

# Northern Potters Association

[www.northern-potters.org.uk](http://www.northern-potters.org.uk)



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**NPA at the Platform Gallery, Clitheroe**

**Issue Dec 07—Mar 08**

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## Chat from the Chair

First may I wish everyone a creative and happy new year?

After the AGM in November there have been a few changes to the NPA committee. Helen Walsh is now our secretary with an assistant to be appointed. Ian Marsh who has developed our newsletter into a substantial magazine and who will be a hard act to follow will after this edition become the website administrator (he has already proven his ability in this area with the introduction of the electronic book). Carol Metcalfe bravely will be taking on the newsletter. Barbara Wood will have two exhibition assistants, Stephen Plumstead and Tony Wells and we have two new general committee members Margaret Lawrenson and Julie Ward. We are all looking forward to working together in this new year to make the NPA a thriving and dynamic organisation. We are now in our 30th year and celebrations are planned though much depends upon the outcome of funding applications. But whatever we will continue to move forward. After this year we intend to hire a major venue each year, moving this venue around so that local groups can get involved in the organisation, to host a major exhibition open to all our membership, with activities, and open to the general public. It is hoped that this event will eventually become a major item on the ceramics calendar and the sites chosen will be in major population areas within our catchment area.

On top of all this will be our usual exhibition programme, where our exhibition officer will be labouring to find new venues and audiences for the work of the NPA membership. So the future is more than Orange it is distinctly rosy. A lot to work towards for all of us.



## Editors Comment

May I take this opportunity to apologise for not producing the Dec—Jan 08 issue. It has been a roller coaster of a few months. My wife went into hospital in the middle of October and sadly died of cancer at the beginning of December. On the day of her funeral I found that my father went into hospital in North Wales with cancer and he subsequently died on Christmas Eve. I hope you appreciate that I had neither the time nor the inclination to complete the newsletter. I would like to thank those of you who knew her and sent messages of sympathy and support, it was much appreciated. At the end of January I am hoping to get back to potting, once their affairs are put in order. I am looking forward to getting 'out and about' to visit exhibitions and potters. I would also like to apologise if I have missed any work you have sent for this issue.



This is my last issue of the newsletter. I have produced the

bimonthly issue since the autumn of 2002. I would like to thank all those who have supported and contributed articles and images to the newsletter during my time as editor. It has been an enjoyable tenure. I have met lots of interesting potters who have been friendly, generous with their time and a willingness to share their knowledge of ceramics.

**Carol Metcalfe is to take over the editorship of our newsletter** and I hope you will continue to give her your support and send her lots of interesting articles. I wish her well and I hope she has as much fun as I have had. Please send any future communications and contributions to Carol.

I will be still maintaining contact with the committee and yourselves as I have agreed to take on the role of managing the website. I hope to contribute a regular feature about the website.

We are hoping to update the website and to use it alongside the newsletter as a principal means of communicating with members as to events and news from the NPA as well as a showcase for members work. Initially we will be using the images you have sent for the electronic book which Barbara has been using to take to Galleries. In the next newsletter I will try to be more specific as to what we will require you as members to do if you wish to take part in the website. I am currently in the process of looking into having the website produced professionally before taking my findings to the committee. It is a new venture for me, but is one which I am looking forward to being involved.

I am sure that many of you will have received the on-line petition re the saving of Rufford Craft Centre. It does seem short sighted to consider reducing the impact of the centre as a place of excellence for ceramics. The arts is such an easy target for reducing budget costs, but has such long lasting effects. Only by supporting the on-line petition and continuing to question the actions of the Nottinghamshire County Council can we hope to persuade them to think again and at least not abandon the centre altogether. If you have not heard about the campaign visit these sites:

<http://saverufford.wordpress.com/>

<http://www.gopetition.co.uk/online/15750.html>



Images from the preview at the Platform Gallery, Clitheroe)

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## Deadline For Next Issue

All material for the **April—May issue** to be with Carol Metcalfe by the **20th March**

Text and images can be e-mailed ([carol.metcalfe@tesco.net](mailto: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

# Exhibitions and Events

## Platform Gallery, Clitheroe

The opening of our exhibition at Platform Gallery will be on Saturday, 19 January, from 12noon to 2pm. All members and guests are welcome, and of course we hope that many of the exhibitors will be present to discuss their work. It looks like being another exciting mix of new and established makers, all offering something different.

### Participants are:

Steph Black  
Dianne Cross  
Lisa Garrity  
Hazel Higham  
John Kershaw  
Julie Miles  
Stephen Plumstead  
Babs Taylor  
Penny Withers

Ruth Charlton  
Jill Ford  
Dave Harper  
Lis Holt  
Ian Marsh  
Eric Moss  
Janice Sinclair  
Marianne von Tucka  
Rachel Wood

Liz Collinson  
Michelle Freemantle  
Karin Hessenberg  
Karen Howarth  
Hannah McAndrew  
Annie Peaker  
Simon Smith  
Pollie & Garry Uttley

## Exhibiting Opportunities

A very busy time is now approaching, with lots of events in the offing. To help reduce the paperwork, I have included an application form to cover the next 3 exhibiting/selling opportunities, which I hope this isn't too confusing! Please tick the boxes for whichever events you are applying for, then fill in the rest of the form as usual. If you want more information, just let me know.

In all cases, selection will be from up to 6 images, (high resolution digital preferred), showing the style and quality of work, not necessarily the actual pieces. Once again, I must ask you to send images which demonstrate the form, construction and finish of the pieces, not arty publicity shots which may look very appealing but don't give the selectors much information about the work.

If you applied for either Lund or Platform Gallery, and wish to use the same images and statement, please let me know on the form and do not re-send the images.

### 1 Hornseys, the gallery, Ripon

A successful first exhibition here has led to a continuing relationship with the gallery, meaning that we hope to have NPA members' work on show from now on. To establish a list of suitable makers, we will hold one selection day based on applications from current members, and when a new member joins they will be invited to submit images for consideration.

Selected members may then be asked to supply work during the year, either as part of the gallery's normal exhibitions programme or as a featured maker in a special exhibition. These special exhibitions may include 3 makers, each showing a larger number of pieces of work.

Daniel Hornsey is particularly keen to include more ceramic jewellery, so jewellers please take note.

**Closing date 11 February**

### 2 Fifeofum Gallery, near Corbridge, Northumberland

This will run from 30 April to 28 May, with a preview on 29 April.

Fifeofum is in a wonderful location about 12 miles from Newcastle upon Tyne, with spectacular views over the Tyne valley. It provides a light, spacious backdrop for displaying work, and can attract visitors from the urban areas of Tyneside as well as local residents and tourists visiting Northumberland. The exhibition dates include both May Bank Holiday weekends, so we hope for good visitor numbers.

**Closing date 10 March**

### 3 Earth & Fire, Rufford, Nottinghamshire

For the first time, NPA has been offered the chance of a group stand at Earth & Fire (28, 29 June). Five or six members will share a stand, and have the opportunity to participate in one of the most prestigious ceramic events in the north of England. For a cost of £50 each, successful applicants will be expected to take a share of the staffing, and promote themselves and NPA to a wide audience of ceramics fans and other makers. It is a great chance to be involved in the event without having to go it alone.

Initial short listing of applicants will be by NPA, with the final decisions taken by the Earth & Fire organisers.

**Closing date 10 March**

Barbara Wood

**Northern Potters at the Platform Gallery**

**January 19 – March 8 2008**

2008 sees the welcome return of the Northern Potters Association to the Platform Gallery, Clitheroe. The NPA last exhibited in Clitheroe in 2002 and Ribble Valley Borough Council's Platform Gallery is delighted to host a new exhibition of work selected from the current membership.

The exhibition will feature work by long standing members as well as several newcomers, graduates from the Universities in Preston and Manchester.

Says Grace Whowell, Platform Gallery Co-ordinator "It is always exciting to show work that is made within the region and this exhibition will illustrate the diversity and quality of ceramics work being produced in the North of the UK".

Most work will be for sale and the gallery operates the OWN ART interest free purchasing scheme operated by Arts Council England and Hitachi Bank.

Related workshops and events will also be taking place at the Gallery during the exhibition.

For more information and images, contact Grace Whowell, gallery Co-ordinator on 01200 443071, [platform.gallery@ribblevalley.gov.uk](mailto:platform.gallery@ribblevalley.gov.uk).

**York Open Air Art Exhibitions**

**Saturday 26<sup>th</sup> and Sunday 27<sup>th</sup> April 2008**

Closing date for application 31<sup>st</sup> March

**Saturday 5<sup>th</sup> and Sunday 6<sup>th</sup> July 2008**

Closing date for application 31<sup>st</sup> May.

Once again all welcome. You may attend any or all of the four days.

A selling exhibition held in the main central square in York for Pottery and Fine Art. Potters are supplied with a 6ft table, Artists with screens. The cost is £10 per day. For one extra table add £5 (maximum two tables per potter). 10% of any sales are donated to the Lord Mayor's Charities.

Potters are welcome to demonstrate - handbuild or bring a wheel, but please contact me first so suitable arrangements can be made.

Applications forms are available now for the April weekend. Forms for the July weekend will be available in April. For either set of forms send an A5 or A4 S.A.E. at the appropriate time. Alternatively, those attending the April event can pick up their July forms then.

Please tick the appropriate box if you require two tables.

For application forms please send A5 or A4 S.A.E.s (but not cheques) to:-



Andrea Cundell  
 4 Cranbrook Road  
 Acomb,  
 York.  
 YO26 5JA  
 01904 797631



## A Potter's Moll Writes



When ceramics expert, Lars Tharp, was opening an exhibition about WA (Bill) Ismay at Wakefield Art Gallery a couple of years ago, he remarked that although collecting can be a disease, no one ever died of it. True.

It is also true that potters' eyes light up when a collector appears on the scene and they would be the first to admit what a benefit it is if your work becomes the object of a collector's desire.

It was sad recently, however, after the death of my mother-in-law in the USA, to see her collections of glassware and antiques reduced to lots awaiting auction and it caused me to reflect a little on my own collections.

I'm sixty-four now, and I think it is time to at least start thinking what will happen to them eventually. We have a vast collection of books of many kinds and I have started giving books away rather than just lending them: especially novels and travel books. I cull the shelves every so often and give books to charity shops, though I have to admit that this is mainly to make room for other books.

What motivations do we have that makes us want to amass items? Some people do it in the hope that the objects will increase in value, some simply for admiration of the beauty or craftsmanship of the article. In my case it was something much more mundane.

My favourite aunt had a Cornish-ware sugar bowl. (Slip-decorated earthenware with scraffito motto. Originally Victorian souvenirs, I think.) The motto on the bowl was: 'Eip yurself tu mur', and we kids thought it was hysterically funny to pass the bowl, repeating the motto in exaggerated accents.

Later, I began picking up such items in junk shops and became fascinated by the variety of jugs, bowls, plates, vases, teapots etc. Some of the brush-work is crude, but some very skilful. You get to recognise 'hand writing' too, so I am sure that the



person who decorated a jug with 'Straight from the cow', also decorated a plate which says: 'In trouble to be troubled is to have your trouble doubled'. Many of these pots feature a stereotypical country cottage but some have cockerels or fishing boats on. One is a souvenir of Cleethorpes, another from New Brunswick.

Two of my favourite mottos are: 'Better to wait on the cook than the doctor' and 'Do not burden today's strength with tomorrow's load'. Most pots are unmarked but some say Watcombe, Toquay on the bottom.

I stopped buying this ware when prices became steep, but then my dear old aunt went and died and left me her collection.

My mum collected Crest china, again small souvenirs often with coats of arms and place names on and usually in the shape of something – a letter box, a tank, an anvil – these are three that mum had. She left her collection to my daughter, who has no place to keep it at present, so it is still here.

For many years I enjoyed collecting tins – the cheap packaging of their day. I began with an ancient OXO tin, which I bought to keep my Oxo cubes in, and it grew from there. One favourite is a large tin with a hinged lid which contained Colman's mustard which came from my grandmother's grocery shop, where mustard was weighed out from the tin and then wrapped in a screw of paper. The tin is beautiful, colourfully embossed with a woodland scene of nymphs lounging around – mustard on their ham sandwiches?

A Marcella cigars tin depicts ten ranks of British army officers in full dress uniform. There's also a Festival of Britain 1951 tin, though I've no idea what came in it – Sharp's toffees perhaps. Again I gave up collecting when tins began to command silly prices. People still occasionally give me tins, though. Latterly my brother found a Flit spray with tin canister for the insecticide or disinfectant.

This was in memory of an eccentric primary school teacher who sprayed the rows of pupils whenever anyone sneezed. (Hopefully, it was disinfectant, not insecticide!)

I have a dozen or so ceramic hot water bottles. Do you remember how it hurt if you stubbed your toe on one of those in bed? These bottles come in many shapes and sizes – I have one in the shape of a handbag with a chain handle and the letters B.E.D. on the side. I think this collection may be the first to be sold off, but there's always a pang of regret as you remember where you bought it and how much of a bargain it was.

Obviously as a potter and his Moll, we have a large if eclectic collection of functional and/or decorative pottery, some hand-made studio pieces, some more commercial.

Again, the favourite aunt started me off with a lustreware teapot, then a cottage-shaped one. Back in 1975 Jim and I bought a yellow Art Deco teapot in the shape of a racing car with the number plate T42 (Texting language



already in the 1920s!) We paid £20 which we thought was a vast sum. I recently saw an identical one for sale at £150.

We have teapots by David Lloyd Jones, David Leech, Jane Hamlyn, Charles Bound, Derek Emms etc, and they all sit on the shelf above the Aga like gentle presences. (The teapots, I mean.)

Jugs. We've somehow acquired ones by Wally Keeler, Alan Gaiger Smith, Richard Dewar, Ruthanne Tudball to name but a few. One little jug that I treasure is a German salt-glazed one with a vine-leaf motif and the reason I love it so much is because our daughter brought it back from her German exchange all those years ago.

I am beginning to see that sentiment has as much to do with my collections as acquisitiveness.

I remember going to a David Lloyd Jones exhibition in York in 1976, and we set ourselves a limit of twenty pounds to buy something. Well, the six dinner plates and the bread crock we bought cost many times that, but we have used them and looked at them and enjoyed them every day since.

Maybe I can disperse some of my collections over the coming years. Then again, if they end up as lots in an auction, I probably will not be around to see it.

Liz Robison

This article has also appeared in the CPA newsletter.

## Adverts

### Dear Northern Potters

We at Wirral Potters thought that some of your members might be interested in our Spring Pottery Demonstration this year. We are delighted that Tim Andrews has agreed to come to the new Visitor Centre at Ness Gardens to give a Raku demonstration. The firing will be followed by a demonstration on his wheel in the lecture theatre. We intend to start at 6.30pm although he will already have lit the kiln, so that taking out the pots will happen quite quickly and then we will go inside for the demonstration. It should be a really interesting and exciting evening. Our own Exhibition will be on for two weeks from that evening. We wonder if you would be kind enough to include the Tim Andrews Demonstration in your newsletters to your members. Ness Gardens is the University of Liverpool Botanic Gardens, north of Chester, just off the A41 towards the River Dee and well sign-posted. It is a beautiful place to have a nice lunch and spend an afternoon. We would be delighted if some of your members could join us on that evening.

The cost of tickets will be £7.50. There will be a short break during the evening for refreshments.

We will be advertising in Ceramic Review and hope to attract a good audience.

With best wishes.

Yours sincerely Carol Woodrow (Sec/Treasurer, Wirral Potters)

Woodrow@woakhill.demon.co.uk

### 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.

#### Out of China: Monumental Porcelain by Felicity Aylieff

2 February – 19 April

This is the first exhibition in a series of ceramics shows at Gallery Oldham in 2008. Gallery Oldham is the first venue outside London for Felicity Aylieff's new show, Out of China, which includes 12 stunning monumental vases created in Jingdezhen in 2006 and 2007.

#### Felicity Aylieff will give a talk on Saturday 9 February 2.30 pm

Curator Dinah Winch will give a talk on Wednesday 13 February 1pm.

#### 200 Years: Slavery Now

1-29 March

Curated by Stephen Dixon as part of the commemoration of the Bicentenary of the abolition of the transatlantic slave trade this exhibition explores modern forms of slavery. Makers represented are: Stephen Dixon, Paul Scott, C.J.O'Neill, Alex McErlain and Bethan Lloyd Worthington.

#### 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](mailto:dinah.winch@oldham.gov.uk)

# Northern Fire at OXO

## THOUGHTS OF AN EXHIBITOR.

It is now just over three weeks since a few of us in Sheffield helped Steve and Barbara Wood unload a vast van at midnight. This was their first drop of unsold work and plinths returning from Northern Fire 2 at the Oxo Gallery in London. They must have arrived back in York in the early hours of the morning, completely shattered . . .

This was the second exhibition of work by members of the Northern Potters Association at the Oxo Gallery. The first Northern Fire took place two years ago in October 2005 and despite sales of work being variable - some people sold little or nothing while others did quite well - the consensus was that it would be worth running the event again. Exhibitors had enjoyed the experience of the first Northern Fire, the Private View was bursting out of the doors, and the gallery is in a prime location on the South Bank of the Thames. Twenty five people took part in Northern Fire 2005.

This year there were fewer exhibitors, eighteen in total. Some had decided that there was too much effort for too little reward in showing in London and did not participate again. However, a number of the original exhibitors did take part and were joined by others. Having fewer exhibitors meant more space per person but entailed higher per capita costs. Thus higher individual sales were needed to cover these overheads.

So was Northern Fire 2 a success or a failure? There were many good aspects to the exhibition but also a number of problems, which cast a shadow over the event this time.

### The Good.

The Oxo Gallery is in a prime location on the South Bank of the Thames and crucially, it is in an area connected with art and culture. Many visitors were on their way to or from Tate Modern, or going to the National Theatres. Our exhibition attracted people who would not normally go to a specialist ceramics fair and buyers from a wider and younger age range. If visitors were aware of ceramics, it would probably have been through the selective galleries of the CPA or Contemporary Applied Arts. So the Oxo Gallery provided an excellent showcase for members of the NPA.

Customers were generally quite happy to pay £50 to £200 for a piece that they liked, a number of items sold for between £200 and £500, and a pair of sculptures sold after the end of the show for a four figure sum, £2,700. So there are people willing to spend at the high end of the price range.

The exhibition was well displayed and gave the impression of high quality throughout. This was remarked on by a number of visitors. The set-up group had had the difficult task of arranging a wide variety of work to best advantage in a very restricted time and they succeeded in creating a visually interesting and highly professional looking show.

Lars Tharp of the BBC's Antiques Road Show came to the Private View and opened the exhibition. Thanks are due to Helen Walsh of York City Art Gallery who invited him. He took a great deal of interest in the work on display and chose a pot by Penny Withers as his payment.

Several gallery owners and collectors visited the exhibition and one person has been offered an exhibition in a London gallery. Positive aspects to the exhibition are less tangible than money in the bank, and the publicity gained by exhibitors and the NPA may only bear fruit months later.



### The Bad and the Ugly.

#### Logistics

There were problems transporting work to Oxo which were largely self-inflicted. The outward hired van was too small and was stopped on the M1 by the police for being overloaded. Work and plinths were taken off and extra (exhausting) journeys were made up the motorway to fetch them. The set-up group lost a day sitting around in the gallery unable to do much until plinths and pots arrived.

There were too many plinths as there had been fears there would not be enough, and some individuals were wildly over-optimistic about the amount of work they could display and sell.

The return van was large enough, but cost £200 per day and someone had the hard work of driving it. For that sort of money we could consider a small removal van, equipped with blankets and men to do a lot of the fetching and carrying.

A supply of good quality flat-pack plinths owned by NPA would have solved the plinth problem before it arose. We would have known what was available and not been loaded with excess plinths.

#### Thefts

At the Private View some cameras were stolen and during the exhibition there were thefts of several pots. These were extremely upsetting for the individuals affected. Members on gallery duty felt obliged to be extra vigilant - an unpleasant sensation of wondering if every visitor was a thief. It was difficult to see parts of the gallery from the reception desk.

Unfortunately, the Oxo Gallery had no CCTV.

Some thefts occurred at busy times when both duty members were tied up at the desk going through the slow and laborious



mobile phone card payment process. NPA urgently needs an up-to-date chip and pin machine for card payments. (At Northern Fire 1, an exhibitor lost a big sale because the card machine was not working.)

As exhibitors we could use better materials to secure pots to plinths, or we could display small precious pieces under perspex or glass boxes. More members taking part in the show and being on rota duty would have helped with general surveillance. A standard policy of asking people to leave their bags at the reception desk could have helped. Apart from thefts, rucksacks and bulky shoulder bags swinging round near open displays are a potential breakage risk.

### Evening events

The Oxo Gallery itself had booked two evening events to take place during our exhibition. This imposed extra rota duty on some members who were there until 10 pm on those evenings. No sales resulted from having crowds of bankers and wine buffs enjoying their drinks and canapés, but a considerable amount of anxiety was generated with overcoats and bags milling around and wine glasses perched on the display plinths. Things were moved around in the kitchen/stockroom area and for a couple of days no card payment machine forms could be found. New ones were ordered but only arrived after the exhibition had finished.

### Sales at the exhibition.

Overall sales were not enough, although the exhibition made a small profit. Not many exhibitors sold enough to cover their costs, let alone make a worthwhile profit for themselves, although one or two did sell well.

Could we have done more to encourage sales?

Was our publicity good enough?

We had a good article in Ceramic Review, but did any reviewers come to the exhibition?

Did the poster, nice though it was, have enough impact?

Did the exhibiting group make use of the 2005 visitor list and send out invitations to them?

Did the Oxo Gallery support us enough with their mailing list and publicity? There was no sign of any publicity in the Homes & Property section of the Evening Standard (I was too late as an individual even a month in advance). This is the kind of thing we could have expected Oxo to do for us.

Did any individual exhibitors from the first Northern Fire ever get a contact list of people who bought or were interested in their work?

Some of us did not help ourselves this time - several exhibitors did not provide any business cards and people were asking for them.

Each exhibitor had paid £562 to cover the cost of space hire, transport and the Private View. On top of that there were travel and accommodation costs incurred for rota duty days.

### Complaints about the display.

Some exhibitors felt discontented about the way their work was displayed and complained that not enough was on show. They made comparisons with weekend events such as Art in Clay or Rufford. However, this was an exhibition, not a potters market. It was also open to any member of NPA who wanted to take part whereas the prestige ceramics fairs are all by competitive entry. Ceramics Fairs are also not cheap. Ceramic Art London at the Royal College would set an exhibitor back by nearly £700 just for three days while Origin at Somerset House would not be less than £1000 for a week. And that is before any transport and accommodation costs are added in.

### Should we do another Northern Fire?

My personal view is that we should, but we need to reduce the costs and effort for exhibitors. Pots gathering dust in studios are not working for the makers. They will never sell if they are not seen. No exhibition can guarantee good sales for everyone, but events like Northern Fire are open to all members, providing opportunities for everyone, not just a selected few. The NPA as a whole benefits from the exposure and I feel that the NPA should subsidise future events that are open to all, so that the costs of taking part are not prohibitive. NPA supported Northern Fire 2 by paying for the public liability insurance and for the printing of publicity material. However, the association could go further, for example by paying for the transport of work and the Private View, leaving only the venue hire as an individual exhibitor cost. Even that could be subsidised. The NPA could recoup some of the initial subsidy by taking a small commission on sales, say 10%, which means that those who benefit most from the exhibition contribute the most.

The NPA is a rich organisation with large reserves of members' money that are accumulating. Some of this money should be spent for the benefit of the members.

Is Oxo the best option for a London gallery? It is expensive, difficult to invigilate against thefts and currently has no CCTV. However, it is in a prime location connected with the arts and large enough to accommodate up to twenty-five exhibitors. It has a capacious stockroom and kitchen and is well lit, including at night. It also has its own mailing list and publicity machine. A gallery mailing list is essential as most NPA members are unlikely to have strong London mailing lists of their own. Good, high profile publicity well in advance is vital for the success of an event like Northern Fire. However, even retrospective publicity is good and there is still time for any of us who wishes, to send a photo of work shown at Northern Fire 2 to the Ceramic Review Gallery page.



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**Scottish Potters Association**

-7th to 9th March 2008. Kindrogan Scottish Potters  
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 year are Mike Dodd, Richard Godfrey and Allison  
 Weightman.

www.scottishpotters.org

-3rd May to 13th July 2008. Scottish Potters  
 Association Open Exhibition at The Stirling Smith Art  
 Gallery and Museum, Dunbarton Road, Stirling, FK8  
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www.smithartgallery.demon.co.uk

-11th September to 9th October 2008. Scottish  
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## Regions

### CUMBRIA REGION REPORT

The selling show of four potters (Roger Bell, John Kershaw, Angie Mitchell and Bob Park) at the Peter Scott Gallery at Lancaster University, under the title 'Bay Potters', has now finished. Everybody sold several pieces. We are hopeful of being invited back, although there are threats of funding cuts.

The raku tuition by John Wheeldon has been followed up with two of the attendees continuing the following day. Subsequently 8 of us met up for firing at Val Marshall's house. The rain and wind as we drove over disappeared and the sun had come out by the time we had glazed and were ready to fire. Participants came from Yorkshire and Lancashire as well as Cumbria.

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

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

### Yorkshire Regional Group

The NPA York regional group is being considered for a small exhibition at The Pyramid gallery in York.

### North West

This year has gone very well as we kickstarted our Regional Events with a Raku Workshop in June and a Glaze Workshop in September. An article featuring our events should be appearing in NPA newsletter soon.

The meeting on 12 November saw more members in attendance which made the evening a very sociable one and generated lots of interesting ideas for networking opportunities. The group thought that one suggestion of Regional Societies swapping expertise via Demonstrations - A members swap shop - was worth looking at more closely. Other ideas included a Major Workshop with members suggesting Potters etc...

The Agenda is as follows:

January 08	Don't forget our NPA exhibition at the Platform Gallery, Clitheroe
4 February 08	Monday, 7.30 pm C.O.O.L MEETING at the Bittersuite Pub.
31 March 08	EXHIBITION IN PR1 GALLERY,UCLAN (For 2weeks) No Selection - No Commission. Deadline for contacting Geoff Wilcock is 1st Feb 08.
4th April 08	Preview/Open Night of Exhibition.

FUTURE EVENTS TBC.

Chris Mortimer - New Kiln Firing Festival - Stoneware Reduction.

Jan & Dave.

Dave Harper 01772 893369 e. dharper@uclan.ac.uk

### North East Northern Potters.

#### Dorman Delights (A visit to the 'Inspired Ceramics' preview)

Too often we turn up to galleries and find bowls beautifully decorated on the inside on high shelves or our priceless vases under scratched perspex. Not so at the Dorman!

I can honestly say that it is the best displayed exhibition I have ever been to, with a real feeling for showing pieces off to their best.

Before even reaching the museum Hilary and I were wowed by the inspired projection of images on the flat wall outside the gallery. Visible from about a quarter of a mile away up Linthorpe Road, with a ten second turn around for all eighteen artists, it sure beats Mark Wallinger's Russian bear for colour and interest, surely drawing the eye of even the most tired commuter. What I love about North East Northern Potters is the subtle insanity of the group. Victorian bustiers and sunbathing ashtrays alongside luscious ruby glazes on classical bowls and vases, but somehow we all fit together.

In the gallery our work was carefully laid out in pristine cabinets, generally with vases at eye level, bowls below, all perfectly lit to highlight that sheen you've been working for weeks to accomplish.

The thickness of the glass in the display cases added an immediate gravitas to our work, implying it worthy of secure display, like priceless artefacts.

Wall mounted pieces were given the same attention, grouped carefully enough for cohesiveness but spaced enough to avoid a looking cluttered.

What had seemed a small bare corridor before had been transformed into a grotto of ceramic delights.

As our inspiration was from the museum exhibits, there was also the opportunity to look around the museum, including their extensive collection of Linthorpe pottery (ask the curator anything - he is a veritable expert - and also the brains behind the projection). Shame we'd eaten as there were chocolates galore (we did pocket a few for the train home). Open until March, 'Inspired Ceramics' really is worth the short and enjoyable train journey to Middlesbrough: MIMA has a Bauhaus exhibition too and Il Forno does a tasty cannelloni to fuel your return trip.

Lorraine Clay

## Regions

### NE NPA Christmas Special at the Dorman

Following the success of the Inspired Ceramics launch evening we held our Christmas Special 'Meet the Artists' Day on Saturday 1st December. As many as possible of the exhibitors were present, so that visitors had the opportunity to chat and ask questions about the work, whilst sampling a complimentary glass of Carolyn Corfield's excellent festive ginger and fruit punch. Claude Frere-Smith's demonstration of throwing was an interesting additional attraction and several visitors took up the chance to have a go themselves. Downstairs in the gallery containing the birds, Glynis Johnson ran a very popular children's workshop designing and making bird tiles. Many of our NE members are also members of the Roseberry ceramics group, who were promoting their forthcoming recipe book on the same day, by providing samples of the food and very tasty they were! The images for the book are shown, served on ceramics made by the group – an interesting way to promote their work. The museum was very busy with lots of visitors of all ages, in particular families and everyone agreed it had been an enjoyable and successful event. Our thanks go to the Dorman for all the support we have received in putting on this exhibition.

Carol Metcalfe

## New Books—Roger Bell

Breaking The Mould (New Approaches To Ceramics)	Cigalle Hamar	24.95	BD
Michael Cardew & West Country Slipware Tradition	John Edgeler	20.00	
The Art of Polymer Clay	Donna Kato	12.99	GMC
Artful Ways with Polymer Clay	Dotty McMillan	9.99	GMC
Ceramiques XX Siecle (French text)	Beatrice Salmn	Euro 39	
Clay In The Primary School (revised edition)	Peter Clough	12.99	BI
From Mud to Music	Barry Hall	\$59.95	Accs
The Art of Polymer Clay	Donna Kato	12.99	GMC
Artful Ways with Polymer Clay	Dotty McMillan	9.99	GMC
Image Transfer On Clay	Paul Wandloss		GMC
The Art of Polymer Clay	Donna Kato	12.99	GMC
Artful Ways with Polymer Clay	Dotty McMillan	9.99	GMC
Leach Pottery St Ives	Marion Whybrow	24.99	Beach
Modern Japanese Ceramics	Crueger & Sita	\$24.95	Lark
Perpetual Glory: Medieval Islamic Ceramics	Oya Platnil	30.00	Yale
Grayson Perry: Portrait of the Artist as a Young Girl	Wendy Jones	15.99	
The Pot, The Vessel, The Object		9.95	CPA
The Remarkable Potters of Seagrove	Charlotte Ventel Bron	\$19.95	Lark
Phil Rogers	Ed Destiny McDonald	25.00	Barl
Sculptural Materials In The Classroom (revised edition)	Peter Clough	12.99	BI
Studio Pottery In Britain 1900-2005	Jeffery Jones	45.00	BI
Throwing & Handbuilding: Forming Techniques		\$29.95	ACS
A Visual Language	Cohen & Anderson	16.99	BI
Clay In The Primary School	Peter Clough	12.99	BI
Firing: Philosophies .....	David Jones	25.00	CR
Scottish Pottery	Graeme Cruickshank	5.99	Shire
Thinking Through Crafts	Gleness Adamson	15.99	
Svend Bayer	)		
Clive Bowen	)		
Mike Dodd	)	10.00 each	Goldmark
Gallery/Lisa Hammond	)	50.00 set incl postage	
Ken Mekausaki	)		
Phil Rogers	)		
In Britain 1900-2005	Jeffery Jones	45.00	BI
Throwing & Handbuilding: Forming Techniques		\$29.95	ACS
A Visual Language	Cohen & Anderson	16.99	BI

## Book Review—Roger Bell

**FIRING Philosophies Within Contemporary Ceramic Practice**  
Publ: Crowood

David Jones  
£16.99

Do not be put off by the title, this is not a philosophy book. But having graduated in Philosophy and Literature there are quotations, sentences, paragraphs, most of the last chapter (only 2 pages!) and a significant booklist where Jones indulges

his original, and continuing interest. The discussion of the difference in approach between Bernard Leach and Marcel Duchamp is both very readable and interesting.

It is not a technical manual either. True there are technical bits and pieces throughout the text – a kiln design here, a glaze recipe there, the different firing qualities in the zones of a tunnel kiln, even some pages on kiln heat measurement. But it cannot be used as either a reference book or a 'how to' guide.

The book is divided into 19 chapters with the first few moving through the history of firing clay, chemistry, measurement of heat and the like. The bulk of the volume, with chapter headings such as 'Eating, Drinking, Cooking, Firing', 'Fire & Vapour: Salt & Soda', 'Fire & Site', use the workings, and often the words, of individual potters to illustrate particular working and firing methods. Some 70 contemporary potters have their own sections each with photos. They cover all major firing methods, include most parts of the world and include traditional work through to the wider ceramic shores.

In her foreword Janet Mansfield sums up the major aim as 'a comprehensive study of the processes of firing and the theory behind it'. The organisation does not allow this to be achieved. Nor can it be said to 'look at the importance of firing and explain what it means both technically and philosophically' as the publisher suggests. It also claims a commitment to 'inspire and inform'. The inspiration is certainly present in good measure.

#### KEN MATSUZAKI

Publ: Goldmark

£10.00

The Goldmark Gallery in Uppingham, Rutland has been selling paintings, original prints and sculpture for 30 years – works by Gill, Picasso and Piper were prominent on my last visit. A few years ago they reorganised to provide a dedicated exhibition space for ceramics which has hosted one person shows of Phil Rogers, Clive Bowen, Lisa Hammond, Mike Dodd, Ken Matsuzaki and Svend Bayer. While many galleries are complaining of declining ceramic sales because of fairs, market saturation, or whatever, Goldmark is thriving. I understand that all exhibitors to date have enjoyed their best ever sales. I saw the Ken Matsuzaki show in May 2007 where over 90% of the work (over 100 pieces at prices from £25 to £5000 from memory) was already sold.

Each show is accompanied by a monograph on the artist priced at £10 (or they will send you all 6 for £50.00 post paid). The volume on Ken Matsuzaki follows the standard format. There is an appreciation of the artist by David Whiting, a biography and list of the pieces shown. The remainder of the 60 plus pages are given over to excellent photos by Jay Goldmark. There are individual pots and groups some with plain background, others in settings together with a few of the artist and his working environment. Books on individual potters are few and far between and those on living artists mainly produced by small publishers/enthusiasts. This initiative by Goldmark Gallery is very welcome and deserves support. I can thoroughly recommend the series.

## Welcome To New Members

Name	Address	Tel. No.	E-mail
David Wright	26 The Green, Thrusington, Leics LE7 4UH	01664 424 333	david.wright52@virgin.net
Jean & Ron Patricsson	5 Mollett 20A Belmont Rise, Baildon, Bradford, Yorkshire BD17 5AW	01274 584937	jean_patricsson@dsl.pipex.com
June R Proudlock	48 Cleveland Terrace, Darlington, Co Durham DL3 7HA	01325 353445	
Geoffrey Proudlock	48 Cleveland Terrace, Darlington, Co Durham, DL3 7HA	01325 353445	
Carl W Gray	Charly Farmhouse, 6 Chapel Lane, Coddington, Newirk, Notts NG24 2PW	01636 672211	carlgray@hotmail.co.uk
Janice C Lye	The Old Parsonage, Belsford, or Winklesigh, North Devon EX19 8AQ	01805 803306	lye.jan@googlemail.com
Sara Adams	75 Gordon Street, Scarborough, N Yorkshire YO12 7RU	01723 353510	saravadsams@exolts.com
Azu Fletcher	Hulston House, Main Street, Aldwark, York, N. Yorkshire YO61 1UB	01347 838017	azufletcher@aol.com
Susan Jane Childs	1 Primrose Cottage, Goosefoot Lane, Samesbury Bottoms, Lancs	PR8 0RO	01254 852968 s.childs@live.co.uk
Liz Lambert	Hall House, Woodhall, Askring, Leyburn, North Yorkshire	07973640835	ljcarlisle@jrhopper.com
Vivienne Rumbold	Laburnum Cottage, Yanwath, Pateyth, Cumbria CA10 2LF	01768 864842	viv.lrburnum@iscell.co.uk
Catherine Phipps	Titcombe Riverside 150 High Street, Uppermill, Sandiworth, Lancs OL3 6BD	01457 877305	phippstomb@aol.com
Diane Rutledge	41 Donkin Terrace, Northshields, Tyne & Wear, NE30 2HF	01912 903141	dtrutledgeceramics@hotmail.co.uk
Susie Carr	2 High Road, Everhorpe, Brough, E Yorks HU15 2AP	01430 422088	susie@sundals-etc.co.uk
Caroline Burton	Eagle Cottage, Chapel Street, Nunnington, York, North Yorkshire YO62 5UP	01439 748510	ceramicsbycarolineburton@ismail.net

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

## Events Calendar

ClayArt, Denbigh Wales—May 17, 18  
Potfest Scotland—May 23, 24, 25 [www.potfest.co.uk](http://www.potfest.co.uk)  
Ripple Art Fair, Marsden Mechanics—23, 24, 25, 26 [www.rippleonline.com](http://www.rippleonline.com)  
Earth and Fire, Rufford—June 28, 29  
Holmfirth Artweek—7 to 10 July [www.lingua-uk.com/holmfirth/](http://www.lingua-uk.com/holmfirth/)  
Potfest in the Park—July 25, 26, 27  
Potfest in the Pens—Aug 8, 9, 10  
Potfest Shrewsbury—Sept 19, 20, 21  
Huddersfield Open Studios—Sept 20, 21 and 27, 28 [www.hos107.com](http://www.hos107.com)  
Potfest South West—Sept 26, 27

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



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