

Northern Potters Association

www.northern-potters.co.uk



Issue October - November 08



Meet your Committee - pp. 6-7 Opportunities - pp. 16-17

Potfest in the Pens 2008

**IN THIS
ISSUE:**



'Envy' by Chris Mortimer

***Work by
Committee
Members***

[See pages 6&7]



**'Conjunction No.6' by
Carol Metcalfe
Height 45cm**

Your Committee

Ian Marsh, Chair & Website
35 Melfham Road, Marsden, Huddersfield. HD7 6JZ
Tel: 01484 846 312
E-mail: marshiepots@aol.com

Babs Taylor Vice-Chair
Studio Pottery, 13 Chorley New Rd.,
Horwich, Bolton BL6 7QJ
Tel: 01204 668490
E-mail: babs@babstaylor.co.uk

Liz Collinson, Treasurer
Bonded Warehouse, 20A St. George's Quay,
Lancaster, LA1 1RB
E-mail: ceramic@lizc.info

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

Carol Metcalfe Newsletter Editor
Wintylow Farm Cottage, Brough Park, Catterick, Richmond,
N. Yorks., DL10 7PL
Tel: 01748 811069
E-mail: carol4npa@yahoo.co.uk

Barbara Wood Exhibitions
Old Mills, Seaton Ross, York. YO42 4NH
Tel: 01759 318146
E-mail: barbara.wood@ukonline.co.uk

Stephen Plumstead Exhibitions assistant
142 Barnsley Rd, Flockton, Wakefield WF4 4AA
Tel: 017876 183465
E-mail: stephen.plumstead@tiscali.co.uk

Tony Wells Exhibitions Assistant
3 Stable Court, Londesborough, York YO43 3LF
Tel: 01430 873293
E-mail: tony.wells5@btinternet.com

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

Helen Walsh
York Art Gallery, Exhibition Square, York YO31 7PN
E-mail: Helen.walsh@ymt.org.uk

Eryl Fryer
1 Oakleaf Close, Goosnargh, Preston, Lancs, PR3 2DQ
E-mail: eryl.fryer@btopenworld.com

Chris Mortimer
Mill Barn, Goosefoot Close, Samlesbury, Preston,
Lancs, PR5 0SS
Tel: 01254 853300
E-mail: chris@millbarn.globalnet.co.uk

Regional Co-ordinators

Cumbria
Roger Bell
Gale Mount, 11 High Gale, Ambleside
Cumbria LA22 0BG
Tel: 015394 32730
E-mail: bell.roger@btinternet.com

North East
Geoff Proudlock
(subject to approval by NPA main committee)
46 Cleveland Terrace
Darlington
Tel: 01325 353445
E-mail:

Yorkshire Group
Andrea Cundell
4 Cranbrook Road, Acomb,
York YO26 5JA
Tel: 01904 797631
E-mail: sue.porter4@ntlworld.com

Lancashire Group
Dave Harper
E-mail: dpharper@uclan.ac.uk
Tel: 01782 617801
Tel: 01204 674901

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Chat from the Chair



Yet again it has been a busy couple of months. I had a wonderful day at Potfest in the Pens at Penrith. It was good to see and meet so many Northern Potters taking part in the event. Thanks to Barbara Wood for taking the time to print and laminate display signs to show that you were a Northern Potter. I received many positive comments that you felt a sense of belonging to the Association. The NPA stand near the entrance looked good and we welcome the new members who joined the Association. We look forward to meeting you and to your involvement in future events. The castle building in the foyer area proved to be a great success and those who took part said they had a really good time (who wouldn't when you get to play with clay for a weekend). We have since had a very positive debriefing meeting with Chris and Geoff Cox to look at how our involvement went and how we can improve it in future. More of this in the future editions.

I managed to get to the opening of the York NPA exhibition and had a pleasant evening. I thought the standard of work was good and enjoyed seeing some different work. I particularly enjoyed the Ismay collection and was surprised to see how many illustrious potters had been former members of the NPA. Sadly I was not able to get to the opening of the Rufford exhibition but from what I hear it was a good afternoon and the work was well received. I look forward to seeing it in the next week.

I have just taken part in the Huddersfield Open Studio weekends and had an enjoyable time, if somewhat tiring. I was amazed at how many people turned up despite the road outside my house being closed for the last couple of weeks – what impeccable timing!

Hopefully the website (www.northern-potters.co.uk) will be moved on a bit further in a couple of weeks. We have agreed a format for the gallery and artists' pages and the web designers will spend the next couple of weeks loading up the pages for each member who has submitted work. In the next issue we will be giving a rationale for the site and asking members to indicate whether we need to make any minor changes to their page.

It is a busy time in my studio and I am looking forward to the arrival of a Bailey compressed air extruder – more news of this machine and a Peter Puggler in future.

Deadline For Next Issue

All material for the **next issue** to be with Carol Metcalfe
by the 20th November

Text and images can be e-mailed (carol4npa@yahoo.co.uk), sent by CD or by long hand with photographs to Wintylow Farm Cottage, Brough Park, Catterick, Richmond, N. Yorks., DL10 7PL

Please note new email address

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Editor's Comment

Here it is at last, **colour** in the new A5 format newsletter! This is an experimental issue, so let me know what you think and I will put your views to the committee at our next meeting in early November. Here's how the costings (for 380 copies) worked out, so, as they say in those very condescending TV adverts, concentrate!



Old style A4 size B&W newsletter	£200 approx
Quote for above but with 4 sides in colour	£380
Quote for A5 size with 4 sides colour	£305
Extra cost for this issue therefore equals	£105
Less savings on A5 size mailing:	
Cost of envelopes approx £13 instead of £28	£15
Ordinary stamps not Large 15p per envelope	£57
Overall cost of introducing the new style	£33

In this issue, John Rivers describes his latest inspirations from butterfly wings on page 30, making full use of the possibilities of colour images. Also look out for the exhibition opportunities on page 16. Finally please note my new email address, dedicated entirely to NPA correspondence. My original Tesco email and a brief flirtation with Tiscali both proved unsatisfactory on issues of size! So far, this Yahoo account appears to be coping with everything that has been thrown at it, so fingers crossed, it is the address to use from now on.

Hope you enjoy this newsletter. Don't forget to let me have your comments! cm

Photographic Sessions - Ian Marsh

In the past we have offered members the opportunity to have their work photographed and to go home with a CD of their pots. We have decided to offer this again this year.

The first session will be at my house on the weekend of the 8th, 9th November. The cost will be £40 per person.

If you wish to take part then e-mail marshiepots@aol.com or phone 01484 846312

If you wish to see the quality of photography then you can view it on my website www.ianmarshcermics.co.uk

I could travel to a region if there were a group that wanted some images producing. Contact me for further details.



Meet your Committee

In the next few issues I plan to bring you profiles and images of the committee members, so that you will know a bit about those making the decisions and might even recognise us or our work at events!



Julie Ward: Secretary

I have been interested in ceramics since being introduced to it at school when I was 12. I then went on to study it at O and A level before getting sidetracked into the sciences (although ceramics includes lots of science). I continued with my interest in ceramics through evening courses and eventually bought my own small electric kiln and a shed to work from home.

I have been developing more stoneware work and recently trying out hand-building with porcelain. Most of my work has an architecture influence; I am fascinated by buildings from houses to old ruins, townscapes and watersides. I love travelling around Britain visiting family and for several years through my work in museums and heritage sites enjoy recording ideas through photography, drawing and painting.

I love the huge possibilities of ceramics from the earliest prehistoric clay figures to amazing advances throughout history to modern day ceramics, the feel of clay and made objects and the myriad of ways objects can be decorated. I always feel like I am learning something new and that there is so much more to learn.

I also spend my time teaching secondary mathematics part-time, kayaking and snorkelling in Scotland and having fun doing agility and flyball with my dog Milly to keep fit.

Carol Metcalfe: Newsletter editor

You have already seen an ordinary photo of me at the front of the newsletter, so here's one to give you a laugh, taken at my recent 'silly hats ceremony' (AKA Graduation Day)!

I first became really interested in ceramics when studying part-time for a BA(Hons) Arts & Design degree at Sunderland University in the 1990s. The course covered a wide range of media from textiles to printmaking to glass & ceramics. The pieces I made for my final degree show combined kiln formed glass elements with hand built ash glazed stoneware. So began my interest in ash glazes. (The image on page 2 shows one of these pieces.)



I have since gone on to do PhD research entitled *New ash glazes from arable crop waste*, in which I explored the use of pea and bean straw from our farm in N Yorkshire, as a source of ash for glazes fired to 1240C in an electric kiln. The work I made for this investigation became deeply rooted in its place of origin as not only was the ash sourced there but also other found materials, used to create the textures and some of the colours.

I continue to develop and use ash glazes, but would also like to explore smoke firing techniques that might be carried out whilst burning the straw. I limit the size of my work to what I can handle by myself in my own workshop and fire in my 45x45x45cm kiln.

In addition to ceramics, I work part-time as an IT tutor for the adult learning service in Wensleydale and Swaledale. This is proving the ideal background for editing the NPA newsletter!

Chris Mortimer:

I have always been interested in sculpture from an early age when it was arranged that I would go to stay with my grandmother and to visit a local artist to do some stone carving. She had scandalized the locality some 40 years before when she had arrived in a small Dorset Village with child and no husband and grandma was still dubious!

I spent my working life teaching academic chemistry finishing up at the University of Central Lancashire where one of my tasks was to tour the country giving 'Bangs and Flashes' lectures to audiences of schoolchildren. However, alongside teaching, from 1972 onwards I developed a garden at Mill Barn which I open under the National Gardens Scheme. When I was retired about 10 years ago I started going to Adult Classes in pottery and got hooked, bought a gas kiln and started experimenting. In 2002 I was persuaded to enrol on the ceramics course at UCLan, and experience the courses from the other end. The comparisons between teaching in the sciences and in the design Department were fascinating. For the degree show I produced the Seven Pillars of Sin, one for each of the Seven Deadly. I like colour and I like glazes and am not a minimalist. These pillars were of a scale that would suit a courtyard setting but I had already decided that I wanted to go up a scale to produce garden size sculpture and so have spent about a year and a half building a suitable kiln and catching up with all the garden jobs that were neglected whilst I was doing the degree.

There has thus been a lull in production that I have only just overcome and my next challenge is to prepare work for an exhibition that I have with Pam Potter, a water-colourist, at the Heritage Gallery in Lytham next summer.

'Lust' by Chris Mortimer



Exhibitions and Events - Barbara Wood

After a very busy summer, I'm looking forward to putting my feet up for a while – but I have 2 open studios weekends at the beginning of October (www.eastridingopenstudios.co.uk), and a two person show with a painter – Hilary Angle – during November (which I haven't started working on yet, apart from in my head!). In the longer term, I will step down as exhibitions officer at the next AGM, so anyone thinking about volunteering to get involved with the exhibitions role can get in touch – I'll be happy to tell you about the experiences I've had, and pass on any useful information. Although there are 2 exhibitions assistants, neither of them wishes to take on my role, so I hope there's someone out there who wants to give it a go. There are always plenty of offers of practical help on the day when setting up and taking down exhibitions, so it's mainly the admin side that's needed.

Potfest in the Pens: 8 – 10 August, 2008

Potfest was a wonderful event – so much so that we're planning to get involved again next year (you have been warned). Chris Mortimer and Brian Holland spent the weekend playing with clay, and ended up producing a magnificent interpretation of mad King Ludwig's Neuschwanstein castle called 'Rapunzels' Castle', with a porcelain 'Rapunzel' letting down her hair from every window. The Rapunzels were made by Marie Kershaw, with Roger Bell and Peter Humpherson also involved in the mayhem, adding King Kong, a swimmer pursued by sharks, every kind of creature you can think of (real and imagined) in unlikely places and probably a few details I didn't notice. [See front cover image]



The promotional side was popular – we signed up 11 new members during the weekend, and several more took forms away to be filled in. There were 33 NPA members with individual stalls, and Sylvia (Glover) and I had a chance to meet them all. Members' publicity material was displayed and distributed, and the NPA credit card facility was available to all members – that was quite popular with some!

The camping and catering arrangements were very good – not that I camped, but the communal yurt was a popular meeting and drinking place in the evenings. The exhibitors' meal, on Friday evening, was attended by most, and was another opportunity to get to know fellow potters. Geoff and Chris Cox do an amazing job with all of the Potfests, and there was some recognition of this when Toon Thijs presented them with the Mick Casson Memorial Award for their outstanding contribution to ceramics.

NPA 30

York

The York exhibition was fairly traumatic – it started out with a phone call in the week we were setting up, informing me that the gallery floor was being re-laid and wouldn't be ready until the day of the private view. As leaflets had already been sent out giving the start date of the exhibition (which was 3 days before the private view), we had to go ahead and set up in a 'hub', tucked away from the main entrance, down a corridor and in an area that Reception seemed not to have heard of. We overcame that with a series of arrows directing visitors from the entrance, but I doubted that any but the most determined would find it, and casual visitors would not be aware that we were there.

Arrangements were made to relocate the exhibition on the day of the private view, but, surprise, the day before I was told it would be 'about a week' before the floor was ready. At this point I decided the exhibition would have to stay put, and so it did. It was far from ideal, and was seen mainly by college staff and some students.

On the positive side, the workshops were fully subscribed, and very well received. Top Pot Supplies attended on one day, and made deliveries of pre-ordered goods as well as selling to most of the people on the workshops. They were very happy to receive a significant book order from the college, so it proved a worthwhile event for them.

Rufford

45 members have work on display at Rufford – the exhibition is on until 26 October, so there is still time to visit. It is such a pleasant gallery, with more than enough plinths, ample spotlighting available, and helpful, professional gallery staff looking after the day-to-day running of the show.

The private view on Sunday, 21 September, was a great success, with over 200 visitors, including several of the exhibitors. It was the first time the gallery had held a private view on a Sunday, and it proved to be a good choice.

Rufford Abbey Country Park is an excellent destination for a day out, with the park, craft and gift shops, and catering outlets as well as the gallery. The weather was unexpectedly warm and sunny, and at times visitors had to queue to get in to the car park (not good if you're the one queuing, but an indication that plenty of potential visitors are there).

15 pieces of work sold at the private view (more than Preston and York put together), and hopefully there will be more sales throughout.



I am relieved that we are almost at the end of the NPA 30 events – it has been a major commitment this summer, but I hope the members appreciate the work that's been done on their behalf. Holding 3 open exhibitions, which included everyone who applied and with no commission taken by NPA or the galleries involved, was a great opportunity for all members to show work in a variety of venues. In some ways it is a surprise that it wasn't taken up by more members, but it's probably just as well – fitting 45 styles in to one space was quite challenging enough!

Barbara Wood

Talking Points

Send in your comments on this view expressed by Carol Metcalfe:

Mixing the Media

I am becoming more and more convinced that mixing media is a positive thing. Back in 1999, when I chose to juxtapose kiln-formed glass elements and stoneware ceramic in my final degree show pieces [image on page 2], I encountered quite strong opposition. I am pleased to say that this approach has now become accepted and is often seen in the degree shows. Some might find it more difficult to accept ceramic pieces that have paint or other colouring media applied after firing, but why not? We have no objections to paint applied to paper or canvas to create an artwork.



'Ivy's Nest'
by Carolyn Corfield
is mounted on pear wood
and ivy roots.

On a wider scale, the concept of mixing the media can be applied to whole exhibitions. I recently visited **NEST 'A Brush with the Media'** at the Dales Countryside Museum, Hawes. The theme for the whole of this inspirational show was a single found object - an old bird's nest in a besom - and this item was included in the exhibition. Pieces, both 2D and 3D, had been developed, interpreting the theme in many different media ranging from metal to printmaking to textiles to ceramic or a combination. These included 'Ivy's Nest' by NPA member, Carolyn Corfield, who combined a porcelain figure with pear wood and ivy roots. Other artists had worked the same study of the nest in several different media; for example conté drawing, textile and paper collage.

In my opinion, a unifying theme, rather than a unifying medium, enriches a show or body of work beyond measure. Could we, the NPA, put on a themed exhibition, encouraging, or perhaps even requiring, members to 'get mixed up'?

Advert

GABRIELE KOCH

September 13th—November 2nd 2008

ILLUSTRATED LECTURE

Friday October 24th

2.00 pm

The eminent ceramicist will speak about developments in her recent work which is currently on exhibition and for sale at

The Mercer Art Gallery

BOOKING ESSENTIAL

£5 per person

Mercer Art Gallery

SWANROAD HARROGATE HG1 2SA

Telephone: 01423 556188

Email: elaine.laker@harrogate.gov.uk

NPA Members' News

From Syl Macro:

Stokoe House Ceramics Gallery
Market Place
Alston
Cumbria
CA9 3HS
Tel 01434 382137
Open daily 10.00 till 5.00

Exhibition at Stokoe House Ceramics Gallery

13th September - 2nd November 2008

"CHRYSTALINE"

Porcelain with Chrystaline glaze uniting both art
and science into dazzling ceramic forms.
by RICHARD BIDEAU

YOU ARE CORDIALLY INVITED TO

ISA DENYER'S ANNUAL OPEN HOUSE

at Wighill House, Wighill, nr. Tadcaster, North Yorkshire LS24 8BG

Tel: 01937 835 632 Email: isapot@btinternet.com

A Selling Exhibition with

Isabel K-J Denyer	Pottery
Sarah Jarrett-Kerr	Bookbinding
Pie Chambers	Treasures from the East
Bruce Noble	Paintings, Drawings & Prints
Sophie Pattinson	Hand Embroidered Textiles
Caroline Smith	Baskets
Chris Utley	Ceramics

TUESDAY 4TH & WEDNESDAY 5TH NOVEMBER 2008 10.30 – 7pm

Refreshments will be served and please do bring your friends

RACHEL WOOD INVITES YOU TO SEE HER NEW WORK AT:

Lustre

Lakeside Arts Centre, Nottingham November 8 & 9 2008

Rufford Unwrapped

Rufford Craft Centre, Newark, Notts
November 16 2008 - January 4 2009

Harley Gallery Market

Harley Gallery, Welbeck, Notts
November 29 & 30 2008

Hope to see you there.



Lancashire-based Rivington Potters are staging their next exhibition from November 5 until December 21. at Samlesbury Hall, an historic 14th Century Manor House,

The group which was founded by NPA Vice Chair, Babs Taylor, has been invited to show their work at Samlesbury Hall, near Preston, which houses a museum, restaurant and gallery and hosts many different functions in the region.

Rivington Potters which now has nine members who work in a range of functional and decorative techniques have built up a strong following in the area with annual exhibitions and sales.

Opening times at Samlesbury Hall, Preston New Road, Samlesbury, PR5 0UP are 11am to 4:30 Sunday to Friday. Closed Saturday.

Admission to the Hall: Adults £3 Children £1. Free Parking.

Tel 01254 812010 www.samlesburyhall.co.uk



2008 

From Rene Cryer:

All members would be welcome at the preview of my exhibition on the 24th October starting at 6.30p.m.

Exhibition at the Coach House , Littleborough, Lancashire

25th October – 23rd November 2008

(Opening hours:

Monday – Friday 1. 30p.m. – 4. 00 p.m.

Saturday – 11.00a.m. – 4.00.p.m.)

Advert

PLATFORM
GALLERY

**Wonderland - Christmas Crafts Exhibition
Saturday 1st November 2008 – Saturday 10th January 2009**

The Platform Gallery is transformed into a winter 'Wonderland' for the final exhibition of 2008, our famous Christmas crafts exhibition. With prices ranging from £5 to £500, you won't struggle to find the perfect gift this year!

Station Road, Clitheroe,
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,

Gallery opening hours for Christmas 2008:
Monday - Saturday 10am – 4.30pm
Sundays 7, 14, 21 December 11am – 4pm
Christmas Eve, Wed 24 Dec 10am – 1pm
Closed 25 Dec – 2 Jan inclusive
Gallery re-opens Sat 3 Jan and Christmas exhibition ends Sat 10 Jan.

Potaholic Evening Event - York Art Gallery

3,670 Pots

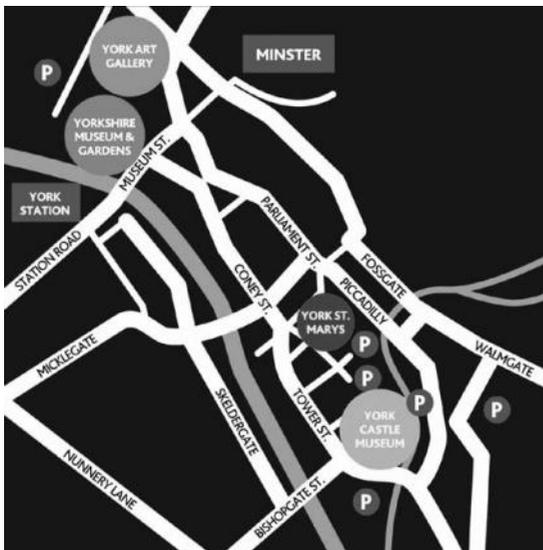
After almost four years of hard work and a lot of washing up, the WA Ismay collection of studio pottery is finally catalogued. We now know the extent of the collection of pots and can only marvel at incredible achievement of Bill Ismay in building the collection and ensuring it stays together for future generations to enjoy. Work on the related archives is still ongoing and we would like to say a huge thank you to the members of the NPA who help with the identification and cataloguing of the pots.



Bill Ismay

Gallery of Pots

Now that the cataloguing of the collection is complete, we are entering an exciting phase at York Art Gallery and in summer 2009, will be opening a new permanent pottery gallery on the first floor of York Art Gallery. The gallery will be a light and beautiful space in which we can display more of our studio pottery collection than ever before. There will be a changing programme of exhibitions featuring the studio pottery and also some of the rest of our nationally significant collection of over 13,000 pots. There will also be opportunities for visitors to access information about the pots and the people who made them. The first phase of this project will open in June 2009.



Special evening event at York Art Gallery

We would like to invite all NPA members to a special evening at York Art Gallery on Thursday 20th November, 6.30pm to 8.30pm.

This is an opportunity to hear more about our plans for the new Gallery of Pots and a chance for you to let us know what you would like to see and how we can make the gallery work for you.

It is also an opportunity to try your hand at the intriguing and sometimes frustrating task of identifying pots from the WA

Ismay collection. Out of the 3,670 pots, a stubborn 180 remain unidentified. We will have some of these mystery pots out on display and will be very pleased if you can help put names to them.

The event is free, with refreshments provided. If you would like to join us please RSVP to me at the address below by Thursday 13th November.

Helen Walsh

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

helen.walsh@ymt.org.uk

01904 697 971



Adverts

Beginners Pottery Classes with Catherine Boyne-Whitelegg

Learn how to throw in a relaxed setting.

You will be shown how to throw cylinders & bowls then move on to throwing off the hump, faceting, ultimately to making jars with lids, teapots etc.

£14 per hour or £34 for a 3 hour session Dates & times to suit.

Clay & firings provided

10 Drome Road, Copmanthorpe, York YO23 3TG

Tel: 01904 701841 or E-mail: willardwhitelegg@aol.com

www.boyne-whiteleggpottery.co.uk

FOR SALE

G165 Single phase Gladstone Engineering Spray booth with water Trap exhausting to Woods "air movement" collection system with large collection sack. In excellent hardly used condition.

Currently retails at £2400, bargain at £400.

Contact Brian Holland 01909 724781 Buyer to collect.

Ceramics classes commencing in September at Nature's World, Middlesbrough - Tutor Claude Frere-Smith.

RAKU and SMOKE FIRING WORKSHOPS throughout the year held on the last Saturday in each month

Also FOR SALE Slab Roller £175

Details of both Tel: 01287 204051 or E-mail: claudefrere@yahoo.co.uk

Opportunities

Bowland: An inspirational Landscape – opportunities for craftspeople

(A partnership project between Platform Gallery & Green Close Studios)

UK based craftspeople are invited to submit works for a mixed group selling exhibition of wall- based or 3-D craftwork at the Platform Gallery 2 May – 20 June 2009. This exhibition will form part of Bowland Arts, a programme of exhibitions and regional events to celebrate the Forest of Bowland AONB.

Work should be contemporary and individual in design and craft based (e.g. ceramics, textiles, metalwork, jewellery, wood). It should explore one / some of the following issues:

the connection between places - people - landscape.

- consider aspects of diversity – ecology – sustainability
- consider the sourcing and usage of local materials and products,
- consider the lifespan of the artwork in relation to an understanding of environmental sustainability issues.
- respond to the unique environment which makes up the Forest of Bowland AONB.

Exhibition dates: 2 May – 20 June 2009

Commission – all works for sale will be subject to 40% gallery commission.

Submission: DEADLINE: Friday 29 November 2009

The successful applicants will be notified by early December. Hard copy and disc submissions only please. Please send 6 images of examples of current work, Curriculum Vitae and an artist's statement to:

Grace Whowell, Platform Gallery,
Station Rd, Clitheroe, Lancs
BB7 2JT
Tel. 01200 443071



Some facts - *The Forest of Bowland AONB is a nationally treasured area; it was designated this special status for its quality of landscape, and to assist in the conservation and enhancement of its natural beauty. Its area covers 803 square kilometres mainly within northern Lancashire, but it also covers a small area of North Yorkshire and Pendle Hill. It is known for its heather moorland, blanket bog and rare birds, and is famous for its openness, grandeur and tranquillity.*

Of particular note are the specialist bird species, which require moorland upland bog for their habitat and survival. It is nationally important as a breeding ground for the Hen Harrier – typically there are only 15 pairs in England all living in the North in deep heather (12 of these pairs currently reside in the Forest of Bowland.) Other species of note to be found in the AONB include the Short Eared Owl (or Bog Owl), the Ring Ousle, Curlew, Lapwing, Redshank & Snipe.

Further information www.forestofbowland.co.uk

Craft Pottery Charitable Trust

The Trustees invite applications

Annual Grant Scheme

The closing date for the Trust grant scheme is 15th December 2008.

The scheme is open to all ceramists, whether or not members of the CPA.

Guidelines for applicants are available from lizgale@interalpha.co.uk
or send a stamped addressed envelope to:

Liz Gale

Secretary to the Craft Pottery Charitable Trust

Taplands Farm Cottage

Webbs Green

Soberton

Southampton SO32 3PY

Adverts

Jim Robison

Extruder and die making Course 13-17 October 2008

Book Early! Limited spaces available

Week long making sessions highlight hand building and surface decoration.

All levels welcome!

Taught by established Sculptor and Potter, Fellow of CPA and Author of 'Large Scale Ceramics'

You can expect good fun, sound tuition and delicious food in our Pennine home.

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

Tel: 01484 685270 E-mail: jim.robison@virgin.net

Website: www.jimrobison.co.uk

POSITION IN CERAMIC STUDIO WANTED

Marek Malek - ceramic and home glass designer - ceramic modeller - ceramic painter

For CV and further information contact Marek at:

28 Robbins Terrace

Featherstone

West Yorkshire WF7 6LN

tel. mobile 07845503177

<http://www.art-malek.info>

Members' Gallery



*More images
from
NPA 30
Rufford*



Art In Clay, Hatfield, 2008 - Rachel Wood

Hands on hips, glasses perched on end of hunched up nose, and then “Ay up, luv! ‘Ow are yer? Where are yer pitched?” This was the customary welcome from The Mad Wolf of the North, AKA, Mr Andy McInness.

You knew you had found Your Destination.

It was the Beginning of Art in Clay. The Fourteenth. Hatfield House. 2008.

Setting up was clammy and humid, a sample of climes yet to come over the next few days? I'm afraid not. After many years of (almost expected) stifling heat in the marquees, this year's blustery and showery downfalls tested the ingenuity of exhibitors in maximising display without the risk of breakage. The cacophony of tinkling ceramic against ceramic, rattling canvas, and clinking steel posts was unnerving to say the least, especially for the organisers, but thankfully there were few breakages.

Over 180 exhibitors took part this year with such an amazing variety, it was hard to take it all in. The strong continental flavour always adds a fascinating dimension, and welcomed artists such as Peter Fulop, and Emmanuel Paccatte with his stunning sculptures, one of a few makers who used the natural surroundings of trees and landscape to display their work. Against the familiar sedate rhythm of English tones, our ears are pricked by the linguistic undulations of Spanish, Dutch, French, German, Scandinavian and Japanese – another element which transports you to this special world for the next 3 days.

And then, only moments later, our ears were pricked again.... by those unmistakable ‘dulcet’ tones proclaiming “...and what's more, there's free biscuits!” Curious, and ready for a cuppa anyway, I had to take a look outside, and saw the inimitable Steve Harrison about to perform.... I wonder what! Surely, he's not doing tarot readings, I thought! Of course not! The announcement marked the start of the ‘Tea Ceremony’ which would take place in Steve's purpose built Tea House. A compelling warm glow emanated from within the special Tea House, which was built with yellow glass and adorned with sunflowers. Each day, Steve gave away twenty tea-bowls that he'd made especially for the show to twenty delighted customers. A romping success. (Maybe he'll read my tea leaves next year.)

What struck me this year was the strong sense of education, learning and generous sharing of information, whether it is in the form of potter to customer, tutor to graduate/student, potter to potter – a free flowing exchange of energy which gives this event its dynamism, character and warmth. An admirable project in particular is Lisa Hammond's commendable Adopt A Potter scheme, her mission to support and train the next generation of potters through apprenticeships, living testament to which are Yo Thom, and Adam Frew. The increasing pressures placed on today's art colleges has led to limited opportunities for students to learn to throw functional studio pots. This scheme

aims to give them that opportunity. Over the weekend potters donated pots for the tombola, contributions to which raised an amazing £2500! Applaud for Lisa, please. For more information, please look at www.mazehill-pottery.com, or contact Lisa on 0208 293 0048.

Students' work was particularly strong and innovative this year I thought, including meaty and bold earthenware chimney pots (University College for the Creative Arts at Farnham); witty but spookily realistic unwashed tableware (I thought students didn't eat well!) (Bath Spa University). Conversations with students revealed delight at taking part at Hatfield. On the other hand, they were aware of the important steps - issues looming on the horizon as to how and where to set up a workshop; how to manage without their valued peer support; where to exhibit; and how to make any money. Daunting, yet exciting for them. This year's student award went to Megan Collins from Loughborough University of Art and Design, workshop set up and well on the way.

This year's winner for the Valentine Clays Peers Award went to Toon Thijs, such a larger than life character, even more so this year as he celebrated his 60th year. The Studio Pottery award went to Chris Lewis for his handsome wheel thrown and sculptural wood fired pots. And Geoff and Chris Cox, organisers of the Potfest shows, won the bi-annual Mick Casson award in recognition for their vision and innovation in leading the way with ceramic fairs in the UK over 15 years ago, without which events such as Hatfield may not have taken place. An unexpected gift went to Linda Heaton-Harris who had been involved in a serious car accident en route to Hatfield. The generosity of fellow potters raised £450 that went towards a Robin Welch pot for her.

The 'Throw a Pot marquee and hand building activities had their army of helpers and potters. Always such a popular and important area to carry the thread from curiosity to actually completing a pot. Noticeable this year, was the high number of adults wanting to have a go, as well as children. However, the rain particularly on Sunday left them slightly isolated on their islands in the middle of the site. Despite the damper weather conditions, spirits throughout the weekend were certainly more resilient. Overall trade was buoyant and optimistic despite the overhanging doom and gloom mood of the current economic climate. The amazing team of helpers were hardworking, helpful and committed right through to the end, even in the downpour at pack up time on Sunday. And next year's Helpers Award goes to.....?



Regions

Cumbria

Members outside Cumbria who would like to be kept in touch should email me.
Roger Bell. bell.roger@btinternet.com 015394 32730

North East

Linthorpe Lecture: Dorman Museum, 3rd September 2008.

Ian Stubbs, Assistant Curator for Middlesbrough Museum Services gave the NENPA Group a most entertaining and erudite lecture on the Linthorpe Art Works Company which included a 'hands on' experience together with a tour of the collection and other associated exhibits within the Dorman Museum. This light hearted talk and slide show, peppered with social anecdotes, drew a barrage of questions from those enjoying his informal and relaxed presentation.



Warming to the fact that his audience were attuned to his ceramic jokes and references, Ian punctuated his lecture with historical social titbits that included Royal visits and mishaps along with the glaze preferences of Queen Alexandra who was duly gifted by Linthorpe with some of their art pieces.

Due to the obvious interest of the group the talk continued until 4pm with Ian proving more than happy to extend his tour by including associated exhibits elsewhere within the building.



We learnt that the Pottery was set up in 1879 after a chance meeting between John Harrison, a landowner, and Dr. Christopher Dresser, a botanist and designer who designed not only in pottery, but glass, silver, copper, textiles, carpets and wallpaper.

Harrison was impressed by Dresser and they decided to set up a quality art pottery in

the village of Linthorpe, on the outskirts of Middlesbrough on a site which was originally the Sun Brickworks. Dr. Dresser provided a series of designs from his studios in London and recommended Henry Tooth, an artist from the Isle of Wight, as pottery manager.

By 1885 the Linthorpe Art Pottery had become the largest in the area, eclipsing the Middlesbrough and Stockton Potteries. The most modern machinery was employed and the kilns were the first in the country to be fired by gas. The Pottery enjoyed Royal patronage when Queen Alexandra purchased a piece. The pots are distinctive with their sumptuous multi-glazes. Domestic ware, such as jugs and teapots, was produced and also large



vases and jardinières—these show influences from Peru, Egypt and the Orient. There are grotesques and quirky, pieces, such as spill holders in the shape of ladies' legs. Also on display in the Dorman, is a large tiled fireplace from Henry Tooth's house.

The Dorman Museum has the largest collection of Linthorpe Art Pottery in the world and is well worth a visit. A 'touch screen' facility in the collection display room allows identification of the pieces with their designers, enabling those fortunate to own a Linthorpe pot to research its pedigree. Perhaps of interest to those unable to attend this lecture is the existence of a website (www.teesmuseums.com) acting as an informative resource.

A big thank you to Ian Stubbs for his extensive knowledge imparted with such humour which infected everyone with enthusiasm and made for an extremely informative and entertaining afternoon. Thanks also to Carolyn Corfield for setting up this event.

Yorkshire

No report received

North West

Contacts:

Dave Harper: DPHarper@uclan.ac.uk

Geoff Wilcock: ghwilcock@uclan.ac.uk

Babs Taylor: babs@babstaylor.co.uk

Welcome To New Members

Name	Address	Email
Catherine Ball	Thursby, Carlisle	stitched@hotmail.co.uk
Sue Capstick	Ashton with Stodday, Lancaster	sue.capstick@ecounsel.net
Jenny Eaton	Clitheroe, Lancs	thejennyeaton@googlemail.com
Peter Fisher	Huddersfield	parapotter@hotmail.co.uk
Martin Fowler	Doncaster, S.Yorks	mjojoo@yahoo.co.uk
David Fry	Sandyford, Newcastle upon Tyne	fire-art@blueyonder.co.uk
Alison Graham	Roath, Cardiff	alisongraham79@yahoo.co.uk
Gerry Grant	Fangfoss, York	lyn@fangfospottery.co.uk
Ann Harper	Garstang, Lancs	mick.lomax@btinternet.com
Alvin Irving	Carnforth, Lancs	alvinirving@yahoo.co.uk
Robin Lamb	Lancaster, Lancs	
Gillian McMillan	Barlaston, Stoke on Trent	rwandgmcmillan@lineone.net
Denise Park	Appleby-in-Westmorland, Cumbria	deniseparkdesigns@yahoo.co.uk
Richard Rawson	Wigton, Cumbria	richard@rawsonpottery.fsnet.co.uk
Joanne Reeve	Morecambe, Lancs	jo.reeve555@virgin.net
Deborah Rusbridge	Kings Meaburn, Penrith	shoeless.deb@hotmail.com
Jackie Tillotson	Stockport, Lancs	jackie.tillotson@btinternet.com
Trudy Weir	Bishophorpe, York	trudyweir@btinternet.com

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

New Books - Roger Bell

The Basics Of Throwing	David Cohen	16.99	BI
The Ceramics Book (2 nd Ed)		9.95	CPA
The Electric Kiln (2 nd Ed)	Harry Fraser	15.99	BI
Impressed & Incised Ceramics (rev reprint)	Coll Minogue	14.99	BI
Italian Renaissance Ceramics (British Museum)	Thornton & Wilson	175.00	BM
Kiln Building (rev. reprint)	Ian Gregory	15.99	BI
Throwing Pots (rev reprint)	Phil Rogers	15.99	BI

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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



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Events Calendar

"CHRYSTALINE" Exhibition at Stokoe House Ceramics Gallery;

13th September - 2nd November 2008

Gabriele Koch, Mercer Gallery, Harrogate; 13 September - 2 November

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

"Exhibition Five 08", Red Barn, Melkinton, Penrith; 5 Oct-18 Nov 2008

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

Gabriele Koch Lecture, Mercer Gallery, Harrogate; 24 October

Rene Cryer exhibition, Coach House, Littleborough; 25th Oct – 23rd Nov

'Wonderland', Platform Gallery, Clitheroe; 1st Nov 2008 – 10th Jan 2009

Isa Denyer's Open House, Wighill House, Wighill, Tadcaster; 4-5 November

Rivington Potters, Samlesbury Hall, PR5 0UP; November 5 until December 21

'Lustre', Lakeside Arts Centre, Nottingham; November 8 & 9 2008

'Rufford Unwrapped', Rufford Craft Centre, Newark, Notts; Nov 16 - Jan 4

Potaholic Evening Event , York Art Gallery, York; 20 November

'Harley Gallery Market', Harley Gallery, Welbeck, Notts; Nov 29 & 30 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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Inspirations - John Rivers

One doesn't make a rational choice about "inspirations", they emerge over the years. But are they psychological in origin; or some physical response to the making process; or what?

Glaze-colour is part of it for me. Not the muted browns and greys of British landscape, but colours liberated by sunlight. For years it was blue and I surmise it came from endless swimming in the Cornish sea while camping in the late 40's, when the sun always shone. This was intensified by encountering the luminous colours of Greek seas, and flowers in 1961. I'm self-taught so never acquired a batch of recipes from a college or guru, but have fiddled and fiddled to having dozens of ad hoc, imperfect glazes, most just soft enough to interfuse with a kind of shot-silk along the overlaps. With a gas-kiln came the chance to grapple with copper-red glazing, and it's taken 9 years so far... still not reliable so I often use it for highlights rather than as a single glaze. The 'Hubble' photographs of deep space show us the processes of the universe as images and abound in violent flaring red/yellow colour patterns, but how to capture them in glaze? The brighter the reds the more the yellows burn out! It's a current obsession.

Forms and textures are another part of it. I find mine have always reflected natural shapes as opposed to engineered ones. Throwing implies roundness but both a sprocket and an apple are round. I'm for the apple. Thrown pieces have a 'hip', a 'waist', a 'belly', a 'foot'... and occasionally all cohere with a perfect poise. The Greeks coined "the golden mean", a mathematical formula for a design that satisfied our sense of beauty and balance, and that's always in the mix somewhere.

Recently I found a poster called "Spellbound by nature's alphabet", 36 images in complex colours showing our 26 letters and the numbers 1 - 0. Gradually it dawned that they are all photos of butterfly wings, and therefore that the raw materials of all language and science have evolved by chance on insect wings. It's my current challenge to try and evoke these on pot-surfaces and see what emerges; or it's an endless research project on complex glazing; and it's an 'inspiration' that gathers up all the threads I've tried to express.

But of course:

"Every attempt is a new kind of failure".
(T.S. Eliot)



Flange Vase



Some of the butterfly wings from the poster [above]

'No.1 Bowl' inspired by the 1 image on the poster [right]





NPA 30 - Rufford