes



We have been to two ceramics exhibitions in the last few weeks, one at York Art Gallery and one at Gallery Oldham. *Around the World in Eighty Pots* at York is an interesting idea, using pots from their collection, but there was a dated feeling to some of the choices, somehow. For instance there was a small, thrown, lidded pot of Jim's from 1978 which I really had to seek out before I could recognise it. The show seems a bit cramped and hastily put together (and lacking in publicity), but it is an attempt to get ceramics into the limelight. All credit, then to Helen Walsh who has been involved for five years in tracking down provenance and cataloguing the WA Ismay collection. She told me that even Bill himself might not have known the names of the makers of some of his earliest purchases among some of the few pots she has still to identify.

There was also very good news that the York Art Gallery has at last been able to assign gallery space to displaying the Ismay collection and that work is currently proceeding on this.

The ceramics exhibition is on the back of *Stubbs and Whistlejacket in York*. The magnificent life size portrait of the chestnut race horse is on loan from the National Gallery and the rest of the exhibition features sketches, anatomical drawings, paintings and memorabilia about York and the races in the late eighteenth century when George Stubbs went to live in York because of his desire to study anatomy with professionals.

A 'whistlejacket', by the way, was a medicinal drink of gin and treacle, which had a rich brown colour which probably suggested the name for the chestnut horse.

Lifeforms: Ceramics and the Natural World at Oldham uses themes of the earth, the sea and beasts to group historical and contemporary ceramic pieces. Jim Robison's landscape pots look particularly striking against the outside roofscape of Oldham with the Pennines behind. Beverley Bell-Hughes's pieces are strong with their rough textures in the sea section. There is a strong Walter Keeler 'Cut branch teapot' with thorns 'growing' out of the handle, an intriguing concept in a ceramic object.

A 1930s vase by William Staite-Murray conveyed the natural world in a straightforward way with a leaves and flowers decoration on the surface, while Geoffrey Swindell's pots explore the natural world in their very form. Both exhibitions continue to 30th August.



Walter Keeler Oldham



Bev Bell-Hughes, Oldham

As we go to press, *ClayArt* at Denbigh in North Wales is just over – a day's R and R was

necessary before embarking on this article. This is our first foray of the year into the world of fairs and fests, and as always it was organised with skill, care and flair by David and Margaret Frith. Daniel and Kath and Gregor and Jane are stalwart helpers too, plus an army of other good-humoured helpers and car park attendants.

The Brookhouse Mill outside catering team do a great job – I think someone from there must read this newsletter, because in these pages last year I complained of short rations on new potatoes on the Saturday night: this year there were more than plenty, and the meal was delicious.

One stallholder whose name I did not know spoke to me as we walked from the campsite. He said he thought events like *ClayArt* do not have a hugely viable future, and cited as evidence the number of cars in the car park versus the number of people who actually *bought* pots. He believed most people came for a day out, casually watching demos and mooching around stalls and stands and having a cuppa or an ice cream.

This got me thinking that though selling work is a prime reason why potters sign up for fairs, it is by no means the only one. Where else are you going

to see what everyone else is doing? Or see such contrasting work as between Toon Thijs and Svend Beyer? It is a great pleasure to see newcomers making their way steadily year by year – Steven Plumstead, James Hake and David Wright caught my attention. The demonstrations represent the generous sharing of skills which I believe is special to potters.

Seeing old friends and acquaintances is a genuine pleasure and sharing joys and sorrows is important. I was thrilled to hear that Moira Vincentelli from Aberystwyth Arts Centre had bought pots from Wendy Lawrence and Jenny Beavan for the centre's collection.

In many senses ClayArt is an 'event', and one that puts Denbigh and North Wales firmly on the map – and no livestock in sight. Anything that gets people looking at and talking about ceramics gets my vote, and if they buy as well, that is even better.

Talking of sales, a lady had got her credit card out to pay for a large dish on our stall when her friend said: 'But the table in your hall is narrower than the dish.' Shucks! Another person brought back a mug that she had bought last year which had developed a hairline crack. I offered her a replacement but she could not find one she liked, so I gave her a credit note. She came back again later having discovered that there will not be a ClayArt next year, to say that perhaps she should just have her money back. (£15)



Pots by David Wright, ClayArt



Jim Robison, Oldham

One potter told me that a well-heeled woman was reaching for a postcard, but on being told they were 30p, she put it back!

Yes, things *are* changing – no ClayArt next year and great changes afoot at Rufford, but change is part of life, and we can change with it.

I always like eavesdropping on people's conversations on these occasions. We have become inured to the perennial 'What's that in aid of?', but a woman looked in horror at a big garden pot of Jim's and said baldly: 'That is *very* disturbing – are those holes eyes or mouths or what? Ugh.' And I loved the man who looked at everything on our stall then shook his head and said to his wife: 'No, it's too artistic for me altogether'.

Liz Robison

(Photographs: Ian Marsh)

Advert

Ceramics shows at Gallery Oldham in 2008:

We're featuring several ceramics shows at Gallery Oldham this Spring, featuring major artists and makers and providing opportunities to handle ceramics.

Life Forms: Ceramics and the Natural World

26 April - 30 August

This exhibition explores many different elements of the natural world through the work of a wide range of potters and ceramic artists. It includes work by, among others, the Martin Brothers, Katharine Pleydell-Bouverie, James Tower, Mary Rogers, Walter Keeler, Kate Malone and Catrin Mostyn Jones. It brings together work from Gallery Oldham's collections, loans from regional collections and from a number of contemporary makers. There will be opportunities to handle work in the exhibition.

Curator Dinah Winch will give a talk on Wednesday 14 May 1pm

Behind the Scenes tours

Ceramics handling session Tuesday 15 July 2-3pm

An opportunity to explore Gallery Oldham's studio pottery collection.

If you would like more information about exhibitions or the collections please get in touch with me on 0161 770 4653 or dinah.winch@oldham.gov.uk

York Art Gallery - Helen Walsh

New exhibitions at York Art Gallery for 2008

About 12 months ago, the shop and South Gallery at York Art Gallery was unexpectedly damaged due to bad weather which made the roof unsafe. Rather than dwell on our bad luck, we decided to use this as an opportunity to revitalise this part of the Gallery which, due to financial constraints during the 2004 refurbishment, only received a fresh coat of paint.

The listed status of the Art Gallery meant that planning the changes took time, but finally at the end of April, our new look gallery was revealed. We have removed the gallery shop to the entrance hall to enable us to reclaim the whole of the South Gallery as display space. The 1970s suspended ceiling has been removed, revealing the original Victorian architectural features. The walls have been clad to provide a proper surface for hanging pictures and we have painted them a rich dark green that makes all the artworks sparkle like jewels. The revealed ceiling is painted in a light neutral shade which makes all the decorative features stand out. A new lighting track and wall lights give us more flexibility in creating moods within our exhibitions.

Anyone who has visited the gallery before the refurbishment is invited to come back now for a true "Changing Rooms" moment!

New displays

Despite having what is probably one of the most famous collections of studio ceramics in the world, the Milner-White collection, York Art Gallery has historically been seen as a picture gallery. Since York Museums Trust was founded in 2002, bringing together the Gallery with the Yorkshire Museum and Castle Museum, we have been gradually changing that preconception by including more of our decorative arts in displays and exhibitions, particularly our studio ceramics. The new look South Gallery is a perfect example of how decorative art can add another dimension to a display of paintings.

Sacrifice

At the far end of the South Gallery is a display of our Religious works of art. The re-hang of these works was done with the help of staff at York Minster to ensure we were liturgically correct. The works date from a range of periods and include two stunning works by contemporary potters. The first is the figure of "Irene tending Saint Sebastian's wounds" made by Claire Curneen in 2006. We purchased this piece over a year ago, but due to the damage to the roof, it was only on display for a week, so it is fantastic to see it on show once more. Also on display is "Predella" loaned to us by Edmund de Waal. Prior to coming to York, it was part of Edmund's exhibition at MIMA. Both of these pieces look stunning though unexpected amidst all our older religious works.



Saint Sebastian (detail)
©Claire Curneen & York Museums Trust



Still life group
©York Museums Trust

Courage

In the central section of the South Gallery are our re-hung Dutch paintings and prints. Using the decorative arts, natural history, military history and scientific instrument collections from the Castle Museum and the Yorkshire Museum, we have created a range of still life displays to reflect the types of objects seen in some of our paintings. Also, Tracy Chevalier (author of "Girl with a pearl earring" and York Art Gallery's writer in residence for 2008) has written fascinating labels for some of the works on display.

Round the World in 80 pots

The final section of the South Gallery which used to house the shop is now home to a display of studio ceramics that explores the international nature of York's collection of studio ceramics.

In the 20th century more potters than ever have travelled looking for inspiration and for new opportunities to develop their work. This exhibition brings together 80 pots by 80 different makers and displays them by continent, labels explain who made each pot, where the maker was born and where they travelled to. Colourfully painted plinths matching the large map on the wall, add to the drama. The exhibition includes about fifty pots from the WA Ismay collection which are on display for the first time, one of which is a pot by Magdalene Odundo which has been conserved specially for the occasion. Alongside these pots are two new acquisitions, "Dovecot" by Paul Young was bought for us by the Friends of the Art Gallery and "Half a cup please" Penelope Batley, a recent graduate from Manchester Metropolitan University.



Ladi Kwali
©York Museums Trust



Vicar and Moses jug
©York Museums Trust

Crying with laughter (24th May – 7th September 2008)

Stories that will make you laugh and cry on pots and in prints will be on display upstairs in the Little Gallery. Artists have used satire in their work as a tool to poke fun at human foibles and potters have manipulated form and imagery for the same effect. This exhibition brings together a range of pots and prints from the 18th century to the present day. In "The Bottle", a Victorian melodrama warns us of the dangers of drink in series of eight plates, whilst James Gillray ridicules Napoleon and King George III by depicting them as characters from Gulliver's Travels. Also on display are our new acquisitions "Six Jugs" by Philip Eglin and "Essence of Slee" by Richard Slee.

Competition time- calling all frustrated writers!

As part of her year as writer in residence at York Art Gallery, Tracy Chevalier will be judging a writing competition. We have developed a list of ten paintings and five pots from our collection which will be on display over the summer and available at our website. Entrants are asked to write a short piece on one of the pots or paintings to fit the back of a postcard (no more than 300 words). The winner will receive a small cash prize and will have their work published alongside Tracy's in a set of postcards for sale in the gallery.

The short listed pots include: "Dovecot" by Paul Young (2007); "Half a cup please" by Penelope Batley (2007); "Six Jugs" by Philip Eglin (2007); "Puzzle Jug" by Rockingham Works and Brameld & Co (1826 – 40); and "Toby Jug" by unknown maker (1780 – 1900).

Full details and more information can be found at www.yorkartgallery.org.uk or in leaflets available at York Art Gallery.

Come into York Art Gallery for a closer look and then put pen to paper....



Six Jugs
©Philip Eglin & York Museums Trust



Visitor information-

York Art Gallery is open every day between 10am and 5pm.

York Art Gallery, Exhibition Square, York, YO1 7EW

Telephone 01904 687 687

Website www.yorkartgallery.org.uk

Talking Points

Many thanks to all who have responded to the items in the previous issue's Talking Points



In response to Geoff and Chris Cox - On being full time potters:

John Rivers writes - A POTTER'S REPLY

Welcome to Geoff and Chris Cox's summary of what should be the F.A.Q.'s of any potter's internal dialogue – if you get my meaning. But then I would say this, as one who leapt to join the "Potfest" platform 10+ years ago.

I remember hauling my butt up to Perth and the shock of being among 100+ potters, many at the top of their game...the range of their pots and techniques, the quality of their ad-hoc stands, their glazes under wondrous control, the good humour... I particularly recall a grizzled Dutch potter whose van not only contained a hoard of extraordinary pots for a 3-exhibition journey across the U.K., but the materials for a glass and mirrors set-up that not only transformed the cattle-pen but would have graced a Bond St. gallery. "You English are so amateur," he growled, in Dutch gutturals.

In Cox terms I was not "straight from college, fully formed"; but teaching myself by doing, by digging and refining my clay locally, building a kiln, moving from electricity to gas...I'd been selling the products all over at mixed shows and one-man exhibitions, but that first Potfest was a revelation. I applaud the open access. You go, look around, learn, and sink or swim; and the public are your 'selection panel'. There is a 'public' for every species of pot, whereas selection panels seem to select their own image. There's time to talk to the people who come to buy or to browse. They are assessing you and you them, deciding whether there's a match between what your hands make and their hands respond to. I make to sell, but I make for the people who are on my wavelength. With galleries you surrender all that to an intermediary. And when you sell from a cattle-pen you don't have to add a huge mark-up, which precludes many who would treasure a piece but are on limited incomes. A Potfest feels like democracy in action.

I don't quite see the ultimate equation in Coxian terms: "ego or income" with ego implicitly down-graded. They go together, but making pots is, in Bernard Leach's phrase "a way of life". You have to love the processes and be humble in realizing it will take a lifetime to master them. It's a craft but gradually the skills acquired can elevate it to an artform that can express the essence of the maker. You need, and eventually will find a buyer for these special pieces but it's also an expression of 'ego' – the self.

Seamus Heaney, writing of poems written later in life says each is

"A dividend from ourselves, a tribute paid

By what we have been true to. A thing allowed."

I think this relates to pots too.

If you haven't tried a Potfest, give it a whirl. [Meanwhile look at our ad. for our 'Open Day' at the pottery, page 10]

Part-Time Teacher and Ceramist, Sarah Bloom-Curtin writes:

I think Pot Fest in the Pens was an inspired idea. I visited the event when I was at Art College and it gave me inspiration and insight into the ceramic world. I then went on to do a degree in ceramic design after college. The course was great and I sold all but two of my pots at my final show at the end of my degree. Doing the degree taught me a lot about the creative and technical side and nothing really about the practicalities of establishing yourself and making a living. I did get a few exhibition offers through my show that I took part in, but then on returning to West Yorkshire from university in Scotland I was not sure what to do and decided I would have more options with a teaching qualification. I was not quite as brave as Geoff and Chris Cox and decided to go into teaching because of the financial issues. I was hoping to find a part-time post where I could maintain a steady income and still do my own work, which I have managed to do, but with other work commitments it is difficult to get yourself out there and regularly, maybe I should have taken the plunge.

So I would say University has been a stepping stone for me into other related areas and a starting point in my ceramics as you leave all the fantastic facilities and comments from tutors and peers behind that keep you developing and evolving. I would also say none selection is valuable (as shown in the Pens) and more of these types of opportunities should be available to all members to keep the NPA evolving and fresh. At the end of the day art is not objective what one person thinks is great someone else will think is rubbish, the public can make up their own minds.



In response to the 'editor's comment' about our association's name:

My name is Stella Worden and I graduated from UCLAN last July 2007:

After reading the 'editor's comment' about our association's name I gave some thought to coining an alternative. These first two have probably been suggested by numerous other members. 1) Northern Ceramic Designers Association. 2) Northern Ceramic Artists Association. The next one might make you titter - 'Northern Clay Magicians' but seems apt as that's really what we all are! We take a lump of cold, wet clay and abracadabra, we transform it into 'Something Else'!

Sarah Bloom-Curtin writes:

Re: Name Change, I wondered if the solution could be a strap line. Although I agree that the term 'potter' conjures up certain images that do not represent everybody, I think that the name is embedded and well recognized therefore could be a mistake to change it. A strap line could be added underneath the title (where the current web address is situated) that encompasses the diversity of the members work without the potential risk of losing a name that is recognized and has built up a good reputation.

It could be a sentence, such as this:

Newsletter of ceramic art, craft and design

Or

Diverse mix of ceramic art, craft and design

Or

Connecting ceramists, hobbyists, teachers', enthusiasts new and old in the world of clay.

Or

Connecting ceramists, hobbyists, teachers', enthusiasts and more to the events in clay.



New Books - Roger Bell

| | | | |
|---|------------------|---------|-----|
| 500 Tiles | | 16.99 | GMC |
| The Bible of Sculpting Techniques | Claire Brown | 12.99 | BI |
| Clay: A Studio Handbook | Vince Pitelki | \$44.95 | ACS |
| Clay Projects For Children | Monika Krumbach | 14.99 | BI |
| Colouring Clay | Jo Connell | 14.99 | BI |
| Confrontational Ceramics | Judith Schwartz | 30.00 | BI |
| Creative Metal Clay Jewellery | CeCe Wire | 9.99 | GMC |
| Metal Clay | Jackie Truty | 18.99 | DC |
| Modelling Heads & Faces In Clay | Berit Hildre | 14.99 | BI |
| Penland Book of Ceramics | | 11.99 | GMC |
| The Potter's Bible | Ed Marilyn Scott | 12.99 | BI |
| Precious Metal Clay Techniques | Tim McCreight | 19.99 | BI |
| The Remarkable Potters Of Seagrove | Charlotte Brown | | GMC |
| Sculpture As Experience | Judith Peck | 18.99 | DC |
| Slipware In The Potteries Museum Collection | Potteries Museum | 30.00 | BI |
| Smoke Firing | Jane Perryman | 30.00 | BI |

Book Review - Roger Bell

STUDIO POTTERY IN BRITAIN 1900 to 2005

Jeffery Jones

Publ: A & C Black

£45.00

The author, Dr Jeffery Jones, is a lecturer and researcher at Cardiff School of Art & Design. His thorough knowledge of the history of ceramics is obvious in every paragraph of this substantial book. While very well illustrated – photos on most pages – it is primarily a book of words.

The book starts with the work of William de Morgan, the Martin Brothers, Sir Edward Elton, George Cox and others who produced individual work before Bernard Leach came back from Japan and told everyone what a studio potter was. Jones makes clear that the dividing lines between 'art' pottery, 'studio' pottery and 'country' pottery have never been clear. Chapters cover the 'artist' potters of 1920 to 1940 including Staite Murray and the Vyses, Bernard Leach, 1935 to 1955 including Rie, Coper and pupils of Staite Murray such as Sam Haile, then the studio potters from 1955 to 2005. Throughout comparisons are made to bring out interesting links and there are many comments from ceramicists some insightful, others showing the lack of understanding of ground breaking work by those who had upset their predecessors by their own new ideas.

Only one major criticism. Each chapter has a 'key' pot illustrated and a faded version of it is used as background to every page of the chapter. This does not aid reading. This is a book to read, perhaps not for a beginner but for those with some background knowledge.

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| Annie Peaker | | |
| Pottery Courses 2008 | | |
| 14 June | 1 Day Master Class: An Approach to the Female Figure | £80 |
| 10 – 15 Aug | 5 Day Summer School: Hand built Figurative Ceramics – Approaches & Techniques | £325 |
| 6 & 7 Sept | Weekend Course: Modelling the Human Figure in Clay | £150 |

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Jim Robison

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E-mail: jim.robison@virgin.net

Website: www.jimrobison.co.uk



Platform Gallery

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Lancashire, BB7 2JT.

Tel. 01200 443071

Fax 01200 414556

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

www.ribblevalley.gov.uk/platformgallery

Gallery Co-ordinator: Grace Whowell,

People Watching

19th July to 6th September 2008

Even if we don't admit to it, everybody loves a bit of *People Watching*. This exhibition brings together the work of 16 artists from across the UK who are fascinated by human beings. Their work explores the little things that make us unique and human. The exhibition will feature work in two and three dimensions in ceramics, textiles, metal, wood and glass. All work will be for sale and the gallery operates the OWN ART purchasing scheme.

Ceramics - Helen Beard, Sarah McDade, Craig Mitchell, Annie Peaker, Guy Routledge, Hannah Yeadon.

Textiles - Claire Louise Butler, Lou Gardiner, Rachael Howard, Laura McCafferty, Linda Miller, Liliane Taylor

Metal / Mixed media - Lucy Casson, Lynn Walters.

Wood - Lynn Muir

Glass - Emelye Davis

Gallery open Monday – Saturday 10am – 4.30pm.

Closed bank holidays.

Regions

Cumbria

A raku day is being arranged at Mary Chapplehow's pottery in June – details to be finalised.

Offers of unwanted materials, tools and magazines have been very quickly taken up. Numerous Crafts back numbers still available to any NPA members who would like. Could be delivered to the AGM. Get in touch if anybody is interested.

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

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

North East

The next NENPA event, taking place on Saturday 26th July 2008, 10am to 4pm, is :

Raku at Nature's World, Ladgate Lane, Acklam, Middlesbrough, TS5 7YN

Cost £15 per head (includes glazes and firing). Session limited to 10 places. To book a place contact :

Claude Frere-Smith, tel. 01287 204051 or Email claudefrere@yahoo.co.uk

Bring your own overalls, gloves and mask plus tongs if available. **Note:** No very large pieces.

Cafe facilities on site (Nature's World) or bring a packed lunch.

Report from Lorraine Clay on visit to mima, 22nd April

I love MIMA. The architecture is fantastic with expanses of sheet glass and cool stone.

It was fab to meet Edmund (de Waal) on my birthday and I really enjoyed the Bauhaus exhibition when I came down for the Dorman preview last year. So it was with some enthusiasm that I put my name down for the "behind the scenes" visit that Carolyn Corfield arranged to see the ceramic stores.

We were greeted by James Beighton, curator of crafts. I was expecting to be ushered into some dingy basement so was surprised to be guided up to the second floor and into a white room filled with crisp white light. Pots sat patiently on spotless shelves

behind sliding glass doors, sensibly grouped by era and maker: specimens in a laboratory.

James was a comfortable speaker. With MIMA being new he could talk about gathering the collection together – financing it, expanding the empire with monuments such as Wunder Kabinett and

Julian Stair's funerary jar (reputedly the same height as Edmund!), and finding peculiar Coper-style pots on Ebay for £10.50 (you've been rumbled Sandy!)

He could also talk about cleaning and conserving, donning his fluorescent purple rubber gloves to pick up a little jug as though handling a kidney for transplant. I craved to take a piece, feel the weight in my hands, feel the texture under my grubby potter's fingertips

Julian Stair's funerary jar

as we had at the Shipley. Perhaps James does too. Doesn't a teapot need to be warmed as a harp needs to be played? Perhaps moving ceramics from craft to art deprives it of its function.

Parking meters ticking, we had to dash off but could have stayed to hear James talk for another two hours.

Ta James.



The group met in the foyer at mima



Curator, James Beighton speaking about pieces from the cabinets

North West

Contacts:

Dave Harper: DPHarper@uclan.ac.uk
Geoff Wilcock: ghwilcock@uclan.ac.uk
Babs Taylor: babs@babstaylor.co.uk

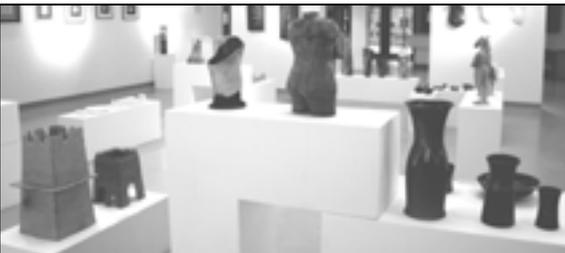
Date Of Next Meeting: Monday 23rd June, 7.30 at the Bitter Suite Pub.

Event: A kiln firing is taking place in Chris Mortimer's newly built kiln at the end of May (1240°C reduction). Kiln stacking is on Saturday 31st May in the morning. Members to bring pots ready glazed.

Potfest competition: Several members were interested in taking part and said they would contact Barbara.

Anniversary Celebrations: Dave and Geoff are committed to making the events at UCLAN successful and members of the Lancs group have offered help with contacting demonstrators for the workshops if necessary. Thanks to Janice Sinclair for her help contacting demonstrators and I will be asking for volunteers to help with publicity soon.

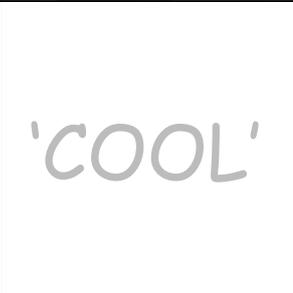
Exhibition: The First Exhibition by the North West regional group of Northern Potters (C.O.O.L.) was held at the



University of Central Lancashire, Preston. The venue was Gallery PR1, Victoria Building and ran for three weeks. There were 150 pieces of work exhibited by 24 Artists which attracted 50 people on opening night. Daily visiting by staff students and the general public received very good reviews.

Our aims are to expand membership provide a network of support, information and exposure to people who either work or study in Ceramics or who would like to.

The exhibition was successful in that there was excellent feedback from prospective students and several new members recruited to NPA. The University has offered to stage the exhibition as an annual event.



Dave Harper and Geoff Wilcock with some of the exhibitors at the preview



The main drawback to sales seems to have been lack of publicity and the group now realise the need for members to take on roles to ensure the success of future projects.

Members were elected for the following positions:

Chair – Dave Harper
Exhibitions – Geoff Wilcock
Publicity – Janice Sinclair
In house publicity – Susan Childs
Secretary – Marie Kershaw

Yorkshire

A trip to Holmfirth is planned on Wednesday 9th July. If you would like to go we will be setting off from points in Huntingdon (contact Julie at jguard@hotmail.co.uk), or Acomb (contact Andrea at sue.porter4@ntlworld.com) or Copmanthorpe (contact me, Catherine on willardwhitelegg@aol.com or ring 701841). We will set off at approx 10am & once there do our own thing (possibly watch Ian Marsh's demonstration in the afternoon). We will meet for dinner at approx 6pm & return at approx 8pm. **Cost towards petrol & parking would be £7.**

Raku day on Sunday 8th June

If you would like to join in a social get together & raku firing please bring along a small/medium bisque fired pot on Sunday 8th June at noon. Bring something towards a shared lunch ie quiche or salad.

Cost would be £2 towards glazes & firing. Places limited to 6. Please send cheque to Catherine Boyne-Whitelegg at 10 Drome Road, Copmanthorpe, York YO23 3TG to secure a place.

NPA Membership

Subscription Rates:

Individual £22 (if paid by standing order)
£25 (if paid by cheque or Postal Order)

Student/unwaged

£10 (has to be paid by cheque or PO)

(please send evidence of eligibility e.g. photocopy of SU card, UB40 etc.)

Contact the membership secretary:

Catherine Boyne-Whitelegg
10 Drome Road, Copmanthorpe, York YO23 3TG
Tel: 01904 701841
willardwhitelegg@aol.com



Standing Orders:

Request from the treasurer and membership secretary:
Please could members check their bank account name on their standing order is the same as the name and address the newsletter is sent to. Some standing orders come through with only the business name and not necessarily the name of the potter. It could result in you not receiving your newsletter!

The opinions expressed in this newsletter are those of the contributors and do not necessarily represent those of the editor or the Northern Potters Association.

Only listing may be reproduced without the permission of the editor.

Welcome To New Members

| Name | Address | Tel. No. | E-mail |
|---------------|--|--------------|-----------------------------|
| Lorry Cudmore | Harcourt, Westby Mills, Preston, Lancs, PR4 3PL | 07811 132087 | lorry.cudmore@virgin.net |
| Pamela Dyer | 105 Morthen Road, Wickersley, Rotherham, S.Yorkshire, S66 1DX | 01709 546737 | |
| Sarah Frost | 471 Manchester Road, Sheffield, South Yorks, S10 5DS | 01142 668685 | |
| Chloe Orange | Crag Bungalow, Crag Road, Warton, Carnforth, Lancashire, LA5 9SB | | junior_knows@hotmail.co.uk |
| John Robinson | 20 Barmby Avenue, Fulford, York, N Yorkshire, YO10 4HX | 01904 613195 | jsr@quantic-computing.co.uk |

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

Events Calendar

Ceramics shows at Gallery Oldham in 2008 see page 11

Exhibitions at Stokoe House Ceramics Gallery see page 10

Yorkshire regional group Raku Day, 8th June (see opposite)

Catherine Boyne-Whitelegg, Ceramic Artist & friends 'At Home' selling exhibition 10 Drome Road, Copmanthorpe, York YO23 3TG 19th – 21st June 11am – 6pm & 22nd June 10 am – 4pm

Hornseys Summer Exhibition Opening, the gallery, Ripon—28th June

Earth and Fire, Rufford—June 28,29

AGM at 1pm on Saturday 5th July 2008, University of Central Lancashire, Preston

NPA celebrates 30 years, PR1 Gallery, University of Central Lancashire, Preston - 4th to 20th July

FLUX- 4mm Away, Holy Trinity Church, Boar Lane, Leeds, 7-18 July 2008 www.artsattrinity.co.uk

Holmfirth Artweek—7 to 10 July www.lingua-uk.com/holmfirth/

Yorkshire regional group trip to Holmfirth, 9th July (see opposite)

'People Watching' at the Platform Gallery, Clitheroe, 19th July to 6th September 2008

Open Day at Riddings Pottery, Greenhill Lane, Riddings, Derbyshire, DE55 4AY, 20th July, 11.00-5.00

Potfest in the Park—July 25, 26, 27

Potfest in the Pens—Aug 8, 9, 10

NPA celebrates 30 years, York College- 26th August to 12th September

Potfest Shrewsbury—Sept 19, 20, 21

Huddersfield Open Studios—Sept 20, 21 and 27,28 www.host07.com

NPA celebrates 30 years, Rufford Craft Centre- 22nd September to 19th October

Potfest South West—Sept 26,27

The Great Northern Contemporary Craft Fair The Manchester Grammar School 23rd -26th October 2008

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

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the gallery

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Including original work by artists including Ed Kluz, Ken Jones, Lesley Coates Jones, Winifred Hodge, Jo Dixon, Angela Keeble, John Smout and Peter Wray.

Works by 20th century artists includes Picasso, Braque, Moore, Hockney, Man Ray and Miró along with Sir John Tenniel and pre-20th century engravers such as Giovanni Falda and Van Overbeke.

We stock many ceramics by members of the Northern Potters Association, including work by John Kershaw, Chiu-I Wu, Fiona Mazza, Elizabeth Price, Barbara Wood, Hannah McAndrew and Li Holt.

We have new jewellery by Gail Klevan, Claire Austin, Sarah McKenzie, Lynne Glazzard, Hazel Atkinson, Sara Withers and Sarah Packington, with fused and slumped glass by Sheena Maxwell.

Two exciting new areas for us are 'Furniture & Artists' Woodwork' and 'Textiles & Fashion Design' showcasing some of the finest of British design and craftsmanship covering textiles, fashion accessories and handbags by artists including Claire Austin and Jane Withers, hand-made boxes by Mark Barlow and furniture by Richard Burnley and Paul Steel. Working in both wood and textiles we have a number of pieces by Jane Cummins.

Rare & Out-of-Print Books

Fine quality books on Architecture and Design, Art Reference, Antique Reference, Childrens' books and Yorkshire topography are now available for viewing in the gallery.

Opening Times

Monday - Saturday: 10am - 5.30pm

Sunday: 12noon - 4.00pm

the gallery - Hornseys

3 Kirkgate
Ripon
North Yorkshire
HG4 1PA

tel: **01765 602878**

email: thegallery@hornseys.com

For information about upcoming exhibitions and artists or to view some examples of our collection visit our website:

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