

# NPA News



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

February / March 2017  
£2, free to members



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Front Cover

Brian Holland

Back Cover

Geoff Proudlock

## Next issue

The copy date for the next issue of NPA News is **27 March 2017**

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

After the long Christmas break it can be difficult to get back into the workshop and start making again. We start off with good intentions, trying to branch out, develop new ideas and be more adventurous but it can be hard to follow through.

In this respect I think our newsletter does us a great service; in the comfort of our homes we can look at photos of an enormous range and variety of ceramics made by our members. The diversity of styles and genres, amazing glazes and unusual techniques all help inform and inspire us. We have come so far from the 'brown' pots of the fifties!

Many thanks to Wendy Turner for her stint as membership secretary and welcome to Elizabeth Smith who will take over in February.

I'll leave you with following New Year advice that Potclays emailed out to their customers a few years ago.

- 1 Make New Year's Resolutions.
- 2 Scrap New Year's Resolutions.
- 3 Go and play with some clay.

...and a belated Happy New Year to you all.

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

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Committee Member	Nina Wright ninaejwright@yahoo.com Otley, West Yorkshire
Website events/courses updates	Barbara Wood barbara.wood99@btinternet.com

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## Diary

Send details of your events to the [npanews@btinternet.com](mailto:npanews@btinternet.com)

14 Jan to 11 Mar	<b>Made with Love</b> Craft Centre & Design Gallery, Leeds
3 Feb to 4 March	<b>Pop Art &amp; Pots</b> Lotte Inch Galery, Bootham, York <b>10 NPA members</b>
6 to 27 February	<b>Pot West</b> Annual exhibition at UCLAN, Preston <b>NPA West</b>
4 Feb to 18 Mar	<b>Stalwarts – Ceramic Art</b> Bluecoat Display Centre, Liverpool
11 February	<b>Dig your own clay</b> The Art House, Sheffield <b>Paul Laurens Corneliusson</b>
21 Feb to 1 March	<b>Lost and Found</b> The Storey Gallery, Lancaster <b>Roger Bell</b>
4 Mar to 23 April	<b>Spring Exhibition</b> Middleport Pottery, Burleigh <b>NPA South West</b>
15 March to 6 May	<b>Brenda Wright Ceramics Exhibition</b> Blue Tree Gallery, Bootham, York
8 April	<b>Slip in Three Dimensions Conference</b> UCLAN, Preston <b>NPA West</b>
8 April	<b>Get Creative Weekend</b> Laing Art Gallery, Newcastle <b>NPA North East</b>
23 April	<b>St George's Day raku firing</b> Lotherton Hall, Leeds <b>NPA East</b>
27 to 29 May	<b>Bank Holiday Exhibition</b> The Parsonage, Didsbury <b>NPA South West</b>
9 to 11 June	<b>Potfest Scotland</b> Scone Palace, Perth
13 June to 2 July	<b>A Taste of Clay</b> Lytham Heritage Centre, Lancs. <b>NPA West</b>
24 to 26 June	<b>Earth and Fire</b> Welbeck, nr. Rufford
30 June to 2 July	<b>International Ceramics Festival 2017</b> Aberystwyth
28 to 30 July	<b>Potfest in the Park</b> Hutton-in-the-Forest, nr Penrith
4 to 6 August	<b>Potfest in the Pens</b> Skirsgill Market, Penrith
18 to 20 August	<b>Art in Clay Hatfield</b> Hertfordshire

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## NPA website

Our website now has separate sections for exhibitions/events and courses/workshops. Take a look.

Please send information for these listings to Barbara Wood  
[barbara.wood99@btinternet.com](mailto:barbara.wood99@btinternet.com)

Images for the gallery and other website matters should go to John Cook  
[mr.jccookie@googlemail.com](mailto:mr.jccookie@googlemail.com)



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



@NorthernPotters

Find us on 

# Tynemouth Station Christmas Market



Photographs: Diane Nicholson



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## Celebrating 40 years! Gerry and Lyn Grant at Fangfoss Pottery



The Northern Potters Association isn't the only organisation celebrating its 40th Anniversary this year! Our pottery is 40 too!

After completing a year studying ceramics at Exeter Art college, and following a stint as a thrower at Honiton pottery, Gerry set up his own pottery in Fangfoss in 1977.

The pottery is based in an old Victorian school in the centre of the village of Fangfoss, 10 miles East of York. In the 1970s the education authority and the Church were selling off their small rural schools, replacing them with bigger, centrally placed ones, and bussing the children to them. A lot of the schools were turned into houses, but some escaped and were converted into small workshops – like ours.

We are celebrating our pottery's 40th anniversary with a number of specially planned events. We feel we have been lucky doing what we want to do, making a living out of something we enjoy and want to share it with people.

We have made 40 ceramic leaves which we are going to hang up in public places in East Yorkshire, for people to find. We are asking people to take the leaf home, phone our number on the back, stating the leaf's number and location to win a prize.



We've kept scrap books of photos and press cuttings since 1977, and are drip feeding a photo a day on social media – starting with the empty school.

In March we are having an exhibition at Pocklington Arts Centre called "Past, Present and Future" where we are displaying archive material (some bought back from second hand shops!) alongside our current work.

We've also organised a series of workshops for children and adults and are doing a number of talks and exhibitions.

We'll be working closely with the Northern Potters Association, attending its Raku Day at Lotherton Park on April 23rd and joining with the NPA's celebrations there in July – though arrangements are not yet finalised. We hope to throw the pottery open to our local NPA in the summer, perhaps with a BBQ.



We're looking forward to this year tremendously and see it as a way of promoting pottery and ceramics to everyone. Our intention is to try and get more of the general public interested in ceramics, get them involved and have a go.

An up to date list of events can be seen on our website [www.fangfoss pottery.co.uk](http://www.fangfoss pottery.co.uk)



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## Working together – Chris Turrell-Watts

Collaboration can be a tricky and rewarding process.

I was asked last May by the Liverpool Biennial to work with one of their international artists, Jumana Manna, to help her create an installation that would consist of several large scale ceramic pieces and be on display at Tate Liverpool. The deadline was very tight and Jumana would not be coming over to Liverpool until a week before the show opened so we had to communicate through Skype and email whilst I was working on the pieces.

She wanted me to make nine pieces for the installation which included two copies of a head that she had previously made in plaster and sent over the moulds in a crate from her studio in Berlin. I like working on large scale pieces and used a good crank clay to construct them. After sending Jumana photos of the heads in progress, we would talk live via Skype so I could show her details of the work and she could talk me through any changes she wanted made.

She had never worked in clay before so it was a crash course for her learning about drying times, physical making restrictions, firing temperatures and glazes.

I had all the pieces ready for her when she finally arrived and she had a day at our studio in the Baltic Triangle to glaze them. She had given me samples of colours that I tried to match as closely as possible and had made some test tiles so we had a reference for her to work with. It was especially interesting for me to see a fine artist be so free using the glazes! She used a very painterly approach to them having no real fixed idea of how she wanted the pieces to look and she seemed very relaxed and excited about working with this new material.

The pieces were all finished in time and they were taken away by the Biennial's team of art handlers and installed at the Tate.





The final installation looked beautiful. Jumana had used a wide variety of other materials including laser cut wood, cloth and metal to create several set pieces that explored the relationships and parallels between Athens and Jerusalem and how they have shaped the economics and political landscape of the Middle East. The piece I helped to create is called "Vase with Festoon of Flowers and Dictionary".

The studio was listed as one of the Corporate Sponsors of the Biennial and it was a great moment for me to see our small studio listed in the official brochure and publicity!

Relocating our studio to the Baltic Triangle area of Liverpool last year has been an amazing success. As well as working with the Biennial, we have also been working closely with Assemble, a group of architects and designers that won the Turner Prize in 2015.

Part of their practice is based in the Granby area of Liverpool and we were asked to help them develop their range of ceramic products. Working with a team that has to constantly collaborate with other artists, designers and local residents was really interesting. I was used to working on my own which is comfortable but ultimately restrictive as you don't get exposed to other ways of working and experimenting with challenging projects.

These projects have helped me to think about my own work in a much more open way, to challenge myself and to appreciate my own experience and to hopefully share that with others.

Chris Turrell-Watts is Director of Baltic Clay, a studio based in Liverpool which provides facilities and support for artists to work in clay and runs classes for beginners.

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## You never stop learning

### Lotte Inch, reflects on a year of discovering all things ceramic



Growing up in a creative environment, surrounded by art, artists, makers, writers, books and more books (my parents were both booksellers) it wasn't really a surprise to me, or to anyone else, that I should end up working in the arts. After a number of years studying Fine Art, History of Art and then Museum Studies, I subsequently moved into various jobs and volunteer roles working in museums, galleries and heritage sites before realising that finding paid work in the creative sector was going to be as difficult as everyone had told me!

With this playing on my mind, and the knowledge that joining the rat-race wasn't going to be for me, I decided that if there weren't really any jobs out there, then I might as well make a job for myself! This marks the birth of Lotte Inch Gallery.

In 2011 I opened my first pop-up gallery space in my mother's bookshop in York. Fast forward to 2015, via a few more pop-up adventures in several different York-based venues and here I was, preparing to open a permanent contemporary gallery space.

From the outset, I was adamant that the gallery would be a welcoming, accessible and constantly changing space, which would promote young and emerging artists whilst offering the chance for customers to see work by well-established, national and international names.

The inaugural exhibition consisted largely of prints, by the likes of Sir Terry Frost, Breon O'Casey and Sandra Blow. Prints, especially abstract ones by Modern British favourites, were, after all, what I knew about and loved, and were not your usual York Gallery offering. Alongside these bold, abstract, statement works, an array of other design items and a small range of ceramics (from just four studios) were also selected for inclusion.

Ceramics, were not something that I knew all that much about at this point, but given my location in the shadow of CoCA, probably something that I should think about selling, I thought at the time! Who knew that ceramics and pots could become so addictive though!? And that, there would be quite such a keen audience for them too!?

A year after opening, ceramics are now the gallery's best seller and I myself, have had a rapid induction into the ins and out of clay types, glazes and firing techniques (and my, how much there still is to learn!) My own collection of pots, at home, has expanded about ten-fold.

In the gallery I have now worked with over 16 makers – from David Roberts to James & Tilla Waters, to Isa Denyer and Yuta Segawa. Many of these wonderfully talented people are still showing in the gallery on a regular basis.



I have also been lucky enough to have come across, and sell, works by some of the greatest of greats in the cannon of British ceramics. Pieces by Bernard, David, John, Janet and Jeremy Leach are now available from the Gallery alongside others, including my personal favourite, York's own David Lloyd Jones.

What an introduction to a truly amazing art form this last twelve months has been! And it doesn't stop here. 2017 sees the NPA's first show of the year, its 40th year no less, taking place here in the gallery with a selected group show opening on February 3rd.

Following on from this, we are excited that Michelin Star Chef Tom Kerridge will be co-curating an exhibition entitled 'Dish' featuring some of his most esteemed makers selected from across the UK.

There will no doubt be much more to come, and for me, a lot more learning. I can certainly think of worse things to be studying though and I know that there will always be room on that shelf to add to that ever-expanding collection.



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## Looking forwards from the past – Alex McErlain

### Prehistoric to modern pottery



Pre-historic Urn, Large and highly decorated burial vessel.  
Origin: Anglian, Anglo Saxon 400-599AD. H.25cm  
Reference: YORYM: 1947.500.14. Photograph: 'York Museums Trust (Art Gallery)'

Of all the beautiful pottery housed in this country's museums the most neglected items for display must surely be the amazing prehistoric jars and burial urns. They are usually found in the archaeological section which of course makes some sense, however, I believe they deserve to be seen as equals amongst the fine works in clay produced over the following centuries.

Their neglect may be down to their apparent dowdy appearance, no glaze and dull brown or grey clay, slightly crude demeanour. However to my eyes they have always stood out as marvellous examples of creativity using the simplest making methods and inventiveness within a narrow range of form. How wonderful it would be to see a dozen stunning examples presented alongside modern counterparts, given prominence in display and with good lighting, their beauty and perhaps their influence, would become more apparent and appreciated.

The pot I have selected from the many in the York Art Gallery collections (in the archaeological section not the decorative arts) is a stunning example of creative endeavour. This hand built form has a prominent series of protruding linear and circular embellishments. The decoration is so physically dominant that it seems to invite tactile appreciation. In fact the decoration may have had a practical role in this respect. The piece would most likely have emerged from the firing with carbon markings but after so many centuries it is impossible to know exactly how these pots would have looked when made. Of course the contribution of surface colour and texture from centuries of burial makes the pots all the more intriguing.



'Tankard' burnished earthenware. Maker: Elspeth Owen, 1993. H9cm W17cm.  
Reference: 2004.1.507                      Photograph: Philip Sayer

I have chosen to contrast this ancient pot with an Elspeth Owen work which I find carries some of the same sense of mystery and intrigue. It is curiously listed as a 'tankard' but I wonder if this is the museum's or the artist's description? Small, hand built, delicate and gently marked by fire, this pot is so unusual with its pierced appendage that it suggests some long lost ritual use and perhaps this is the intention.

We speculate on the use and place in society of the early prehistoric items and this intrigue holds an appeal for many contemporary potters. Owen writes on her website 'Tender, direct, resilient, with a thin skin: that is how I think my work may touch you.' It appears that work of this nature has a lot in common with early pottery and the language of expression although intensely personal is also somehow universal.

Let's hope my dream display comes about, I'm sure it would bring a good reaction from visitors and perhaps draw some of those hidden treasures out of the vaults and into more prominent display.

This is the last article in the series "Looking Forwards from the Past".

Many thanks to Alex for giving us so much inspiration and food for thought.

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## Members' Gallery

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



Brian Holland



Charlotte Morrison, Little Fryup Dale mugs



Alan Ball



Stephan Aal



Richard Hedges



Kit Hemsley



Karen Lewton, ice cream tubs



Lesley Anne Greene

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## Showing your work 1 - Norman Yap

In a series reprinted with the kind permission of London Potters, Norman looks at the stages of preparing a body of work and essential background tasks.

**The first important aspect of exhibiting is that you need a body of work that has visual and logical cohesion.**

It should work well either in terms of individual pieces or as a group: visually your work must attract eyes and hands. Once the viewer is engaged and looks around the rest of the pieces, they must be able to discern a theme or a bond that brings the body of work together.

Karen Bunting's work is an excellent example. Her forms embellished with her trademark cobalt blue inlaid lines might be thrown or slab formed, so each piece is beautifully individual but when viewed as a group, the immediate response is to delve deeper and move experience from the visual to the tactile.

Ali Tomlin is by contrast a dedicated thrower and a supreme one at that. Her previous life as a graphic designer is her secret to making pieces that delight the eye. When you pick up a piece, the smoothness of the sanded porcelain enhances your enjoyment and soon you'll be reaching for your payment card.

So in summary, prepare a body of work destined to attract attention, which works well on a standalone basis or as a group.

Even if the work looks like the pieces are too different, there is a solution. Lindy Barletta whose work falls into different categories – functional, one off pieces, thrown or slab built – explains “I split the stand in two if I can, so it looks like two potters' work”.

Karen Bunting provides more tips. “Think of a mini exhibition, if you make a range of different types of work, and think how best to show them together so it looks unified. It may be better to take only one sort of work to a show, too much variety can be confusing.”



**All the people interviewed named good quality images of their work as the single most important aspect of a good application.**

Karen Bunting advises that the selectors may never have seen the actual pieces and only have the images to go on. Ali Tomlin chooses a quiet and calm background and lighting for her distinctive work.

Many potters know good photographers or are very capable and take their own images. Many others use the services of a professional. Here in summary are some tips.

Ensure that the images show the work as realistically as possible while capturing the essence of the piece. If surface texture is a significant aspect, make sure the image invites you to touch it. If glazes (crystal, crackle or the like) are key to the identity of the piece, ensure that the lighting draws your attention to that.

As your work becomes more complex in its enjoyment, it demands more specialist or expert skills in manipulating the digital image to bring out the best in the piece. Professional photographers take multiple images with different exposures and lighting

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and then consolidate the images to achieve the best effect. They need you to advise them on the final look of the image. Make sure you provide clear instructions, bringing sample photos if necessary to confirm the effect you are seeking. My favourite photographer likes to work with me as we exchange ideas and enjoy the creative discussions that arise from group and individual shots.

When the images are complete make sure that you have the dimensions or technical specifications asked for by the organisers so your photographer can give you a set of images that comply. Ask the photographer to give you copies of them in high and low resolution versions, so you can use the latter for websites and less demanding contexts. It might also be good to ask for .jpg and .tif formats, the latter being a better format for the image if it needs to be printed.

So now you have a body of work and had it photographed and we still haven't broached the subject of shows! We should delay this stage yet further for experienced makers will tell you that the next task is the next most important aspect of your identity.

**In our digital age, having a website is a fundamental necessity to assure show organisers and prospective buyers that you are a professional maker and a purchase of your work is an investment.**

If you already have a website that tracks the numbers, origin and patterns of browsing then you will know that visits to your pages rise when publicity of a show is released and that they come from all over the world. You will also see that certain pages are more alluring and others much less so.

In websites as in photography, makers vary in terms of literacy and competence so while some produce their own sites, others rely on professionals to produce what they want to project as a maker.

Whoever builds it, you should have a clear idea of what your website should look like. Generally speaking, the cleaner the pages the easier it is to navigate through them and there is less to distract from the images which must take centre stage. Visitors to the site want to know about you as well as the pieces so don't leave out details that make you an individual maker with a personality. Nor should you shy away from the technical aspects of how you make your pieces. These show your expertise and experience and make a more compelling reason to collect your work.

Use those images you have created to display your work to the world. Create pages to explain your practice, your background, your techniques and don't forget a contact page with information on your studio and how to contact you. Credit your photographer if appropriate. You may want to consider including a list of colleagues and partner organisations/potters with their contact details or website links.

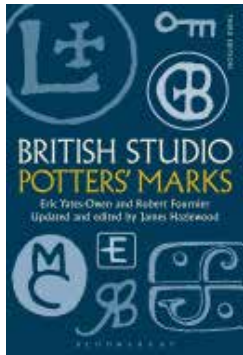
Then do not neglect the social networking sites. Use Facebook, Twitter, Pinterest and similar platforms to relay information about you and your work. Such administration takes a considerable amount of non-making time but do not discount or overlook it as we are now in a world that communicates this way.

The exceptions are very established makers who are represented by their gallery/galleries and have no need or desire to have a site for themselves. Until you reach these lofty heights of fame, a website remains a means to explain yourself and your work to influential clients and decision makers, so take the time, effort and if necessary the expense of this investment in your practice.

In the next article our interviewees explain which shows work best for them. We also look at how to put in a stunning application, how the selection process typically works and what to focus on if you are selected.

# Books - Roger Bell

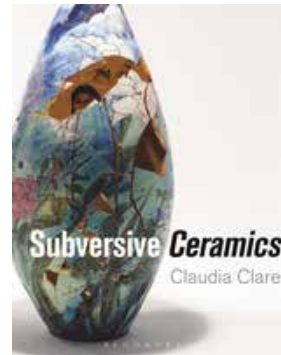
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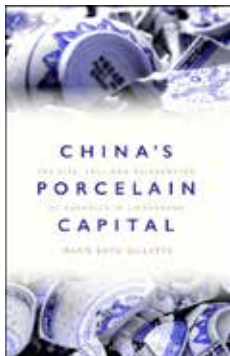
£35

£80

£4.25

## Review

### China's Porcelain Capital by Maris Boyd Gillette



This is an academic book on the history of porcelain manufacture in Jingdezhan. With 24 pages of notes referencing sources and around 150 books in the book list it is intended to be taken seriously.

The first chapters describe the rise of the manufacturing until around 1780; largely

a result of the purchases of the imperial court and its encouragement of innovation. This was followed by the steady decline till 1948 partly because of quality production in Europe, partly because of reduced state involvement.

The book then progresses to the period which is perhaps less clear to us. 1949 saw the entry of the People's Liberation Army when we in the west are aware of cruelties and starvation. Yet porcelain production increased and quality improved as state control brought order, controlled material supplies and encouraged research again. The standard of living improved. But from 1972 production has steadily fallen and the 'heritage' aspect of the home of porcelain has been allowed or encouraged to dominate. From 2000 to 2014 visitors increased from 100,000 to over a quarter of a million.

An interesting, if rather expensive, book. It would be of interest to those wanting to know about the politics and history and also those of you going for a trip to Jingdezhan.

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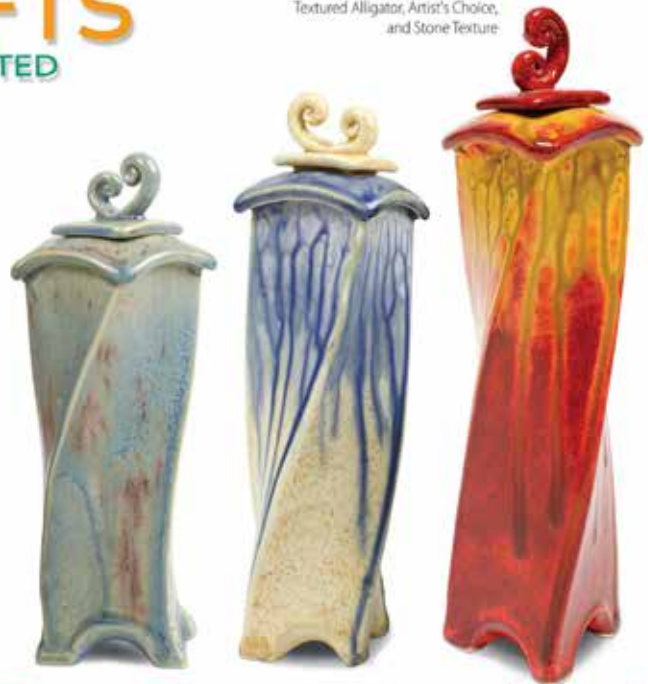
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## Welcome to new members

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



Gaynor Ayres	Whitby	North Yorkshire
Helen Barbour	Jesmond	Newcastle upon Tyne
Jacque Franklin	Brandsby, York	North Yorkshire
Deborah Frith	Rotherham	South Yorkshire
Jacqui Hastewell	Whitehaven	Cumbria
Richard Hedges	Thackley	West Yorkshire
Joe Lenartowicz	Ulverston	Cumbria
Eleni Tsakalou	Keighley	West Yorkshire
Sarah Vaughan	Berwick-on-Tweed	Northumberland
Susan Wilford	Alfreton	Derbyshire

Visit [northern-potters.co.uk](http://northern-potters.co.uk) for membership forms and subscription rates.



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North Yorkshire YO7 3QT



Dianne Cross



Barbara Cassell Jewellery



Sylvia Holmes



Eric Moss

---

## Profile – Wendy Turner



I became the NPA's membership secretary in December 2015, six months after joining. I must admit I was a bit reticent about joining the NPA as I assumed it was made up of very well known potters who would not see a hobby potter like me as having sufficient merit to join. How wrong I was!

I have been privileged to meet some phenomenal and well-renowned potters, but what has been the most wonderful aspect of joining NPA is the welcome received from everyone. Not just the enthusiasm for sharing ideas and skills but a genuine support structure and kindred spirit that resonates throughout the regions.

Becoming membership secretary meant that I was able to connect with members at events or the renewal of membership and it has given me a great opportunity to meet many of you and see your work. Just as important, it has also given me the confidence to develop and pursue my own work with a plan to retire from teaching early. Oh the delights of that!

My work varies from delicate carved bowls which came about as a response to the Durham Oriental Museum collection and subsequent NPA-NE exhibition in 2015. Other work, which may appeal to some tastes, are my Gruesomes and dragon heads. Nature is also an inspiration and is reflected in my imagery or sculptural work.



Most of my ceramic work is porcelain as I just love the texture and fluidity of it. It can also be temperamental and I have developed a tough skin when it comes to disasters. I am also a painter working by commission and a budding stone sculptor. To be honest give me any kind of art and I'm happy as a kid in a puddle!

Due to my full-time teaching commitments and the dedication this needs, I have sadly made the decision to relinquish the role of membership secretary.

I would like to take this opportunity to say a huge thank you to Margaret Lawrenson who has been a wonderful mentor and support to me over this last year, also to the regional coordinators who managed to make sense of my emails and keep me right when needed.

I look forward to meeting everyone at future events and would like to end with a little advice to any new members.

*Don't hold back, get involved with your local group. They are keen to embrace new people with great ideas and it is such a wonderful way to develop your love of ceramics and make connections.*



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## Regional News



Geoff and June Proudlock have handed on regional coordination after seven years of really committed stewardship. We thank them warmly. Some of us shared a Christmas meal in Durham at their last meeting in the role. Stephan Aal has taken over as regional coordinator and has a hard act to follow!

**North East** In November Lisa Hammond gave an inspiring talk at the Shipley Museum about her plans for setting up a 'Clay College' at the old Middleport Pottery in Stoke. We had ten stalls at the Tynemouth Christmas Market. Many thanks to Diane Nicholson for making that happen. Fourteen potters took part, including some of Diane's students showing work for the first time.

We are planning an open meeting on 18th February to hear about the programme we hope to develop this year. Members are invited to bring a piece or two of work so that others can see what they make. We hope it will be a useful and enjoyable meeting.

A 'Firing UP' day at Maggie Thompson's is being planned, with raku and pit firing and building and firing a 'Tree of Fire' sculpture. We also have several members demonstrating and running workshops at the Laing Art Gallery in the BBC's 'Get Creative' Weekend (8th April). Details will be circulated in the region; any NPA member is welcome to get in touch.

Facebook: @NorthEastNPA  
Coordinator: Stephan Aal

Instagram: Northeastnorthernpotters  
Email: Studio@stephanaalceramics.co.uk

Twitter: @ne\_npa



The Craft Fair at the Stained Glass Centre in York was successful, though the venue is exceedingly cold! There was a steady stream of visitors throughout the day, and the venue definitely has potential for future events.

**East**

Plans are progressing for the St George's Day raku firing day at Lotherton Hall on 23rd April. Members will be making small dragons for visitors to glaze, and our 'experts' will then raku fire them. If anyone else is willing to make some dragons, please get in touch – the more we have, the better.

A selling event at Lotherton will take place in July – details will be discussed and circulated later. I am hoping to arrange a group meeting in February or March to make plans for the year's programme – look out for the emails.

twitter @NPA\_E Please follow us  
Coordinator: Barbara Wood

Email: npae.barbarawood@btinternet.com

Tel: 01759 31814



**South East**

Happy new year to everyone, lots of events to be involved with.

By the time this is published the SE group will have had their January meeting at which the topic of NPA 40th birthday celebrations will have been discussed. Ideas and what is planned will be published in the next newsletter. It will be interesting to read what other groups are planning, perhaps there will be opportunities for co-operation?

Coordinator: Brian Holland

Email: brianhollandceramics@yahoo.com

Tel: 01909 724781/078129 28174



Happy New Year to you all! Hope you all had a good break and are looking forward to the year ahead!

We have 2 exhibitions organised for you: A Spring Exhibition at Middleport Pottery which will run from 4th March to 23rd April. As it is the 40th year of the NPA we are planning to hold a happy 40th Birthday Party weekend during one weekend of the event with cake and clay. Date tba.

Next is our Bank Holiday Exhibition at The Parsonage, Didsbury on 27th–29th May. Set-up is on Thursday 26th, take-down on Monday 29th at 4pm. We will be sending out information and applications for both events soon.

There will be a meeting at Barbara Chadwick's house, Monday 6th February at 7.00pm. The meeting is to catch up and talk about the forthcoming year and events.

I am also looking for someone else to take over and run the group, so please think about this and get in touch if you are interested. I have all the information and contacts needed to start you off and I will still be available if you need any help. It's fun, but it's now time for someone else to enjoy it. Perhaps a couple of people could do it jointly. If you're interested try and get to the meeting and we'll talk about it.

Coordinator: Barbara Chadwick

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

Tel: 0161 980 2111



The First NPA West Exhibition of the year celebrating our 40 year anniversary as Northern Potters Association will be held at PR1 Gallery, UCLAN from the 6th February for 3 weeks. It is titled 'Pot West' and the private view is Friday 10th February, 6pm–8pm. There will be approximately 25 members exhibiting.

The proposed event – 'Slip in Three Dimensions' is to be held on Saturday 8 April from 10am until 4pm. Tickets **in advance only** are obtainable from [ghwilcock@uclan.ac.uk](mailto:ghwilcock@uclan.ac.uk). Matthew Wilcock and Jade Crompton will demonstrate their exploration of slip, both in traditional and contemporary practices.

Lytham Heritage Exhibition 'A Taste of Clay' will run from 13th June to 2nd July. Information will be forwarded soon after the UCLAN Exhibition. Next meeting: Tuesday 14 March at the 'Ale Emporium' Preston. The theme for a ceramic piece is 'March'.

Coordinator: Dave Harper & Geoff Wilcock

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

Tel: 01772 862852



The exhibition at Upfront Gallery closed on 8 January. The owner John Parkinson was pleased to have hosted the largest exhibition of Cumbrian potters ever held and we all appreciated his support. Over £1600 was raised for the charity Mary's Meals by the sale of donated bowls and auctioned pieces at the private view.

The next social will be announced soon.

Coordinator: Ruth Charlton

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

Tel: 016973 71690

## North West pottery classes

Here is an updated list of pottery classes in North West. If you know of others please let me know. Most of these organisations offer a wide range of courses to suit both the beginner and more experienced potters.

### Private Classes

**Clayworks**, Southport

Mondays and Thursdays 18.30–21.30

Tuesdays and Fridays 10.00–12.30

[www.sca-network.co.uk](http://www.sca-network.co.uk)

**Old Stables Studio**, Hebden Bridge.

Tuesdays, Wednesdays and Thursdays

13.30–16.00 and 18.30–21.00.

Incl. weekend classes

[www.oldstablesstudio.co.uk](http://www.oldstablesstudio.co.uk)

**Bentham Pottery**, Bentham

Tailored courses to suit individuals / groups

[www.benthampottery.com](http://www.benthampottery.com)

**Blue Butterfly Crafts**, Accrington

4–8 week courses for beginners / advanced

[www.BlueButterflyCrafts.co.uk](http://www.BlueButterflyCrafts.co.uk)

**Gosforth Pottery**, Seascale

Week-long or weekend residential courses

[www.gosforth-pottery.co.uk](http://www.gosforth-pottery.co.uk)

**Pilling Pottery**, Pilling, Lancashire

Tailored courses to suit individuals / groups, including firing services

[www.pillingpottery.com](http://www.pillingpottery.com)

**Northlight Art Studios**, Hebden Bridge

Mondays and Thursdays 19.00–21.00.

Thursdays 9.30–12.30 and 13.30–16.30.

[www.northlightstudio.co.uk](http://www.northlightstudio.co.uk)

**Lord Derby Academy**, Huyton

Tuesdays 18.00–21.00

0151 443 2026/2066/2052

[tony.delaney@knowseley.gov.uk](mailto:tony.delaney@knowseley.gov.uk)

### Colleges

**Preston's College**, Fulwood, Preston

Wednesday and Friday 13.00–16.00

To enrol 01772 225522

**Bolton College**, Deane Road Campus, Bolton

Mondays and Thursdays 13.00–15.00 and

18.00–20.00 To enrol 01204 482000

**The University of Cumbria**

Bowerham Road, Lancaster LA1 3JD

Tuesday 9.30–12.00, 18.30–21.00

Thursday 10.00–12.00

To enrol 0333 003 1717

Thanks to all who have sent information.

Graham Hough

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

## Calling all NPA members

Make sure you're kept up to date.

Tell the membership secretary if you have changed your email address.

[membership@northern-potters.co.uk](mailto:membership@northern-potters.co.uk)

One - One hand-building and/or throwing sessions £18 per person per hour, or £16 pphp for 2 people together. Includes all clay, slips, glazes & kiln firings.

Contact Catherine Boyne-Whitelegg at [willardwhitelegg@aol.com](mailto:willardwhitelegg@aol.com)

## Free

Approx 5kg of Whiting, due to tidying workshop. To be collected from The Studio, 40 Hempland Drive, York YO31 1AY

Contact Catherine at [willardwhitelegg@aol.com](mailto:willardwhitelegg@aol.com)

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