

# NPA News



Northern Potters Association  
[www.northern-potters.co.uk](http://www.northern-potters.co.uk)

October / November 2016  
£2, free to members

## Editor's Comment

This newsletter is brimming with reports from events, many of which are firsts. I find the way different potters present their work interesting and thought-provoking so I have been very pleased to receive many good photos from various events. More will appear in the next issue.

There are also more events to visit, including the CoCA lecture by Christie Brown.

The NPA is 40 in 2017. I'm hoping that this will inspire you to contribute memories, reflections on the state of the art, and your visions for the future. The next issue will take us into 2017, so start thinking now!

Many thanks to all contributors, a few of whom will have to wait for the next issue to see their piece in print.

Joan Hardie

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.

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### Front Cover

Geoff Proudlock

### Back Cover

Geoff Wilcock

## In this issue

- 4 Diary of members' events
- 5 The CoCA lecture / An opportunity at The Art House Pottery
- 6 Art@Home Farm / Flowers at St Lukes
- 7 Figure Sculpture at Solway
- 8 The Potters' Games at Potfest
- 10 New events at Alsager and Southwell
- 12 The Language of Clay
- 14 Members' Gallery
- 16 Books
- 17 Pottery classes and workshops
- 18 Committee News
- 21 Welcome to new members
- 21 Free glaze ingredients
- 22 Profile – Dianne Cross
- 24 Regional News
- 26 On the worktop

## Next issue

To contribute to the next issue of NPA News send your articles, events, comments and images by **25 November 2016**

Articles should be between 300 and 1000 words saved as .doc or .txt files.

Images need to be high quality for printing, saved as .jpg files.

Please send text and images as email attachments in separate files (don't embed images in the text)

Send them to [npanews@btinternet.com](mailto:npanews@btinternet.com)  
Email or phone if you have any queries.

## From the Chair

I and many of our members have enjoyed a very ceramic-centric summer. After Earth and Fire came the excellent Potfest in the Pens. Over half of the 130 exhibitors were NPA members and I thoroughly enjoyed trying to meet you all. The Potfest Games were fun and the contestants showed amazing imagination but I thought it a pity that they attracted such small audiences. There was a good turnout for our AGM but it is disappointing that so few are willing to give a little of their time into running our association. Thank you Nina for stepping forward. We still need a vice-chair and Wendy needs someone to take over membership.

On a sunny August afternoon I visited Ceramics in Southwell in the market square of this lovely minster town. There were over 30 leading makers, (16 NPA) and it was a great success. Congratulations to Carl Gray and his team for organising it – they should be very pleased. Then in September I enjoyed Ceramic Art York which was staged most professionally by the CPA in the York museum gardens. But now it's back to reality as I get to grips with glazing the pots I made over the last few months so that they are ready for East Yorkshire Open Studios in just over a fortnights time!

Margaret Lawrenson

## Advertising in NPA News

### Per issue prices

Small ads (30 words max.) Free to members

### Boxed adverts

colour	1/2 pp £30	1/4 pp £18	1/8 pp £10
B&W	1/2 pp £20	1/4 pp £15	1/8 pp £8
Size	176Wx106H	86Wx106H	86Wx53H

### Repeat adverts

Six consecutive inclusions for the price of five

Send a cheque (NPA) and your artwork to the editor; jpeg or high quality pdf preferred

## Your Committee

Chair	Margaret Lawrenson margaret@sevenfirs.karoo.co.uk 01482 634784 Swanland, East Yorks
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Website	John Cook mr.jccookie@googlemail.com Burnley, Lancs
Member	Nina Wright ninaejwright@yahoo.com Otley, West Yorkshire

## Diary of members' events

until 8 Oct	<b>Clay Collective</b> The Platform Gallery, Clitheroe, Lancs NPA West
6 to 9 October	<b>Ilkley Art Trail</b> West Yorkshire <a href="http://www.ilkleyarttrail.co.uk">www.ilkleyarttrail.co.uk</a>
1 to 16 October	<b>Cumbrian Sculptors</b> Lowther Castle Roger Bell
until 29 October	<b>Emerging Potters</b> Bils & Rye, Kirkbymoorside, York
1 to 30 October	<b>David Wright</b> Box Gallery, The Ropewalk, Barton upon Humber
1 Oct to 3 Dec	<b>Northern Colours</b> Gallery Oldham NPA exhibition
6 to 9 October	<b>Great Northern Contemporary Craft Fair</b> Old Granada Studios, Manchester
8/9 & 15/16 Oct	<b>East Yorkshire Open Studios</b> <a href="http://www.eastyorkshireopenstudios.com">www.eastyorkshireopenstudios.com</a>
4 Nov to 23 Dec	<b>Annual Ceramics Exhibition</b> Kunsthuis Gallery, Crayke, York
12 November	<b>The annual CoCA lecture</b> York Art Gallery, 4 to 5pm (see right)
22 Nov to 8 Jan	<b>Cumbrian Ceramics</b> Upfront Gallery, Unthank, Cumbria
26 November	<b>Potters' Corner</b> Tynemouth Station Christmas Market

Send details of your events to the editor.

**2017 is the NPA's 40th Anniversary** – we can't let it pass unnoticed.

Can you suggest a venue for a large NPA exhibition? Could you help?  
Could each of our six areas hold an exhibition?

We all need to think about this very soon so that plans can be made and venues booked.

Please send your ideas to any committee member.



Northern Colours at Gallery Oldham, photo: David Wright

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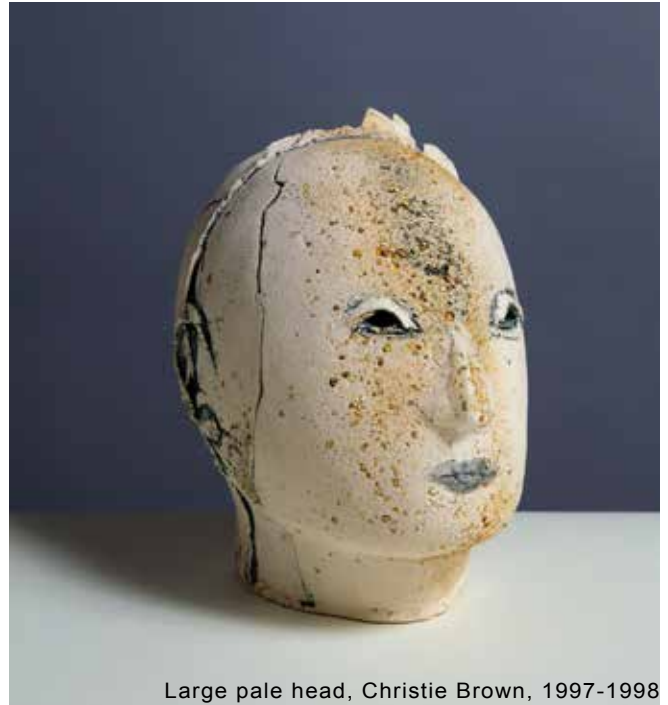
## The annual CoCA lecture - Christie Brown

This year's CoCA lecture will be given by Christie Brown and is titled 'Casting About: Re-researching through practice'.

Throughout her long career as a figurative ceramic artist, Christie has explored ideas about identity and self-knowledge, seeking continuity and connection through history and mythologies. The lecture will offer a unique insight into her life and work.

NPA and the Friends of York Art Gallery are helping fund the event. Please do come and support us – it's a great opportunity to see such a prestigious ceramicist. Also if you arrive earlier in the day you will be able to visit the wonderful Centre of Ceramic Art.

Tickets can be purchased through Eventbrite by following the link <http://tinyurl.com/ztg4943> NPA members are eligible for the £5 concessionary rate rather than the full £8.



Large pale head, Christie Brown, 1997-1998

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## An opportunity at The Art House Pottery, Sheffield

The Art House is an arts and pottery centre in the heart of Sheffield dedicated to supporting and developing artists in a modern city-centre venue. We boast the first open-studio scheme in Sheffield, where we house about 40 makers and 100 students in our commercial and well-being classes over a regular week. We intend to expand in both areas.

Given the location and our fostering of pottery development and appreciation, we hope NPA makers will find our proposal as mutually beneficial as we believe it can be.

We would like to offer a rolling exhibition programme in which artists are invited to show and sell their work for one calendar month in the mezzanine gallery on our pottery floor. We will hold a preview night for each artists' event in conjunction with our own scheduled social night on the second Friday of each month.

Artists are encouraged to show a range of pieces from more affordable to their highest

end, to demonstrate the breadth of their work and skills. We will only take 10% commission.

In exchange we ask each artist to run a workshop at The Art House at the end of their month. From these we take 2/3 of the income, the remainder to be invoiced by the artist. We will promote the workshops in-house and expect artists to help publicise externally.

Each artist's workshop should reflect their making processes or a specific aspect/interest they consider themselves especially skilled in, so that they can be of greatest benefit to our students and others. On workshop days we will provide support from a staff member, open-studio member or volunteer.

In September we are exhibiting the work of NPA member, Mary Else. Thereafter we hope others will take up this opportunity.

If you are interested contact  
[Sarah.Vanic@arthousesheffield.co.uk](mailto:Sarah.Vanic@arthousesheffield.co.uk)

## Art@Home Farm



In July I visited an art and craft day event- 'Art@Home Farm' at the Triton Gallery, Sledmere House, East Yorkshire. There was a wide selection of artists and makers including NPA members Lesley Anne Greene (pictured above), Julie Butterworth and Alistair Gittens.

The venue is a large enclosed traditional brick built barn providing two good sized galleries. An additional exhibition area was available in the large open barn at the rear of the gallery, which fronts onto a yard suitable for outdoor events such as raku firings.

Perhaps Sledmere House would be a good venue for an NPA event? Car parking is good and the Terrace Café there sells delicious home baking. The gallery, house and gardens are open Easter to September.

Brenda Wright

## Flowers at St Lukes



Sheffield artist, potter and ceramic designer Darrell Milnes together with other NPA members created hundreds of ceramic flowers for a new St Luke's event this summer. Each daisy was hand painted by St Luke's patients and volunteers in a vibrant pink, to form an eye-catching display in the Hospice garden.

The St Luke's Celebration of Life Garden Party on Sunday 31 July was an afternoon for people to celebrate the lives of loved ones. Over 200 friends and supporters of Sheffield's only hospice came along to see the daisy display. For a donation of £46 (the cost of two hours of complete care for a patient in the In Patient Centre) donors received their own daisy in a gift box, accompanied by a wooden leaf showing the name of their loved one, and a certificate marking the inaugural year and the number of the flower in the overall series.



Linos Jones Photography

# Figure Sculpture at Solway Ceramics Centre

## Karin Hessenburg

In response to the growing interest in figurative ceramics, Coraline and Ray Pearson included a few clay sculpture courses in their summer programme at the Solway Ceramics Centre. I led a Figure Sculpture weekend in late June.

Solway Ceramics Centre is in a converted farm in the village of Newton Arlosh, thirteen miles west of Carlisle. It is in a beautiful rural setting with views over the Solway Firth. The facilities are very good, with 16 wheels and wood-fired, electric and gas kilns on site.

A barn has been converted into a spacious area for talks and dining, with a lounge and kitchen upstairs. The course fees included breakfast, lunch and accommodation in beach hut style cabins in the garden. The preparation and cost of evening meals can be shared or students can eat in one of the local pubs.

The figure sculpture weekend proved popular with all ten places booked and a waiting list. The project was to sculpt a reclining figure to a scale of one third or one quarter life size.

Everything was well organized, including a bed with castors that could be rotated regularly, giving all the students a 360° view of the model. The students all achieved a great deal in the two days and were given advice on hollowing out for a later firing.

Coraline and Ray were very hospitable and welcoming as always, and I enjoyed teaching the course. The students enjoyed it too as their enthusiastic comments showed.



The pottery studio



Lunch in the barn



Students at work



# The Potters' Games at Potfest

## Ruth Livesey...



The NPA West team were intrigued when we first heard of the challenges for this event.

- To build the tallest slab built pot in 3 hours with 2 bags of clay
- To build the tallest coil pot in 3 hours with 2 bags of clay
- To create a wall, tiled piece in 3 hours with 1 bag of clay
- To create the largest pinch pot, with no additions with half a bag of clay
- To create a figurative piece with half a bag of clay in 3 hours

We decided to make each task a team effort apart from the last two.

Some of us had never met before as the west region is large and we can not all make the meetings, and even if we do, there is little time to talk. So the games were a great opportunity to share thoughts as well as actions. The consensus both during and after the event was how we'd all been taken out of our comfort zones and the tasks stretched us.

Ceramicists usually work alone, so to work



together and watch and talk to other NPA teams was great. We learnt from each other and from the other teams.

One of the team hand-building a 'figurative piece', admitted that he hadn't done anything like this since he was at school. Creating the iconic model of Christine Keeler sitting astride a chair, led to his wife stating "Over my dead body, are you taking that home", but it is now fired and we'll see!

The timings meant that some people could take part most of the weekend and some for only one or two sessions but it was all worthwhile, very hard work and challenging but at the end of the week end people said, "count me in for next year Ruth"

It was unfortunate that we were at the periphery of the pens and so many of the public were not aware of the event, but Potfest in the Pens is so action-packed that it must be confusing. Personally I thought that it worked well, most of the teams performing the same challenge simultaneously, but some of the public might have liked to observe our different techniques. We agreed that Geoff Cox had a good idea that can go forward.

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## ...Geoff Cox

This year at Potfest in the Pens we tried a new idea. From the beginning we've tried to make it a place of inclusion for potters at any stage in their career. Its prime function might be seen as a place to sell work but of equal importance to us is its facility for networking and as a social and support system for potters. We've tried various ways to encourage this – the drinking vessel swap, the Friday night social and meal with peers' prizes from abroad, the competition, and this year for the first time, Potters' Games.

With the Potters' Games we wanted to make a facility where groups of friends could meet up and work together on half-day hand building projects. This was aimed at non-exhibitors who just wanted to come up and be part of the show. I think those who took part in the main enjoyed the experience though I can't help feeling that this year I rather let them down by taking on too much. However it was the first go and having made a start I think it's something worth building on and we'll be in discussion with this year's participants to formulate plans for next year.

Of the groups that took part this time, unsurprisingly, those based nearby played the biggest part though East region was well represented. Unfortunately the North East and South East regions struggled to find a group.

We had inadvisedly implied that this year's games were contests with winners and losers though in the spirit of the Pens we'd really just wanted potters to have fun playing with clay. As a result as the show neared its end on Sunday afternoon the games sort of fizzled out – my fault as I was desperate to make sure that packing up for the 150 exhibitors ran smoothly and rather neglected a games closing ceremony. For those who felt let down I can only apologise and congratulate them for such sterling efforts and understanding.

Part of this year's problem was the location



and presentation of the games. The usual main pens area occupied by all the exhibitors, is oversubscribed, so were any of these stalls taken for the games an opportunity would be lost to a potter trying to sell his/her work. The entrance hall

is full with the competition and free throwing classes so the games took part in the cattle stalls area at the very end of the show adjacent to the main hall and was missed by many of the visitors. We need to put more thought into how this area can be better integrated into the show.

As well as providing a place for potters to play we had thought that seeing them having fun might inspire some of the visiting public to get involved in clay and look for courses in their area. To this end we wanted any exhibiting potters who also did classes to advertise the fact in some way, either on their stands or through the NPA stand.

Unfortunately this didn't really come off but I do feel that with over 3000 visitors this is an opportunity worth pursuing. The Potters' Throwdown programme on TV has had a bigger impact than many of us thought and like it or not it has reached several million viewers, some of whom are looking to ways of becoming more involved in ceramics. (A potential godsend to those potters who see running classes as a welcome addition to their income).

So where to from here? We've got our thinking caps on so watch this space.

# Alsager Ceramics Festival

Lots and lots of us had a lovely day at the first Alsager Ceramics Festival market on Sunday 18 September at Two Doors Studio in Alsager.

Twelve potters took stalls, some in the upstairs gallery and some in a marquee outside. Seventeen more were represented in an exhibition, which continued for another fortnight. Initially the exhibition was to be wall-mounted pieces only, as the gallery space is used for community activities during the week. However, so many potters wanted to have their 3D work included but weren't able to be present on 18th that another small room was made available. Work was exhibited there along with a groaning board of food-to-share, Staffordshire oatcakes, cake, tea and coffee on tap.

A throwing demonstration with 'Have a Go' was busy all day, our local fire eater (Rosie Blowcarefully) gave two performances and local musicians provided live background music. We were graced by a visit from our local Town Council Chairman, the local press, Potclays' senior staff and other notables. The weather was lovely.

Sales for the exhibitors and Studio were very good and donations for our local hospice were generously given.

In this season of 'first' new pottery shows we were more than pleased with our event, which was essentially a local affair. Everyone enjoyed themselves and already talk is of 'next time'. We've learned a lot and hope this will be the start of an annual event. Although we are on the fringe of The Potteries there aren't many opportunities here for studio potters to exhibit, or for the public to see their work.

Many thanks to all who took part or helped.

Anne Rodgers (Alsager Pottery)



# Ceramics in Southwell

Sunday 28th August 2016

The arrival of a new ceramics fair or festival is always welcome but Ceramics in Southwell, organised by Carl Gray, Sue and Neil Morten and their team, was particularly attractive. It was a relatively small event with just 32 leading regional and national potters and ceramicists, including 13 NPA members. Potclays, Adopt-a-Potter and The Oakwood Gallery also had stands.

The fair took place in the market square of the lovely Minster town of Southwell in Nottinghamshire and included workshops for adults and children and demonstrations in Southwell library. Charges for the workshops were donated to the Adopt a Potter charity.

Each exhibitor had a good-sized, covered market stall linked into rows. Our row backed onto the beer garden of the Wheatsheaf Inn which suited me and Steve Booton admirably!

The event coincided with the Southwell Music Festival and Open Studios and together they attracted a large number of visitors, many of whom came to see and buy ceramics. The visitors were very pleasant, well-informed and engaged in interesting discussions about our work and the world of ceramics in general.

The organisation of the whole event was excellent. Exhibitors could park and unload fairly close to their stand. Volunteer helpers were available to assist in loading and unloading and they also kept us supplied with refreshments during the day.

We were fortunate in having good weather and feedback from both visitors and exhibitors was very positive. It was clear that the event was a great success, there certainly was a continual 'buzz' in the market square. I for one thoroughly enjoyed the day and am looking forward to Ceramics in Southwell becoming a regular event in my calendar.

Alan Birchall



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# Micki Schloessingk – The Language of Clay

## An exhibition at the Mission Gallery, Swansea

Many NPA members will remember Micki Schloessingk who spent the first decade of her career working in Bentham, North Yorkshire. Here she established her reputation for making sensitive wood fired salt-glazed pottery with an emphasis on function.

She has continued to explore within this genre since moving to the Gower peninsula in South Wales and she is now widely regarded as one of our internationally respected makers. This exhibition, the second in a trilogy under the banner 'the language of clay', consisted of a substantial body of new work. Three different types of work were on show: her mainstream production of strong yet subtle tableware; a group of more experimental work akin to anagama fired pottery; and a series of delightful, pinched pottery spoons set out in linear fashion at the end of the gallery.

The exhibition was presented on a display system, consisting of heavy wooden planks mounted in steel frames – a system that was sympathetic to the work with the natural wood surface bringing out the subtleties in the tableware. The central display was set out rather like a huge refectory table which demonstrated to good effect how the pots might look when in use in the home. The Mission Gallery staff worked hard to bring in the audience (this doesn't just happen as if by magic) and the opening was packed with an enthusiastic crowd.

I had been asked to write the catalogue essay and to hold an 'in conversation' with Micki during the opening event. Towards the end of our discussion Micki spoke about the spoons. She makes spoons whilst contemplating her daily progress and they possess those deeply personal qualities that emerge from gently hand formed clay. She had decided to make a spoon a day in the month leading up to the



exhibition and these became a chronological line of her activity. To conclude the discussion Micki had a surprise and brought out a batch of small clay balls, inviting the audience to make a spoon, which she would later fire. This was eagerly taken up and brought about many conversations as well as drawing attention to the nature of the work on display and subsequently generating sales.

There is much to be learnt from this exhibition, not just about the recent investigations of one of our best ceramic artists but about how to assemble and present ideas in an interesting and communicative manner. The curator, Ceri Jones, is a master of choreography bringing together many elements including words, film, pots and discussion to produce a thoroughly engaging exhibition.

The three exhibitions, launched separately over a period of several months, will tour consecutively to a collection of venues spread throughout Wales, including Ruthin Craft Centre, Aberystwyth Ceramics Gallery, Llantarnam Grange Arts Centre and Craft in the Bay, Cardiff. The other two exhibitions feature the ceramic artists Anna Noel and Anne Gibbs, altogether three very different but fascinating potters.



This notion of a trilogy of interconnected exhibitions with differing emphases, touring around a specific large geographic region made me wonder if this was an idea that Northern Potters might emulate to advantage. The idea brings stability to the exhibition programme of several galleries, it will build the audience for each artist and as they are selling shows to be replenished en-route it also helps the artists to manage their commitments. The interlinking of catalogues and events helps produce a much wider audience than is normal for the investment in single exhibitions.

The shows will tour into 2017, catch them if you can.

Alex McErlain



Earth, Fire and Salt  
pots by Micki Schloessing  
Ruthin Craft Centre  
1 October to 27 November 2016

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# Members' Gallery

Send images of your work to the editor for inclusion in the gallery.



Iris, Carolyn Corfield



Lesley Anne Greene



Fans 5 & 4, June Proudlock





Dinner for one Yorkshire-style, Lesley Anne Greene



Buildings on quayside with small boat, Paul Judson

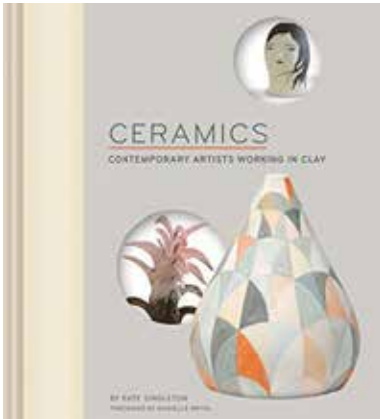


Geoff Proudlock



Square candle holder, 16cm high, Paul Judson

# New Books



Ceramics: Contemporary Artists	Kate Singleton	£16.99
The Ceramics Bible	Louisa Taylor	\$40
China's Porcelain Capital	Maris Gillette	£59.99
China Rediscovered	George Manginis	£25.00
Heath Ceramics	Amos Klausner	\$29.95
Oaxacan Ceramics	Lois Wasserspring	\$18.95
Eva Zeisel	Various	\$50
		Roger Bell

## Cumbrian Ceramics

### Upfront Gallery

Near Hutton in the Forest CA11 0TG

An exhibition of over 35 Cumbrian potters and ceramicists from November 22nd to January 8th. Preview on Tuesday 22nd November 7.00pm at which there will be an "Empty Bowls" fundraising event for Mary's Meals. Bowls donated by the potters will be sold to be filled with either soup or sweet or both. There will also be a silent auction of donated ceramics.

Contact Bob Park - bobpark30@gmail.com  
or John & Elaine Parkinson - info@up-front.com

Potter's Corner  
@ Tynemouth  
Christmas Market

26th November  
Tynemouth station

Stephan Aul  
Susan Crame  
Dick Graves  
Gwen Humble  
Karen Lewton  
Elizabeth Maynard  
Muddy Fingers Pottery  
George Ormerod  
Maggie Thomson  
Wendy Turner

NENPA  
North East

# Pottery classes and workshops in the northwest

I have just completed an enjoyable week working in the excellent Platform Gallery in Clitheroe, during the NPA Clay Collective Exhibition.

I met Australians, Americans, Germans, New Zealanders, Canadians, French and even people from Yorkshire, which was interesting. However many of the chats with local residents touched on their wish to play with clay. Many last 'did pottery' at school and, now retired, they would like to work with clay again, but where?

That is the point of this article. Does any one know of (or run) pottery courses available in the north west of England?

From a quick trawl on Google I have found the following.

## Colleges

Preston's College: Friday afternoon Preston  
Lancashire Adult Learning, Lancaster  
Bolton College  
Myerscough College

## Private Classes

Bentham Pottery, Bentham  
Haigh Country Park, Wigan  
Pilling Pottery, Pilling  
Blue Butterfly Crafts, Accrington  
Gosforth Pottery, Seascale

If anyone knows about more pottery courses, preferably as a series of classes rather than one day events, will you please let me know and I will compile a list and publish it in this journal and on our Facebook page.

Graham Hough [graham@redspr.com](mailto:graham@redspr.com)

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## Committee News

Since the AGM in early August there have been a few changes. Both Stephan Aal and Barbara Robinson have resigned and we thank them for their contributions and help over the last year. John Cook will take over the role of website coordinator – please do read his article below and think about how you would like to see it develop. Sally Streuli has kindly offered to step into the role of secretary and Nina Wright has joined us as a general committee member.

One point raised at the AGM which caused a lot of discussion concerned the funding of regional events. Hopefully the following will clarify things.

When planning an event the organiser should request and complete a Proposed Event Costing Form which the committee will then consider, possibly amend, and reply to as quickly as possible. Should support be refused then reasons will be given with the opportunity to amend the application. Events should aim to be self-funding as NPA policy is to underwrite them, not to fund them.

### A plea for help

The membership secretary plays a very important role in the smooth running of our association. Wendy Turner took on the role last year, but has a demanding full-time teaching job and is finding it difficult to find time to deal with membership tasks.

Being the membership secretary is not difficult but you do need to be a whizz with checking and ticking off numerous lists!

Wendy says “I do love being membership secretary. It has given me the chance to get to know more NPA members, new and old. Promoting membership at Potfest was a great experience and it is very rewarding to be on the committee. It is perhaps a sign of the times with the upsurge in social media that we are getting so much interest, with lots of new members. I am sorry that my full time career does not allow me enough time to devote to NPA in this role.”

Please contact Margaret Lawrenson if you think you can help.

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## NPA Website Working Group and Volunteers

The NPA committee have been investigating a number of suggestions with regards to the development of the website. The current site has been developed over a number of years and provides a service to the membership, both as a tool for communication and an opportunity for individual members to promote their work through the artists page, events section and the gallery.

A request for members to contribute ideas to the website development was announced at the recent AGM. However it is felt that the same offer should be open to all the membership. We are looking to get together a small group to consider the development of the website. Initially this would be through

email and then a meetings somewhere convenient. The working group would then report back to the committee. Travel expenses would be paid.

We are also looking for members who would be willing to help maintain a content-managed site should we decided to go down that route. You do not need any computer skills but need to be well organised. A lot of members already have their own sites which they maintain themselves.

If you are interested in joining the group, or as a volunteer please be in touch. We hope to start work in the autumn.

John Cook [mr.jccookie@googlemail.com](mailto:mr.jccookie@googlemail.com)



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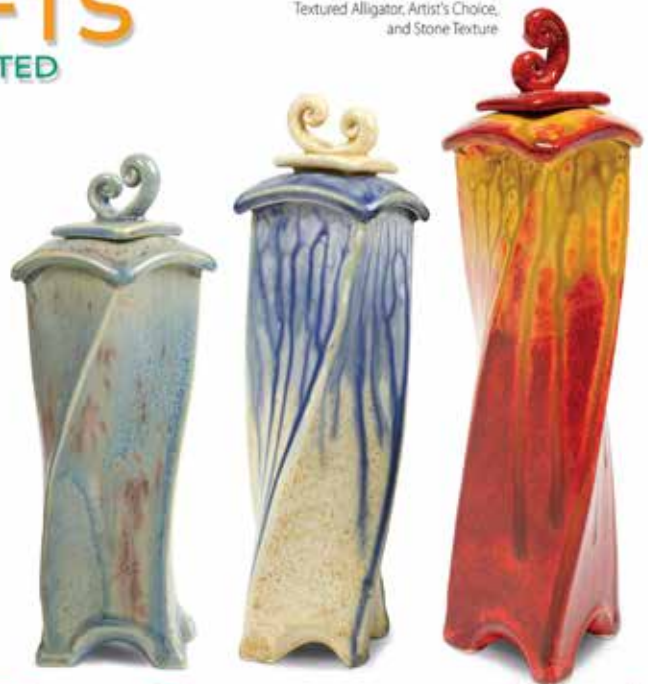
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## Welcome to new members

A warm welcome is extended to our new members. We look forward to seeing you at events and images of your work in our Members' Gallery.



Martine Becquet	Broughton in Furness	Lancs
Alexis Bilenko	Harden, Bingley	West Yorks
Emmaline Butler	Skipton	North Yorks
Tracey Gigg	Altrincham	Cheshire
Kim Hodgson	Carlisle	Cumbria
Anne Holman	Melton Mowbray	Leics
Rebecca Lamont	Beadlam	York
Jo Lee	Leeds	North Yorks
Nicky Martins	Sale	Cheshire
Karen Martlew	St Helens	Merseyside
Lois Millett	Sheffield	South Yorks
Sarah Moss	Sheffield	South Yorks
Tina Perry	Stoke on Trent	Staffs
Andrew Pope-Moore	Bury	Lancs
Brian Richardson	Scarborough	North Yorks
Judy Stephenson	Doncaster	South Yorks
Elsie Stone	Morecambe	Lancs
James Symon & Phillipa Maye	Ashton under Lyne	Lancs
Neville Tatham	Maldon	Essex
Chris Turrell-Watts	Liverpool	Merseyside
Kaye Winfindale	Cockermouth	Cumbria

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## Profile – Dianne Cross, NPA Publicity



Photo: Adore Photography



Photo: Eric Moss

When living in Canada and working at the Canadian Broadcasting Corporation I went to pottery evening classes to relax from the pressures of my work and was hooked, so on returning to the UK I went to art college.

I then moved to Yorkshire, joined the Guild of Yorkshire Craftsmen then became a committee member. After a while we modernised the organisation into Designer Makers North with a part-time administrator/organiser and a small gallery at the Duncan Craft Workshops in Otley, with funding from the Yorkshire Arts Association. However after several years we felt that we could not sustain the level of organising we were being asked to do for our funding and disbanded.

I designed and made reduction-fired domestic stoneware for over 25 years, building several gas kilns. My work was sold throughout the UK and Europe. I taught ceramics at various levels, and worked at Leeds College of Art teaching ceramics, plasterwork, kiln-formed glass and other craft-based subjects.

Since I retired I make hand-built work using textured stoneware and black clays in my garden studio overlooking the Aire valley.

Textured surfaces have always interested me and I use a wide selection of found objects, textures and techniques to exploit the clay surface. Ideas for the forms tend to be absorbed into my sub-conscious as I see them, as well as in a very scrappy sketchbook! As I begin the making process they mostly surface and are roughly worked through with some being discarded along the way. I then decide on the pieces I will continue to work on and develop. Experiments with textures and colour follow until I'm happy with the results, the rest make very useful crocks for garden planters!

My black and white work reflects interests in West African adobe architecture and architectural details, black clay, making boxes and experimenting with surface textures.



Photo: Dianne Cross

An exhibition of West African adobe architecture by photographer James Morris was the original source of inspiration.

The forms I make are visual ideas which surface when I start the 'making process'. I incorporate details into my work from windows, grilles, surface textures and supporting timbers.

I have been working with black clay for several years and really like the denseness of colour I can achieve. Surfaces are treated by scraping, sgraffito and pressing or rolling various textured objects/surfaces onto the clay. I use a matt white glaze to enhance textural detail, linear designs and the blackness of the clay, wiping back some glaze to achieve a sense of 'worn away' images.

I use a wider selection of found objects and textures to exploit the clay surface for my indigo blue work, which is then glazed with the same matt white glaze as the black clay but with the addition of cobalt/cobalt washes.

My most recent work features thin washes of cobalt and copper over a matt white glaze on top of textured surfaces to evoke a feeling of the sea shore and coast line.



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## Regional News



North East

We are having a “Potters Corner” at the Tynemouth Station Christmas Market, on Saturday 26 November. We have ten stalls fully booked and are hoping to recruit some new members.

We have now created Social Media accounts for NE-NPA. These have been set up and will be managed by Diane Nicholson, a member of our working party. We hope this will be useful and of interest to members.

Facebook: @NorthEastNPA  
Coordinator: Geoff Proudlock

Instagram: Northeastnorthernpotters  
Email: geoff@gproudlock.plus.com

Twitter: @ne\_npa  
Tel: 01325 353445



East

A group of 17 went to Barton upon Humber in September for a tour of the William Blyth Tile Works, guided by Gabriel Nicholls who throws all the garden and chimney pots sold by the company. Founded in 1840, the business uses many of the original buildings, some Grade 1 listed despite their apparent dilapidated condition. We walked through the tile sheds, seeing the raw clay, dug further along the river bank and used without cleaning, being extruded into pantiles then laid onto loose shelves and dried without support. The vast kiln was cooling so we couldn't look in, but we could feel the heat at the base of the chimney – toastie!

Gabriel demonstrated his throwing talent, making a Long Tom plant pot from a 25lb lump, then doing it again, then taking 50lb of clay and throwing a large planter. We were all suitably impressed (and there was definite clay envy evident)!

Work by 8 members will be part of Ilkley Art Trail (6–9 October). We are sharing the Ilkley Arts Studio at 3 Back Nelson Road with 3 2-d artists, and hope to be kept busy with visitors.

The next group event and meeting will be on 20 October at the Sculpture Lounge, Holmfirth. Brendan Hesmondhalgh and James Oughtibridge will each be demonstrating how they work.

Some members will take part in a craft sale at the Stained Glass Centre, York, just before Christmas, and there are other events in the pipeline for next year – keep checking your emails for details. Our twitter account is @NPA\_E. Please follow us!

Coordinator: Barbara Wood

Email: npae.barbarawood@btinternet.com

Tel: 01759 31814



South East

Several of us have had busy summers and we have been well represented at most of the ceramic and art shows including the new one day Potters Market at Southwell in Nottinghamshire and The Sheffield Ceramics Festival now in it's second year. I hope all did well.

The SE group met on 18 September at the Hepworth and had an interesting time viewing the exhibitions especially the Stanley Spencer, before walking to Linda Bulleyment's studio. Another demonstration from a well known ceramic sculptor is being planned – watch this space for details. Also looking towards holding a throwing day with several of our suitably skilled potters doing wheelies. We are also approaching a well known thrower for a future demonstration date. The working group is looking at exhibition possibilities – again watch this space. Have a brilliant new making year.

Coordinator: Brian Holland

Email: brianhollandceramics@yahoo.com

Tel: 01909 724781/078129 28174



We held a meeting at Barbara Chadwick's house for tea, cakes and a chat about developing some ideas for the group. This was well attended and it was really good to meet some of the new members and share ideas.

Sunday 18 September was the Ceramics Festival at Alsager with Two Doors Studio, which was a resounding success. 27 potters took part, and there were talks of holding the event again next year.

There is a visit to Middleport Pottery, Burslem, Stoke on Trent Wednesday 19 October. Tea and biscuits on arrival at 10.30 then a guided tour of the pottery old and new, followed by afternoon tea in the café and a short meeting in the packing shed with a talk from Marvin Kitshaw on pit firing and a demonstration by Hazel Higham making a tea pot to complete the day. The total cost is £20 per person. We hope to finish about 3pm.

We have arranged to hold an exhibition at the Middleport Pottery in 2017, 1 March–12 April.

Coordinator: Barbara Chadwick

Email: [email@sw-npa.co.uk](mailto:email@sw-npa.co.uk)

Tel: 0161 980 2111



A strong team of nine members competed in the 'Potters' Olympics' at Potfest in the Pens in August – Ruth Livesey reported "It was a thoroughly enjoyable team working event".

Twenty-four members were selected to exhibit at the 'Clay Collective', Platform Gallery, Clitheroe, from 23 July to 9 October organised by Graham Hough. 'Great Pottery Throwdown' winner Matthew Wilcock and the Mayor of Clitheroe opened the exhibition. Several members delivered workshops in the interactive space in the gallery 'pop up' studio.

A group of members are holding a Raku event at Liz Collinson's studio in November.

Details of the exhibition at PR1 Gallery, UCLAN in January will be sent out next month. We are also looking for an exhibition title – any ideas contact Geoff Wilcock.

Date and details of the next meeting 'Bitter Suite' Preston, Tuesday 25 October 7.15 pm. The ceramic 'themed' piece is '25th October'. We have included a ceramic themed piece in all of our meetings for many years, sometimes we struggle with a title, which is the reason for this October theme.

Coordinator: Dave Harper & Geoff Wilcock

Email: [ghwilcock@uclan.ac.uk](mailto:ghwilcock@uclan.ac.uk)

Tel: 01772 862852



Our socials resumed in September as we followed our satnavs to Bob and Audrey March's near Kirkby Stephen. We swapped thoughts on recent events and enjoyed a meal to which we had all contributed a dish. Bob showed us round his pottery, including his display of tableware, an impressive collection of kilns and some interesting glaze effects from mixed bucket ends.

North West

Autumn events include 'Cumbrian Sculptors' at Lowther Castle on 1 to 16 October, and 'Cumbrian Ceramics' at Uprfront Gallery near Penrith from 22 Nov to 8 January. The latter is being organised by Bob Park, with the grand total of 46 potters taking part.

Coordinator: Ruth Charlton

Email: [ruthcharlton5@gmail.com](mailto:ruthcharlton5@gmail.com)

Tel: 016973 71690

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## On the worktop – Karen Lewton

These three pieces are by Ian Hird, of Kelso. The Kelso Pottery was established by Ian and his wife Elizabeth in 1970 and they have been there, just behind Kelso Abbey, ever since. They both studied at Edinburgh College of Art, at a time when the great Scottish painter William Gillies was still teaching. Ian told me that Gillies once bought a pot of his, when he was a student, for what seemed like an enormous amount of money. What an accolade from one artist to another.

I've never come across any potter better able to convey the sense of landscape – his work is truly alive with the spirit of the Borders, as I'm sure anyone who loves the area can see at once. His shapes are very strongly thrown in a way that suggests the powerful underlying form of the hills, and the surfaces that he creates surely reflect the influence of a painter – a wonderful palette of slips, lines of oxide, and splashes of glaze that capture the colours and moods of the land to perfection.

The atmosphere of the mug is very different from the misty mellowness and pastel shades of the little jug, but all very familiar to a hill walker. The plate was inspired by a pine tree against a waterfall, "somewhere near Mellerstain House".

Ian also produces little unglazed plaques in a satiny earthenware, decorated with slips made from local clays, which he calls "Time Tablets". They are more directly representational of the landscape and its history than the pieces I have included here, and are fired in an extraordinary gas-fuelled pit-kiln which he dug/built himself in the garden behind the pottery.

I am beginning to think I don't yet have enough Ian Hird pots, so time for a trip north of the border.



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