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# NPA NEWS

The magazine of the Northern Potters Association



June/July 2015

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



in this issue:

Time for a Move, Life at Solway Ceramics Centre, From the Ismay Archive,  
Printing Pots

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## Editor's Comment

There's an overwhelming amount of interesting 'stuff' in this issue, so I hope everyone finds something they consider worth reading.

Jenny Morten (our newest, least jaded committee member) is hoping to get members involved in producing publicity material to benefit from the increased awareness of studio ceramics which will undoubtedly result from the up-coming tv series to find Britain's 'best budding potter' (page 6). Along with Hull as City of Culture, 2017, we need to see and grasp these opportunities which arise - making it timely for Dianne Cross, our publicity officer, to give some tips and reminders on how to publicise your work (page 15).

I'm delighted that Ray Pearson has had his knees fixed! (page 10) Ray and Coralin provide an excellent resource for potters at all levels of experience, and their personalities, enthusiasm and hospitality make it a joy to visit Solway, so it's good to hear he's back on form and actively extending their activities.

I was surprised that Chris Jenkins (page 18) had never attended an Earth & Fire event until he shared an NPA stand a couple of years ago. He told me he was selected for the very first one, but was unable to attend due to illness. It seems fitting that he's going to be at the last one, along with 20 other NPA members. Do go along if you can - it will be a good show.

Both Geoff Cox (page 5) and I (page 14) have written about the need for participants to make a contribution to whatever event or organisation they are involved with, and not expect someone else to do all the heavy lifting. Please read them both. NPA needs new committee members to come forward and play their part - I believe I've mentioned it before!

The most novel piece in this issue is Joan and Jack Hardie's article about 3d pot printing (page 16). Is this the future of ceramics? I can't imagine making pots without getting clay under my nails, but the illustrations here suggest that extraordinary, sensitive, beautiful pieces can be produced in this way.

Alex McErlain has provided another glimpse into the wealth of pots in the Ismay collection (page 12). The re-opening of York Art Gallery is finally getting close (1 August), and I suspect it will be rather different in set up from the institution as it existed before. I can hardly wait! Our AGM, on 17 October, will be followed by the Annual CoCA Lecture, this year given by Walter Keeler (a very popular choice), so if you're in York that day you can visit the gallery too.

We have another shelfie, this time supplied by Linda Southwell. If you have a group or shelf of pots that you're particularly fond of, please take a picture, send it in, and tell us where they came from, what you love about them.

There's a busy summer season of shows and events coming up (see diary, page 7), so I wish you all success, and hope to see some of you in the next few months.

### Cover :

**Sarah Villeneau** - Pod, ceramic sculpture, currently exhibited at Studio Eleven, Fruitmarket, Hull

Barbara Wood

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## in this issue

Editor's Comment		page 2
Members' Gallery		page 4
It Only Works When Everyone Helps	(Geoff Cox)	page 5
Reaping the Benefits	(Jenny Morten)	page 6
NPA at Potfest in the Pens	(Barbara Wood)	page 6
Diary		page 7
Time for a Move	(Pollie and Garry Uttley)	page 8
Life at Solway Ceramics Centre	(Coralin Pearson)	page 10
From the Ismay Archive	(Alex McErlain)	page 12
Short committee minutes		page 13
NPA - Quo Vadis?	(Barbara Wood)	page 14
Hello! I've got an Exhibition Coming Up...	(Dianne Cross)	page 15
AGM and Annual CoCA Lecture		page 15
Printing Pots	(Joan and Jack Hardie)	page 16
A Late Entry	(Chris Jenkins)	page 18
Volunteering at CoCA		page 20
Welcome to New Members		page 21
Regional News		page 24
On the Shelf	(Linda Southwell)	page 26

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## next issue

To contribute to the next issue of NPA News, send your articles, comments and / or images to Barbara Wood

**by 22 July 2015**

Please send between 300 and 1000 words, and send them as an **email attachment**, or on a cd, or in longhand. Email attachments are easiest for me to include, but I will re-type if absolutely necessary! High resolution (big jpeg files) digital images are preferred, as these give the best quality for printing, but I can scan photos. Low resolution (small files) digital images are the worst - they may be fine for websites, but don't have enough detail for a printed magazine. Send your **text** as a .doc file (or equivalent) - if it's a jpeg, or a pdf, it's not easy for me to edit it as necessary. Please send images as separate attachments, **not embedded in the text**, and preferably **not zipped**, on SkyDrive, Dropbox, WeTransfer or anything similar that involves an extra process to make them accessible. The chance of them being included is improved if you make it easy to do so!

Make sure you have permission to use any images you send. Some galleries / artists will allow you to take photographs of their work for your own reference, but not for publication. If you are asked to include a copyright statement please send it to me and I will use it.

Text and images can be e-mailed to [npanews@btinternet.com](mailto:npanews@btinternet.com), sent on CD or in long hand with photographs to Old Mills, Seaton Ross, YORK, YO42 4NH.

## Members' Gallery

Let me have images of your latest work for inclusion in the members' gallery - Ed.



- |   |   |
|---|---|
| 1. Debbie Michaels - <b>Porcelain Sculpture</b> , hand formed, fired with red glass, 150mm high | 3. Kirsti Fattorini - <b>Plate</b> , with cats!   |
| 2. Joan & Jack Hardie - <b>Shell Vase</b> , 3d printed, stoneware,                              | 4. Moz Khokhar - <b>Bottle</b> , thrown stoneware |

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## It Only Works When Everyone Helps - Geoff Cox

Many years ago I saw a comment from a young potter on the letters page of Ceramic Review who said “ We must educate the public in ceramics “. Since then I’ve heard the same statement over and over again. I soon realised that few actually mean this. What they really mean is “**someone** should get the public to appreciate [and buy] my work – but don’t involve me, I’m too busy“. We all want to concentrate our total efforts on making and see finding an audience for it as someone else’s problem. Then if the work still doesn’t sell it’s not our fault, we’re doing our part.

When, many years ago, we did the first Potfest in the Pens, as an unselected show, to give everyone a chance, another letter in Ceramic Review said “Without selection the standard will be poor and do we want our craft represented in this way?” I wrote back saying that any show could only be as good as those that took part so they should apply and help bring the standard up to their level. It was around that time that I stopped buying Ceramic Review.

By 1997, Potfest in the Pens had achieved a level of success in building an audience and we wanted to try the same idea in the geographical centre of Scotland – the cattle market in Perth. What surprised us was the number of potters who said they didn’t want to do the first one but would wait a while until it had built a reputation. As a result, what had taken four years in Penrith with everyone pulling together took nearer ten in Perth [then the auction mart was demolished].

I recently had a bit of a rant on facebook when people were commenting on Ceramics in Charnwood, the show organised by two potters, David and Louise Salisbury. These are rare potters who are trying to build an audience for ceramics in their area for the good of all. Like Potfest, the majority of those taking part are on board helping to promote it and get as many people aware of it as possible as it’s obviously in their interest to make a show in their area a success. These usually go unnoticed but are in truth the ones that make things happen. It’s their enthusiasm and commitment that creates the energy to make an event successful. When potters question how well a show was promoted I would ask – “ Do you think the part you played [no matter how small] in attracting an audience to your work was successful”.

So to get back to that original statement of how we can educate the public. The only way to build a better awareness of ceramics in them is to put more work in front of more of them. So the bigger the audience, the better the chances of ‘educating’ at least some of them. Any success that Potfest can claim has relied on [a] the enthusiasm of the potters taking part and [b] how long they’ve helped maintain that energy. After 20 years of exposure to ceramics there will now be visitors to the show who are better informed than some of the potters taking part but it’s a long term process and relies on everyone playing their part.

So don’t just be a hanger-on to anything you’d like to see work. If it’s important to you, play your part and keep at it until it does.

[ Same goes for membership of the NPA ]

### **Wanted:**

Brush-on earthenware glazes, red and orange glazes with lead and cadmium such as:  
Harrison Belle 08-397 Perfect Red  
Mayco BG 642 Vibrant Red  
Duncan GL 632 Tangerine  
Bob Lees - tel 01924 848289, email r.lees1066@gmail.com

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## Reaping the Benefits - Jenny Morten

Recent television series' to find Britain's best amateur painters, chefs and bakers are to be followed by a BBC programme to find Britain's 'best budding potter'. The Great British Pottery Throw Down, fronted by Sara Cox, will be aired in the autumn. (If any NPA member should be taking part in this, it would be interesting to know more about it - why not write a diary/article for this publication, and share your experience?)

The programme will create unprecedented interest in the art of the studio potter which the NPA could take advantage of since we already have a network of working artists and studios ready to open their doors to inspired viewers!

With a view to benefitting from this increased interest, NPA are hoping to produce some publicity with members to tell the public who and where we are, and what we do. First thoughts are to produce a series of maps/trails to show the location of NPA potters who want to participate. This could reflect an 'open studios' or 'art trail' with specific dates, or simply be a guide to who's where, with contact details for readers to arrange a visit. As we cover such a large area, doing it roughly in line with the regional groups would make it more manageable.

There are many alternative ways of doing this and we welcome suggestions from interested members. Would you want to participate in such a plan? Do you have ideas on how to make the most of a heightened awareness of ceramics?

**To get involved in the discussions, and have your opinions included, please email: [jennymorten@gmail.com](mailto:jennymorten@gmail.com)**

If we're going to do something, we need to act quickly before the momentum subsides!

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## NPA at Potfest in the Pens - Barbara Wood

NPA will again have a presence in the foyer at Potfest in the Pens (Skirsgill Market, Penrith, 31 July - 2 August), but this year we will not be running the new exhibitors' competition. Although it has proved popular with visitors, and has given a helping hand to those taking part, the amount of organising and cajoling required makes it rather onerous, and as it costs the NPA money to run, we're taking (at least) a year off. We had to have several volunteers to help out over the 3 days, and they were not always forthcoming, though a few stalwarts (Sylvia Glover, Eryl Fryer) have put in more hours than could reasonably have been asked, almost without complaint (Eryl even brings cake!).

There will be back issues of NPA News on sale, and I will be trying to recruit new members, as well as talking to as many members as possible (you have been warned!).

I will have the NPA's chip and pin card payment system available for exhibiting members to take customer payments, so **if you are participating, and do not have your own card payment system, please email to let me know, and I will make sure you have all the necessary information - [barbara.wood99@btinternet.com](mailto:barbara.wood99@btinternet.com)**

Once again, more than 50 NPA members will take part in this event (I haven't done a proper count yet), so it's a great way to make contact with other members from your area, and maybe start some new friendships, whether you've taken your own stall, or are just visiting for the day. Look out for the 'NPA Member' card on display on each member's stand - and if you haven't got one yet, visit me in the foyer and select your own.

Our presence at the Pens has been very fruitful over the years, gaining new members, raising awareness, providing a forum for members' questions and suggestions, and we are very grateful to Chris and Geoff Cox for their continuing support for NPA.

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## Diary

- 12 - 15 June **Potfest Scotland**, Scone Palace - [potfest.co.uk](http://potfest.co.uk)
- until 14 June **3 @ Eleven**, Studio Eleven, Hull, exhibition of painting, ceramics, sculpture, including work by NPA member Sarah Villeneau - [studioeleven.co.uk](http://studioeleven.co.uk)
- 15 June - 31 July **A Taste of Potfest at Gallery 1611**, Market Place, Alston, exhibition by 17 Cumbrian potters exhibiting at Potfest this year, including NPA members Gwen Bainbridge, Mary Chappelhow, Ruth Charlton, Chris Cox, Clare Farley, Syl Macro, Bob March, Amanda Mercer, Richard Rawson
- 20 June - 1 July **From Sea to Shire**, exhibition by Geoff and NPA member Jenny Morten, Richmond Station
- 26 - 28 June **Earth & Fire**, Rufford Abbey, Ollerton, Notts
- until 28 June **Naked Raku**, exhibition at Water Street Gallery, Todmorden, includes work by NPA members Alan Ball, John Cook, Steph Jamieson, Rachel Lee, Fiona Mazza, Eric Moss, John Scott, Carolyn Thorpe, Trudy Weir, Barbara Wood
- 1 - 19 July Exhibition by NPA member **Rene Cryer**, Visitor Centre, Hollingworth Lake, Littleborough, OL15 0AQ (closed Wednesday, Thursday) [visitrochdale.com](http://visitrochdale.com)
- 3 - 5 July **International Ceramics Festival**, Aberystwyth, [internationalceramicsfestival.org](http://internationalceramicsfestival.org)
- 3 - 5 July **Art in Clay**, Hatfield House
- until 4 July **Craft Open Exhibition**, Platform Gallery, Clitheroe. includes work by NPA members John Cook, Graham Hough, Vivien Richmond
- until 5 July **A Taste of Potfest**, an exhibition of 16 potters from the counties bordering Cumbria, Upfront Gallery, Unthank, CA11 9TG, includes work by NPA members Chris Cox, Sue Dunne, Stephen Green, Andrew Harding, Steph Jamieson, John Scott, Rob Sutherland, Rob Watson
- 5 - 11 July **Holmfirth Art Week** - details and apply online at [holmfirthartweek.org.uk](http://holmfirthartweek.org.uk)
- 6 July Deadline for BCB **FRESH 2015** applications
- 7 - 10 July **Clay Figure Sculpture**, 4 day course with Karin Hessenberg, Solway Ceramics Centre - [solwayceramicscentre.org.uk](http://solwayceramicscentre.org.uk)
- 16 - 19 July **Art in Action**, Waterperry House, Oxfordshire - [artinaction.org.uk](http://artinaction.org.uk)
- 20 - 24 July **The Art and Craft of Throwing**, 5 day course with Jim Malone, Solway Ceramics Centre - [solwayceramicscentre.org.uk](http://solwayceramicscentre.org.uk)
- 25 July - 27 September **A Rural Idyll**, exhibition at Harris Museum and Art Gallery, Preston
- 27 - 31 July **Throwing**, 5 day course with John Stroomer, Solway Ceramics Centre - [solwayceramicscentre.org.uk](http://solwayceramicscentre.org.uk)
- 12 - 13 September **4th Wardlow Mires Pottery and Food Festival**
- 26 - 27 September **Sheffield Ceramics Festival**, Meersbrook Park - [sheffieldceramicsfestival.com](http://sheffieldceramicsfestival.com)
- 17 October **NPA Annual General Meeting**, St Olave's Church Hall, York, 1pm
- 17 October **Annual CoCA Lecture**, Walter Keeler, Tempest Anderson Hall, York, 4pm

*Please send me details of events you think members would like to hear about - Ed*

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## Time for a Move - Pollie and Garry Uttley



### House and workshops for sale

In October 1987 we visited Scotland and saw a lot of very interesting houses in beautiful locations and we immediately got a touch of the 'Itchy feet'

We lived in a perfectly nice house in a perfectly nice road but suddenly it was no longer enough. We spent the next 7 months scouring property pages, pestering estate agents and spending every weekend crisscrossing roads within a 20 mile radius of our home on the off chance that there was something 'special' out there. There was nothing!

By chance Garry mentioned the problem to a farmer friend and, a week later, we followed him up an overgrown track to view a house that was not officially on the market. All common sense was sidelined and within 5 minutes we said yes, we would like to buy it! No central heating, damp, in need of a total rewire etc etc..... the list was endless but the location was superb, near to the village of Scarcliffe and hidden away amongst 600 acres of arable farmland (just over 1 acre was to be ours but we had extensive views without the upkeep). At this time we were both teaching art so the added barn was a bonus rather than a necessity.

We moved in on July 29<sup>th</sup> 1988 and the hard work started, stripping out almost everything, building a new kitchen and developing the barn into a large studio space. Garry retired in 1992 and Pollie followed in 1995 and suddenly the studio became essential for making the Indian inspired ceramics we produce and sell in the UK and in Europe.

The barn now provides not only a ceramics studio and kiln room but also a photographic studio, office, workshop and garage. The studio is fitted out with a wood burning stove and 3 phase electricity and the whole barn area is eminently suitable for use as a fully residential property. We are secluded (great for parties!) but only 5 miles from junction 29 of the M1 motorway which has proved invaluable for travelling north and south to our many markets.



So..... if this is such an idyllic place to live, why are they moving? We can almost hear "if it has been the happiest time of their lives (and it has!) what's the catch?" Well, the catch is Pollie who has been diagnosed with Parkinson's disease....nothing too serious at the moment, but needs to live where perhaps convenience becomes more important than sitting in the conservatory watching the varied wildlife, hares, rabbits, deer and foxes.

So, is there anyone out there ready to take on this wonderful property as a place to live and work and to enjoy! The hard work has already been done! Check it out on Zoopla....just put in our postcode S44 6TJ or see our website news section at [www.polliegarryceramics.co.uk](http://www.polliegarryceramics.co.uk)



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## Life at Solway Ceramics Centre - Coraline Pearson

### 'Potter's knee on the back burner and upcycling the pig sty - everyday life at Solway Ceramics Centre .....

Like many young healthy potters, Ray Pearson thrived on developing his early throwing style on a Leach kick wheel with hours after work (the paid variety) spent in an unheated shed until the light became dark and he was forced inside. Twenty five years down the road he is quite pleased that there are some excellent electric wheels about.

That young potter of the eighties is still as enthusiastic today (we had our village road dug out to a depth of nearly 6 feet last year – a great source of wonderful local clay to throw with) about all things clay but his 'young' knees creaked to a halt last year and needed surgery. He won't be back on a Leach wheel and can be heard ascending and descending stairs (well, he's a man .....) but is fit enough once again to be fixing sheds, building more wood fired kilns, potting, running our Monday open-studio day and preparing for a set of three long courses here for July.

Karin Hessenberg (highly respected and exhibiting sculptor from Sheffield), Jim Malone (modern legend of pure studio pottery based around the Japanese and Leach traditions ) and John Stroomer (stunning pots and throwing skills from this crystalline glaze potter travelling from Australia) are our brilliant line up of tutors for the courses and we are so pleased to be able to offer the opportunity of working with them for 4 and 5 day courses. So, the potter's knee is consigned to history – at least for 2015!

Our Centre has always been a haven for upcycling – some might call it filling every available space with interesting 'stuff'. I remember Ray taking a trailer full of unwanted (yes!!) 'stuff' to the local dump and returning with a large cast iron wood burning stove which someone else was throwing out. Someone else's cracked stove became a useful if rather smoky source of heat in the pottery for a couple of winter seasons (happily now returned to the 'dump'). The anecdotes on this subject are endless (okay, I know they are only really interesting to fellow enthusiasts of 'stuff' – a bit like grandparents and their new grand-babies .....so I won't indulge) but our 2015 project is an interesting bit of upcycling of an historical building – East Farm's pigsty to be exact.

Built in early Victorian times (the original house is dated back to 1732 but safer to assume these old outbuildings came along later) the pigsty we invested our savings (joke...) and 38 years of work in (along with the house which to be honest wasn't a great deal different at the time) has had a varied history of re-cycling, down-cycling and, now, upcycling: general dump, goat shed (more anecdotes), chicken shed, bike shed (cycling !!), store for all things that must not get wet and general dump (notice the re-cycle?). Well now it has a new roof, a very smart Velux window and electricity. With quite a few visits to the dump with unwanted (yes again!!) stuff, whitewashing,

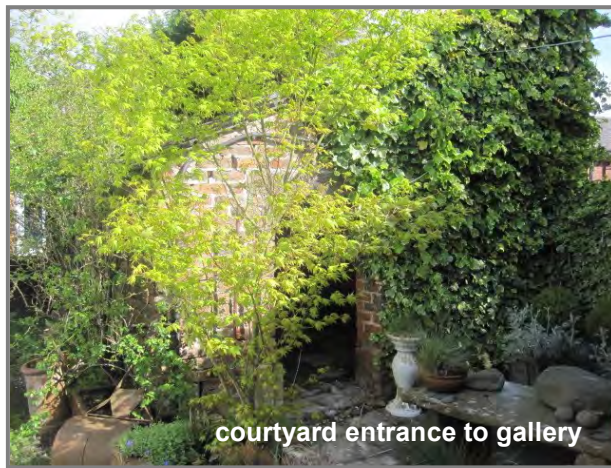


floor covering, interesting lighting, staging and a lockable door it is now destined to be ..... a Ceramics Gallery! Hopefully long before the summer courses begin it will house the work of our visiting tutors, some of the work of their students, some of the work of our Monday open-studio potters, some of Ray's work and, possibly, some of my work.

Not exactly Bond Street but an honest gathering of pottery that demonstrates something of the breadth of the ceramics experience and the enthusiasm of folk from a whole range of backgrounds for the alchemy of turning mud into magic.



the gallery (work in progress)



courtyard entrance to gallery

## Photo-Graphic design services from EricMossCeramics



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Eric Moss (location courtesy of www.lapicida.com)



GoodFriends Ceramics



Anna Whitehouse

"Love this image Ericmossceramics took for me this week! If you want some fab photos of your pots, he's your man - very reasonable too!" (Anna Whitehouse)



Sylvia Holmes

"Beautifully lit, perfect for print and web-based promotional material as well as show submissions." (Sylvia Holmes)

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## From the Ismay Archive - Alex McErlain

Micki Schloessingk b.1949

Thrown bottle, salt glazed stoneware 1994,  
h 24cm  
Photograph Phil Sayer.

The pots in Bill Ismay's collection were quite often acquired at intervals throughout an individual potter's career. In fact Ismay believed a potter was not properly represented until he had reached double figures with their work. He was also a keen attender of college degree and diploma shows looking out for new talent. In 1972 he purchased two items by Micki Schloessingk from her Harrow diploma exhibition.

Twenty years later, after making further purchases, he acquired this magnificent bottle. In the intervening years the potter had established a studio in Bentham, North Yorkshire, before moving in 1987 to the Gower peninsula, South Wales where she still works.

The shape of the bottle is unusual, reminding me of the dual convex curves to be found in English medieval baluster jugs. It is a tricky form to throw as the relationship of the neck to base has to be continuous and harmonious rather than separate or distinct. It has been thrown and finished on the wheel with a pronounced cutting wire mark to the base and no subsequent turning. The surface has been brushed at the leather hard stage with stained slip using bold brush strokes. A shino glaze has been applied to the inside where salt vapour would not penetrate.



Salt glazed pottery has a particular appeal to me. It represents that curious aspect of potting where the kiln has almost as much say in the outcome as the potter. Each item submitted to the fire is dependent on the reaction between the salt vapours impregnating the surface of the pot and the materials that have been used in the making. The potter must orchestrate these materials in anticipation of the kiln's contribution. The pot displays the evidence of where it was in the kiln in relation to the swirling salt vapours. On the side that faced the vapours, green slip has become pitted and marked with the textures we associate with salt, sometimes described as 'orange peel'. On the opposite side the pot is more austere, with spiralling brush marks to animate the surface.

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Schloessingk fires her kiln with wood which adds yet another aspect of unpredictability to the entire process. She has written '*I enjoy making a wide range of pots which respond imaginatively to daily needs in the kitchen (a factor Ismay would have held in high regard) I have always used wood as a fuel to fire my kilns. The process is fully engaging. It is something you can never totally control, but experience teaches you to bring together all the elements to create the best possible chance of a good outcome. The flames in a wood kiln are slow and gentle and seem to impart some of these qualities to the pots.*'

After forty years potting Schloessingk has become involved in helping to train a future generation by participating in the 'adopt a potter' scheme, something Ismay would surely have approved of. Her recent apprentice Fleen Doran is now making high quality pots and I am quite sure would have been on Ismay's target list of ones to look out for.

<http://www.fleendoran.com>

Micki Schloessingk website: <http://www.mickisaltglaze.co.uk>

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## Short Committee Minutes 24 May 2015

The minutes from the previous meeting were approved and signed.

**Exhibitions** Few applications received for the opportunity in Preston, reminder to be sent to members. Proposals submitted have not yet resulted in any suitable venues and further venues and opportunities are being explored including Scarborough Gallery, Ferens, Djanogly Gallery. Ideas for other types of exhibitions were discussed. It was proposed that NPA coordinate information about potters and their studios, perhaps as trails particularly with the autumn tv series on pottery and ideas are being explored.

**Publicity** [www.studiopottery.co.uk](http://www.studiopottery.co.uk) has agreed to publicise NPA events.

**Events** Earth and Fire 2015 may be the last year of this event. Potfest 2015 will have NPA presence on a stand in the foyer. The annual CoCA (Centre of Ceramic Art at York Art Gallery) lecture by Walter Keeler will be in the Tempest Anderson Hall, York 17 October 2015 at 4pm. NPA will contribute towards the fees and there are discussions with the Friend of York Art Gallery about the cost to NPA members for this event. The NPA AGM will be held at 1pm on 17 October at St Olave's Hall York. A new Chair and Treasurer are needed for the committee.

**Newsletter** CTM CD promotion will be included which will pay for the postage for this issue.

**Website** no issues to report. More information from members about events would be useful.

**Finance** Yorkshire Bank balance £1142, Co-operative Bank balance £9774 the committee discussed potential ways to generate income including the costs of putting on exhibitions and how these costs could be reduced. General trend with finance is still down!

**Membership** 454 memberships including 17 joint - total 471 members

**Regional Groups** reports received and discussed.

**AOB** Joint event and possible exhibition with CPA was raised and is being investigated.

**Date of next meeting 18 July 2015**

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## NPA - Quo Vadis? - Barbara Wood

### A rant - and a challenge

Once again, I've been asked to write something about the future of NPA, whether it's providing what members want, who is going to make sure it does, should we be reviewing the very basic reasons behind its existence.

NPA was founded in 1977, with the aim of promoting and supporting studio potters and pottery. It became established quickly, with a willing and enthusiastic group including potters and collectors who took on the work involved in setting up, communicating and furthering the aims of the association. Remember, this is pre-internet, and even pre-word processing; minutes of meetings were taken and written (very neatly) in longhand into a book, and xerox copies were made and posted out, meetings arranged by post and telephone. Can you imagine how difficult and time consuming that could be? It's so easy to send an email to a hundred people with a few keystrokes, but try and think how much more complicated that would be if you had to actually phone a dozen of them, exchange small talk, pass on your message, listen to and note their response, then perhaps start the process again because they'd given you some information you weren't aware of that affected the premise of your call. It's amazing any pots got made!

Over time, things got a lot easier...

We're now approaching our 40th year, and even have some members who have been here for the duration. Membership is healthy, the finances are ok, the newsletter and website are running smoothly.

Now that we're spoilt for choice with methods of communicating (or rather commenting - we don't know how much actual communication goes on) almost instantly with unlimited numbers of people has it made it too easy? Do we think we can all just stay at home, contemplating our navels, and casting words of wisdom into the ether? If we want to have an association, somebody needs to put some effort into it - is that you?

So many members comment that they like being part of NPA, some even suggest things 'we' should do, but when it comes to offering help, that's much rarer. Some of our regional groups organise a healthy programme of events, and you may decide you only want to be involved at that level - they wouldn't exist without NPA.

Can you remember why you joined NPA? Are you getting what you want out of it? You must, at some point, have thought it seemed like a good idea to be in contact with lots of other people with a similar interest, or thought you would get something out of being a member (nothing wrong with that - most of us are trying to make money from our work). We need to revisit the reasons behind that, and see whether we can do anything to re-focus to meet the needs/wants of more members.

So, I challenge you to do your bit. With, currently, 471 members, it should not be asking too much to find 10 or 12 people willing to contribute to the running of the association for a limited period of time, before the next group takes over. If 3 or 4 join the committee each year, and 3 or 4 leave at the end of their 3-year stint, nobody has to do too much. Some tasks require more input in terms of time, some require basic organisational skills, some require interpersonal skills, but all can be taught and passed on to willing participants. The roles of committee members can be adapted to suit particular people (we recently applied a team based approach to the role of exhibitions officer, so that it wasn't asking too much of one person).

We need new committee members to come forward, and be willing to take on a specific role following the AGM (in October). At that meeting, Alan Birchall will stand down as Treasurer, and I will stand down as Chair and Newsletter Editor. We also need a Vice Chair. These roles might sound a bit scary, but why not come along to a committee meeting before then (next one is 18 July) and find out what it's actually like. Meetings are only every 2 months, you'll get your travelling expenses paid, and you even get a choice of soup for lunch!

If you'd like to know more, please contact any committee member - contact details are listed on the page 2.

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## Hello! I've got an exhibition coming up.... - Dianne Cross

You've made the work, organised an exhibition or event and now you need to spread the word. To most of us this is the part we feel most unsure about. Here are some ways to do this. You may also know other paths to follow as well as your customer mailing list.

- Contact your **local paper** as they are quite often interested in a 'local artist will be exhibiting etc...' story especially if it is a slow week, story wise. You can use the line: 'I've just made new work especially for the exhibition'. Even better, if it has any visual link to (or inspired by) your local area.
- If there's a **Tourist Information** office nearby, they may be interested in putting up/displaying a flyer.
- Local shops/shop windows can be a good source for displaying flyers.
- Put the event details on your **Facebook** page or other social media you use.
- Visit your local library where there may be a display board for events.
- If you are a member of [www.studiopottery.co.uk](http://www.studiopottery.co.uk) you can list your event on your page. Just email Stephen Dee with the details.
- Listings in **Ceramic Review** and **Craft & Design** magazine/website. However, these have early deadlines and may charge.
- Online and press listings, such as:
  - [www.listora.com](http://www.listora.com) currently work with Time Out, The Guardian, The List, wow247 (a listings site for some Yorkshire newspapers), The Evening Standard, The Telegraph and Skiddle, to name but a few, as well as a huge list of local and specialist sites across the UK. Go onto their website and complete an online form.
- NPA newsletter and website

I have a helpful 'How to write a Press Release' sheet a friend downloaded if anyone would like a copy. Just email me at [diannecross.npa@gmail.com](mailto:diannecross.npa@gmail.com).

Good Luck!

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## Annual General Meeting + CoCA Lecture

The AGM this year will take place on Saturday, 17 October, starting at 1pm, at St Olave's Church Hall, York. It will be followed by the Annual CoCA Lecture, which will be given by Walter Keeler, at Tempest Anderson Hall, Yorkshire Museum, starting at 4pm.

The AGM is your opportunity to discuss any matters that concern or interest you relating to the association. This year will be particularly important as key committee members are standing down, and replacements must be elected. If you are interested in the future of the NPA, please try to attend and have your say.

**More details of both events will appear in the next issue, but please put the date in your diary.**

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## Printing Pots - Joan & Jack Hardie

In July last year we went to a workshop on 3d printing to find out if it might be possible to make things in clay. The answer appeared to be that it could be, and we were full of enthusiasm for the design possibilities it might give us. Several months later we can design and produce pots that could not be made in any other way. Here's how it works.



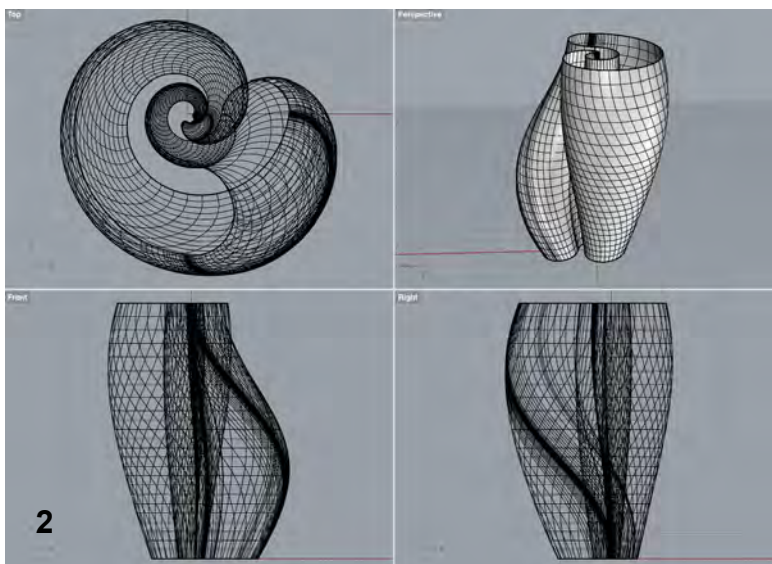
1 The 3d printer is like a robotic coiling machine. Soft clay is extruded from a plastic syringe through a 2mm nozzle, using either compressed air or a motor to force it out. The position of the nozzle is controlled by three motors, which move according to the instructions for the design.

The design of the pot has to be worked out beforehand, as the printer will do exactly as instructed. We have to apply our knowledge of how clay behaves to make viable designs. We use the Rhino 3d Computer Aided Design program to get the idea onto the computer screen. Another program slices the design into layers and then creates G-code – thousands of instructions to move the print head one tiny step at a time in a continuous spiral.

As we are using very soft clay we put three small fans round the pot to discourage it from collapsing. The resulting pots have uniform thin walls and show the fine layers. Printing the pot takes up to an hour for the largest pots we can make (currently about 25cm high). The size is limited either by the size of the printer or by the volume of clay that the syringe holds. A tiny pot can be printed in a couple of minutes.

This probably all sounds rather clinical to hands-on potters but I find the design process surprisingly similar to when I'm hand-building. New possibilities suggest themselves all the time, and I end up making several related designs at a time. And of course firing and decoration are as important as normal.

Preparing the clay is very hands-on! We need the clay to be softer than anything you could work with by hand but much stiffer than slip. Basically, it's very sticky indeed. We add water and a bit of deflocculant to bag clay, mix it in a kitchen dough mixer, and then don disposable gloves to wedge it on a wet plaster bat. Even tiny air bubbles or variations in consistency distort the pot when it is printed. It's also a challenge to fill the syringes without introducing more air. The method we've devised involves a short piece of plastic drainpipe – I'll leave the rest to your imagination.



2 There was a lot of learning involved in all this! As a first step, Jack built the printer using a design by Jonathan Keep and a lot of heroic Googling to source all the parts. Meanwhile, I experimented with sticky clay and a small compressor to find a suitable clay mix, making many interesting wiggly

---

pots in the process. We both learned how to use Rhino to design pots we like, and for several months we've gradually refined all the variables to get consistent quality in larger pots. It's been interesting and fun.

If you want to know more, we have a website [www.printedpots.co.uk](http://www.printedpots.co.uk) with more about the printer and a gallery of pieces, and a facebook page with a few videos (search for printedpots). At the moment building your own printer is the only option but there's lots of help on the web, including a Google+ group dedicated to building your own 3d printer for clay.



images:

- 1 the 3d printer
- 2 a Rhino design - the 3d view top right can be viewed from all angles, rotated, magnified etc so it's like looking at the pot
- 3 clay coming out of the nozzle being added to the top of the pot, one layer at a time
- 4 raw printed pots, showing the layers (not yet dry)

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## A Late Entry - Chris Jenkins

I have finally taken a stall at Earth and Fire this year, something that I have never managed to get round to doing before. Perhaps sharing an NPA stand last time nudged me over the edge. I must admit to being apprehensive being at that critical stage when one tries to select a show from a motley set of pots that will present a consistent image and hopefully cover my outlay. Luckily the pottery shelves are pretty full, the latest developments on themes that I have been working on for a long time.

I have selected six pieces that show what I have been making:

1 This series of fine striped designs started with four striped squares, vertical, horizontal, diagonal right and diagonal left which were then combined in groups or rows, overlaid or placed on striped backgrounds. I was looking for asymmetric designs that balanced the energy of the different directions. The design was projected (as with a slide) vertically onto the interior of the dish stretching the pattern against the curve of the form.



1 Dish with striped squares

2 The same system: cylinders like this need just the right number of changes on one side to lead round to the other. I sometimes make paper models to be sure I get the right relationship of form and design.

3 This group abuts or overlaps two sets of stripes across a form. In this case three and four stripes, they abut at the vertical which is not quite central as I try to balance the two asymmetrical sets of stripes. There is in this case a small stripe at the bottom of each main one which is 1/12 of the whole. This helps to integrate the two sides. It becomes complex when one applies a colour sequence to the stripes.



2 Cylinder with striped squares



3 striped leaf form

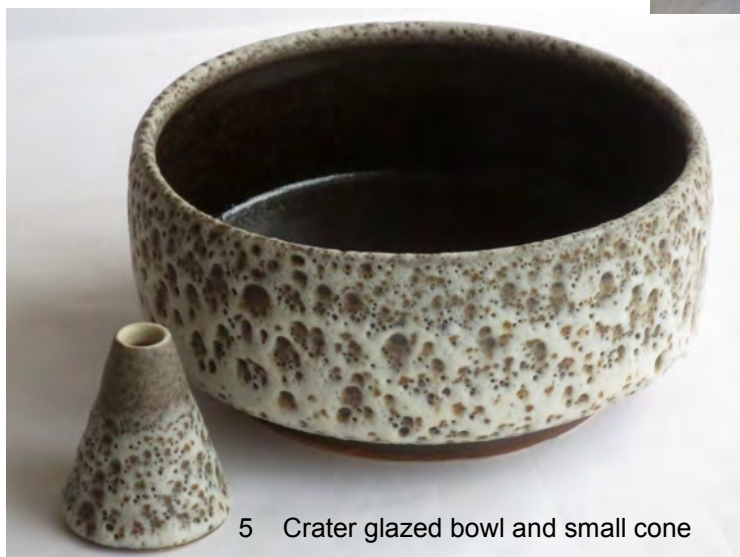
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4 I made a triangulated geometrical system which created large areas of non repeating pattern. Areas were selected to use on a range of forms. These round pots take a long time to get the design to fit comfortably.

5 This crater glaze and slip are similar to those used above the difference being that the glaze is applied up to 4mm thick. Spectacular but very difficult to fire, too much and the glaze ends up on the kiln shelf too little and you get a load of unburst bubbles. It combines well with the smooth black glaze. I have also made large dishes where I engrave simple linear designs through the glaze. During the firing these are partly emphasised or obliterated, the glaze makes its contribution!



4 Round form with non repeating design



5 Crater glazed bowl and small cone

6 Amongst these well established themes one should have oddities. If you make 30 degree cone a strip of masking paper placed vertically will bend round and come back to itself at right angles, I found it fascinating. Try twisting a piece of striped paper into a cone.

All of these pots are thrown, turned and fired in an electric kiln to about 1270 centigrade. I use sgraffito and sometimes masking to apply the designs. If I am lucky I will have some that have the mood presence and quality I hope for. Come and decide, all visitors are most welcome.



6 Striped cone

## Volunteering at CoCA



The new Centre of Ceramic Art opens with York Art Gallery on 1 August 2015 (Yorkshire Day). The centre brings together four significant private collections, forming the most representative public collection of British studio ceramics in the UK. With over 5,500 pieces from more than 600 artists, it tells the story of studio ceramics to the present day.

One of the collectors, Anthony Shaw, has curated a space in CoCA displaying some of his favourite pieces. Shaw has always felt that his collection is most at home in a domestic environment, and the display takes the form of 2 rooms with his objects placed on furniture, between books and in front of paintings, and visitors are invited to share the experience of living with a collection.

York Art Gallery is looking for volunteers to help in Shaw's display space, to invite visitors in and help answer their questions, as well as invigilating to keep the items safe from accidental damage.

Full training will be given. As a volunteer, you will have free access to all YMT's sites, as well as discounts in the shops and cafes.

We will require one volunteer for each shift. There will be a morning session 11:00 – 13:30 and an afternoon session 13:30 – 16:00 Monday to Saturday. There is one session on a Saturday evening 16:00 – 18:00 and one session on a Sunday 13:00 – 15:00.

If you are interested in applying for this volunteer role please make sure you are available for the training day on Thursday 16<sup>th</sup> July and would be willing to do a minimum of one session a week for three months. We ask that you share our passion for studio ceramics and previous work with the general public would be advantageous. Please get in touch with our Volunteers Manager Fiona Burton at [Fiona.Burton@ymt.org.uk](mailto:Fiona.Burton@ymt.org.uk)



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## Welcome To New Members

Charlotte Berry	Sheffield	South Yorkshire
Greene Collins	York	North Yorkshire
Julie Jones	Horbury, Wakefield	West Yorkshire
Suzan Kemp	Barnsley	South Yorkshire
David Lawson	Fairhill, Haltwhistle	Northumberland
Anne Nelson	Nunnington	York

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

### NPA Membership

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Contact the membership secretary:

Margaret Lawrenson  
'Seven Firs', Kemp Rd,  
Swanland,  
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HU14 3LZ  
Tel: 01482 634784  
E-mail: [margaret@sevenfirs.karoo.co.uk](mailto:margaret@sevenfirs.karoo.co.uk)

You can download a copy of the membership form from our website - [northern-potters.co.uk](http://northern-potters.co.uk).

**If any of your contact details change, remember to let us know**

## Advertising in NPA News

### Cost of advert for one issue:

<b>Diary listings:</b>	free
<b>Small ads:</b>	up to 30 words free to members
<b>Boxed Adverts:</b>	
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<b>Black &amp; white</b>	half page £20 quarter page £15 eighth page £8

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## Regional News

Contact your regional coordinator with ideas for events, exhibition visits, ceramic related items for sale / wanted etc. Most of our members can be contacted by email, so you can get your message out quickly to a wide audience. Any member can join any regional group, so if you want to know what's going on in an area other than where you live, contact the regional coordinator and ask to be added to their mailing list. To send information to all members via the regional coordinators, email the details to Sylvia Holmes - [sylviaholmes.npa@gmail.com](mailto:sylviaholmes.npa@gmail.com)

### East

Co-ordinator: Gillian Holt  
Email: [gmholt.npa@gmail.com](mailto:gmholt.npa@gmail.com)  
Tel: 01422 883024



Since taking on the role of NPA East co-ordinator in February, I have forwarded information to members of East Region about a number of events and opportunities. I try to respond to e-mail requests promptly, wherever I am, even abroad and on holiday. It does make life much easier if members make their requests to me in a format that can be forwarded with minimal editing from me.

Do please get in touch if you know of any news or events in the region that you think other NPA members would like to hear about or get involved with.

### South East

Co-ordinator: Brian Holland  
Email: [brianhollandceramics@yahoo.com](mailto:brianhollandceramics@yahoo.com)  
Tel: 01909 724781



The region is focusing on THE SHEFFIELD CERAMICS FESTIVAL, which takes place in the walled garden in Meersbrook Park Sheffield on September 26th and 27th. Most of the 36 exhibitors are members of the NPA. Also summer is the time for most of the ceramic shows, already Ceramics at Charnwood has happened with Steve Booton, Carl Gray and Penny Withers being among the exhibitors. Steve will be at the last EARTH AND FIRE at Rufford on the 26, 27, 28 June as will Bob and Andi Emmett, David Wright, Ann Bates, Jim Simpson, Rachel Wood, Pollie and Garry Uttley, and Sarah Villeneuve.

Fliers are available for the SHEFFIELD CERAMICS FESTIVAL, and I've launched a web site at [www.sheffieldceramicsfestival.com](http://www.sheffieldceramicsfestival.com). Still having some teething troubles with the site, but it should be fully operational soon.

Good luck to all who are exhibiting this summer : I hope to visit most of the shows. I'll put details of a group meeting in the next newsletter.

### South West

Co-ordinator: Clive Weake  
Email: [clive.weake@gmail.com](mailto:clive.weake@gmail.com)  
Tel: 01625 536388



Nothing to report other than the exhibitions detailed in the last edition of the newsletter.

## West

Co-ordinator: Dave Harper / Geoff Wilcock  
E-mail: [ghwilcock@uclan.ac.uk](mailto:ghwilcock@uclan.ac.uk)  
Tel: 01772 862852



Thanks to all members who attended our last meeting at the 'Ale Emporium', our themed piece was 'Spring', the meeting was well attended. 13 members have just exhibited at Cross Street Arts Centre, Standish, the preview night had sales of £300 and was well attended. Some members have been asking for information on the forthcoming BBC search for Britain's best Amateur Potter, this series is currently being filmed and will be shown in the autumn.

### Forthcoming Exhibitions

21<sup>st</sup> May – 26<sup>th</sup> September 'Fusion' at Arteria Gallery, Lancaster (8 members showing)  
28<sup>th</sup> May – 28<sup>th</sup> June 'Naked Raku' at Water Street Gallery Todmorden.  
2<sup>nd</sup> – 21<sup>st</sup> June 'It's all about clay' at Lytham Heritage Centre, Lytham.  
2<sup>nd</sup> – 21<sup>st</sup> November at PR1 gallery, UCLAN, Preston

Details of exhibitions will be forwarded to members – for further information contact [ghwilcock@uclan.ac.uk](mailto:ghwilcock@uclan.ac.uk)

### Next Meeting

The next meeting will take place at 7.15 on Monday 15<sup>th</sup> June, members are asked to meet in the foyer of Victoria Building UCLAN, as this is our annual visit to the degree shows. Our themed ceramic piece will be 'Father's day'.

## North West

Co-ordinator: Ruth Charlton, Old Barn Studios, Ruthwaite, Ireby, Wigton, Cumbria, CA7 1HG  
Email: [ruthcharlton5@gmail.com](mailto:ruthcharlton5@gmail.com)  
Tel: 016973 71690



Thanks to Roger and Gillian Bell for hosting a social evening at their home in April. It was good to see some new faces and to have a chance to look at a diverse range of pottery members had brought with them for discussion. Of special interest were Joan and Jack Hardie's printed pots made using a 3D printer they have constructed from scratch (*see article page 16*). A few of us visited them later in the month to see the printer in action. Thanks to them for what was a very thought-provoking and informative evening.

Our next social will be held at Bob and Audrey March's house on 24th June.

## North East

Co-ordinator: Geoff Proudlock, 46 Cleveland Terrace, Darlington, DL3 7HA  
Email: [geoff@gproudlock.plus.com](mailto:geoff@gproudlock.plus.com)  
Tel: 01325 353445



The NENPA educational event/workshop at Booth Hall, Catterick village on Saturday 20th March was well attended and successful.

It was led by Anna Whitehouse who introduced us to textured porcelain and Egyptian faience. We experimented with tool-making and impressing and modelling with porcelain and faience. It was an interesting and sociable event, enhanced by members each bringing an example of their work. We were pleased to welcome some members from other regions. Our thanks to Carol Metcalfe for arranging and co-ordinating this event, and to Annette Cole for her help.

Plans are progressing well for the exhibition "Oriental Inspirations" at the Oriental Museum in Durham, Oct. - Dec. 2015 (dates to be finalised). All twenty-six applicants were accepted by the curators to send in their proposed exhibits. The curators will make their final selection of pieces for the exhibition.

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## On the Shelf - Linda Southwell



Here is a photograph of my 'shelfie' of ceramics that I've collected over the years. They sit in my kitchen, well out of reach of small children!

They are, left to right, as follows:

- 1) Lisa Hammond - a small coffee cup bought directly from her studio in 2002 (I think!)
- 2) Lisa Hammond - teapot, bought from a gallery in Oxford which is now closed in 2000. I subsequently went on to do some throwing workshops with Lisa and am so inspired by her spirit and work. She fed us all on her handmade plates and it was the tastiest lunch I've ever had! I use the teapot whenever I have tea, although I confess this is quite infrequent as I'm a coffee addict.
- 3) Margaret Curtis - bought from her at Earth & Fire in 2008/9?? I absolutely adore this piece.
- 4) David Wright - box, bought directly from him at Earth & Fire in 2014. I cried when my sister offered to buy me this as a Christmas present - it totally overwhelmed me.
- 5) Peter Beard - I can't remember when I bought this. It was the first piece of ceramics I ever bought and it was shortly after I'd started making myself. Peter is a lovely, encouraging man and his glazing techniques are just amazing.
- 6) Peter Beard, again! I bought this from him at the first Oxford Ceramics Fair - I can't remember what year, but it was great to meet him.

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