

# NPA News



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

April to May 2019  
£2, free to members



## In this issue

- 3 From the Chair
- 4 Editor's foreword
- 4 Your Committee
- 5 Diary – April to July 2019
- 6 Bradford Open Art Competition
- 7 Show of diversity and skill by NPA West
- 8 Pottery in a Retirement Village – Les Simpson
- 10 Crystalline Crackpots – Karen Lewton
- 12 Roman hunt pot commission – Shaun Clark
- 14 Members' Gallery
- 16 Animating Ceramics – John Robinson
- 18 Books – Roger Bell
- 21 Welcome to new members
- 21 Members' Small Ads
- 22 Profile – Ken Taylor
- 24 Regional News
- 26 Back Page Snippets

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Cover photos: Deborah Robinson

Front cover: "Mabel"

Back cover: "Honister Slate Splitter"

Handbuild using ES60 Earthstone smooth textured crank and Velvet underglazes.

## Next issue

The copy date for the next issue of NPA News is **21 May**

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

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

Please do not embed images in documents; send text and images as separate email attachments

Send them to [npanews@btinternet.com](mailto:npanews@btinternet.com)

Email or phone the editor if you have any queries.

## From the Chair



Like the first day at school. Eager anticipation. There I was already for my first NPA committee meeting as chair, bags packed, sandwiches made and rail ticket in hand. Then down came the snow. Meeting cancelled! What a let down!

I don't know where you pot, but I use my garage for all the messy stuff, but It has now become cold and uninviting. I still have a lot of ideas to explore and get a bit frustrated when I have to try and work in a coat and hat with an unresponsive material.

I paint better than I pot and have been working on some decal design ideas to incorporate in my work. I have thought for some time that I should set up to screen print my ideas, but commercially printed A3 sheets are relatively cheap, and are of excellent quality.

The Heat Exhibition at the Water Street Gallery has gone better than expected with over 25 NPA members being accepted. The NPA has given the gallery a small grant for the set up costs for new plinths and shelving, which is considerably less than the costs of an NPA curated exhibition.

The website contributions have been fantastic. Both the exhibitions and courses tabs are now full well into the summer.

Ann Davis has now taken over as the membership secretary. Many thanks to Elizabeth Smith for all her work over the last couple of years as secretary and committee member.

It's interesting that some members have complained that they cannot pay their membership subscriptions by cheque or cash. The NPA decided at the 2017 AGM that we would only accept standing orders. The reason for this was the amount of time it takes to deal with cash and cheques and sending out reminders. We have to remember that all the committee are volunteers and have a finite amount of time to commit to the NPA and don't want to be bogged down with unnecessary paperwork and admin. Standing orders are simple to set up and administer, and even cancel.

As expected, my application for Art in the Pens in Skipton was rejected, again. It seems that 60% of all applicants are rejected. The reason given was that it was predominantly an art exhibition and that ceramics fall into the realms of craft. To lump all ceramics into the narrow band of craft shows little understanding of the subject. Some of us design and engineer kilns, test and mix chemicals for glazes, use CAD/CAM to print pots. Some of us produce standard ware and others one-offs. I did consider replying with a thesis on Art, Design and Craft. When is art craft and when is craft art, but thought better of it. I won't be applying again, and good luck to all who have been accepted.

John Cook

## Advertising in NPA News

### Per issue prices

Small ads (30 words max.)	Free to members		
Boxed adverts			
colour	1/2 pp £30	1/4 pp £18	1/8 pp £10
B&W	1/2 pp £20	1/4 pp £15	1/8 pp £8
Size	176Wx106H	86Wx106H	86Wx53H

### Repeat adverts

Six consecutive inclusions for the price of five

Send a cheque, made out to the NPA, and your artwork to the editor. jpeg or high quality pdf files are preferred.

## Editor's foreword

The NPA has a diverse membership and it is very pleasing when this is reflected in the contents of NPA News.

In this edition members have contributed articles on making Roman hunt pots, learning the practicalities of crystalline glazes, a life spent on roofs, down caves and making pots, sharing the joys of pottery in a retirement village and, most surprisingly, making animated films about pots.

It is also good to see such a wide variety of pieces in the Members Gallery and of events in the Diary.

I hope that you find it all as inspiring as I do. I have no doubt that every NPA member could contribute something of interest to others.

Designing, making, selling, collecting, appreciating, learning, teaching, looking back or forward – the list of potential subjects is endless, so why not do it?

Joan Hardie, NPA News editor

## Correction and apologies

The interesting article on the value of working with clay for potters suffering from dementia and their carers in the last NPA News, was written jointly by Sue Mulroy and Amanda Graham.

Apologies to Sue whose authorship was not credited.



## Your Committee

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+ Website events/courses updates  
**Barbara Wood**  
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## Diary – April to July 2019

Events in the north featuring NPA members. Where none are named, several are taking part.

to 12 April	<b><i>Spring into Action</i></b> Mezzanine Gallery, Valentine Clays, Stoke-on-Trent NPA SW
to 20 April	<b><i>Sketching in Clay</i></b> The Craft Centre and Design Gallery, Leeds Anna Whitehouse
to 5 May	<b><i>Bradford Open 2019</i></b> Cartwright Hall Art Gallery, Bradford Galea Belinscaea
2 to 10 April	<b><i>Green Doors artists</i></b> Grasmere Village Hall, Grasmere, Cumbria Roger Bell
3 to 24 April	<b><i>U Clay: New Northern Voices in Clay</i></b> PR1 Gallery, UCLAN, Preston, Lancashire
3 to 20 April	<b><i>Salt Glazed work by Peter Meanley</i></b> The Civic, Hanson Street, Barnsley
5 to 28 April	<b><i>Inspiration</i></b> Mill Bridge Gallery, Skipton Richard Bill Smith & Eleni Tsakalou
6 April to 1 June	<b><i>Toilers of the deep</i></b> Gainsborough, Lincs. gainsboroughholdhall.co.uk Shaun Clark
6/7 & 13/14 April	<b><i>York Open Studios</i></b> yorkopenstudios.co.uk
11 April to 31 May	<b><i>Heat</i></b> Water Street Gallery Todmorden
13 & 14 April	<b><i>Halecat Arts &amp; Craft Open Studios</i></b> Witherslack, Grange-over-Sands LA11 6RT www.halecat.co.uk Lara Clahane
15 to 26 April	<b><i>Brian Holland Ceramics</i></b> The Arthouse, Sheffield
19 to 28 April	<b><i>Cumbria Local Arts</i></b> Grasmere Village Hall, Grasmere, Cumbria Roger Bell
26 April to 1 June	<b><i>Vessel</i></b> Cupola Gallery, Sheffield NPA SE
4 & 5 May	<b><i>Pocklington Open Studios</i></b> Pocklington, North Yorkshire
4 & 5 May	<b><i>The Hepworth Wakefield Contemporary Ceramics Fair</i></b> Wakefield
4 & 5 May	<b><i>Fired Up Furness</i></b> Pop-up Shop, 1 County Mews, Ulverston, Cumbria
20 May to 2 June	<b><i>Deborah Frith Ceramics</i></b> The Arthouse, Sheffield
25 to 27 May	<b><i>The Old Parsonage</i></b> Stenner Lane, Didsbury, Manchester M20 2QR NPA SW
1/2 & 8/9 June	<b><i>North Yorkshire Open Studios</i></b> www.nyos.org.uk
7 to 9 June	<b><i>Potfest Perth</i></b> Scone Palace, Perth, Scotland
15 to 23 June	<b><i>EVAN open studios</i></b> incl. Old Barn Studios, Ireby, Cumbria Ruth Charlton
21 to 23 June	<b><i>Earth and Fire</i></b> Welbeck, Nottinghamshire
30 June	<b><i>Crafted by Hand</i></b> Masham, Wensleydale
2 to 21 July	<b><i>Concepts in Clay</i></b> Lytham Heritage Centre NPA West
5 to 7 July 2019	<b><i>International Ceramics Festival</i></b> Aberystwyth Arts Centre, Mid Wales
12 to 14 July	<b><i>Great Northern Contemporary Craft Fair Sheffield</i></b>
26 to 28 July	<b><i>Potfest in the Park</i></b> Hutton in the Forest, near Penrith, Cumbria

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## Bradford Open Art Competition



Galea Belinscaia was very pleased when three of her ceramic sculptures, including 'The Mermaid' and 'Attenborough's Gorilla', were accepted for the 2019 Bradford Open exhibition and Art Competition. She was delighted when 'The Mermaid' won the second prize in the competition.

The judges commented "Galina Belinscaia's figurative ceramic sculptures have tremendous presence. They are witty, inventive and formally, wonderfully dynamic. It was a close run contest between Attenborough's Gorilla and The Mermaid, but in the end we loved the two-sided composition of the latter, as well as the myriad details that could lead you to dream up all kinds of narratives around her."



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## Show of diversity and skill by NPA West

A rich and diverse selection of ceramics featured in the NPA West exhibition at Preston's PR1 Gallery in early March.

The show, presenting the work of 28 members, revealed a varied and colourful mix of styles and making methods from figurative to thrown work and including raku vessels, beautiful tea bowls, quirky teapots and porcelain sculptures inspired by poetry.

Although there was no specific theme to the exhibition, members had been invited to bring a small collection of their work and the result was a clear representation of the diversity among members, many of whom are part of the UCLAN Ceramics Lab which meets on Monday nights at the university ceramics department and is led by NPA West coordinator Geoff Wilcock. Members revealed their creativity by setting out a selection which also included wall pieces, animal sculptures, a ceramic chess set, a table-top installation and figurative sculptures as well as tableware.

On the show's opening night members mingled with guests to talk about their work and there was also the opportunity to catch up with friends and other members of the group. It was also a chance for members to discuss their designs and how they have achieved their results. Perhaps the most striking feature was just how varied the work is among the membership, reflecting their range and creativity.

Anne Haworth



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## Pottery in a Retirement Village – Les Simpson



When I retired from industry as a physicist in 2003, I enrolled on a ceramics course at Cleveland College of Art in Middlesbrough under the guidance of Claude Frere-Smith. It struck me as an ideal hobby to occupy me in my retirement.

A few years later, I became one of the founding members of the Roseberry Ceramics Group, which was led by Claude.

Sadly, ten years ago my wife was diagnosed with young onset dementia and as time progressed, we decided to move to a Retirement Village in Middleton St George, Darlington.

Prior to going ahead with the move, I asked the Managing Director of the Retirement Village if there was any possibility of teaching pottery. At that time, there was no studio or suitable venue available but Jeremy seemed keen to get an activity going as the core ethos of Middleton Hall is about residents and staff 'living well'. In the short term, I stored my kiln and materials with the knowledge that a suitable facility would be built in the future.

In 2017, a new state of the art kitchen was built leaving a great space in the old Stables, the previous home of the kitchen. Jeremy, true to his word, organised the build and renovations of this area to incorporate a new studio, kiln room, shop, library and toilet facilities. Due to my experience,

I worked closely with the management team to create and finalise the studio. The big find was a double stainless steel sink and in conjunction with a settling tank, we now have a magnificent arts studio, used for all arts, crafts and ceramics.

Pottery classes are run weekly on a Friday and we currently have about 11 enthusiastic 'students' who attend. We self-fund in order to pay for materials. The residents and visitors from the wider community enjoy the classes for a number of reasons; they find it therapeutic in terms of taking their mind off any problems, it's a very sociable activity and of course it's a perfect outlet for creativity.

The work is primarily slab and coil based and before Christmas, a workshop on 'Sculpturing Heads' was run by Carolyn Corfield, a fellow NPA member.

In June 2019, Middleton Hall are planning a two week 'Arts Festival'. From across the whole village, painters, potters, photographers and jewellery makers will have an opportunity to exhibit their work. This will be open to the public to view as well as residents, family members and staff.

Following my suggestion, the Estates team have also agreed to organise a pit firing this summer in the extensive Middleton Hall grounds – something we are all looking forward to.



And it doesn't stop there. Another outlet for our creativity will be the Middleton Hall Village Show in September. Following last year's successful show, this has now become a regular date in the annual calendar and provides a range of classes where we can showcase our work.

It's going to be a busy summer for us potters.

The building of the Art Studio has provided a great facility for so many residents and staff to enjoy and clearly illustrates that age is no barrier to learning new skills. I can only see pottery at this Retirement Village going from strength to strength, thanks to vision and support from Middleton Hall.

Jeremy Walford, MD, commented, "The drive and enthusiasm shown by Les in planning and developing our art studio, and now creating and teaching the pottery classes, has been wonderful and we have been delighted to work with him in realising his vision. He has also donated his kiln to the project which is incredibly generous. The art studio and pottery classes are amongst a long list of activities we offer to residents. Our philosophy is all about 'Living Well' and we pride ourselves on providing an environment where residents can live active and fulfilling lives including health and fitness, recreation, spiritual, holistic and educational opportunities."



Photos:

Working in the Studio, Les Simpson and fellow resident, Jo Marlow

Carnation Plate by Les Simpson

Ceramic Pot by Joan Metcalf, fellow resident

Middleton Hall estates team and Les at the Waterside development showcasing the ceramic designed and produced by Les

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## Crystalline Crackpots – Karen Lewton

My approach to the making of ceramics has always been clouded by deep gloom caused by a belief that, from the moment I pick up a lump of clay, it will all go wrong. Nothing reinforces this belief more strongly than my attempts in the last year or so to master the science (never mind the art!) of crystalline glazing. I began with nothing to go on – fools rush in – except an Avril Farley recipe, an outline firing schedule of Kate Malone's, some warnings about glaze run-off and a rough sketch of the kind of pedestal-cum-catch basin needed to fire each pot and avoid shelf-destruction.

Straight away the first difficulty emerged – precision throwing in porcelain, to match up the base of the pot exactly with the top of the firing pedestal. Abandoning this idea pretty quickly, I tested my glazes on the inside of bowls instead. The results showed nothing but a brownish-yellow streakiness, a pool of treacly stuff in the bottom of the bowl, and no crystals at all. This went on for quite a long time.

Fortunately, though the glazing was hopeless, the porcelain throwing was improving, and I could soon manage the desired well-matched (or so I thought) pots and pedestals. Sadly, the sketch I was working from didn't emphasise nearly strongly enough the absolute necessity of no gap whatsoever between the top of the pedestal and the pot foot ring. In my next firings – wonderful crystals on the outside of the pot (from the same glaze that went brown and streaky inside a bowl) and pots fixed so firmly to the pedestal that no force could separate them.

I refined my pedestal-and-foot ring technique obsessively, and bought a little power tool for cutting through glaze. Then for a while – a very brief while – pots emerged from the kiln that had beautiful crystals and which I could detach from their pedestals without smashing them to bits. Not always, though.

And then, I had to order a new supply of the frit Ferro 3110. Immediately, every pot turned out a greyish-brown streaky uneven ghastly eyesore with stuff like burnt sugar pouring into the catch-basin. I googled "problems with frit". It was only partly reassuring to find that pretty well every crystalline glaze expert dreads the moment of buying in a new lot of frit. Some habitually buy in a three-years supply once they find a batch that is working properly. So I bought Ferro 3110 from several different suppliers and tried them all. They were all obviously different even at the mixing stage – some had a greyish colour, some mixed smoothly, others started to settle heavily almost instantaneously. What could be in this stuff? I wasn't totally surprised to discover that most 3110 frits are made in Mexico and are intended for the mass glazing of roof tiles.

It was such a relief when I found one that worked as before. But not for long! Soon, pots were appearing that had hardly any glaze left on them and almost no colour at all.



Fools rush in



Temporary success



Pedestal detach fail



Colour run-off

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Only the ones coloured with manganese or with nickel retained some wishy-washy traces; copper, rutile, cobalt – everything else poured off and left a horrible white crystal-free film behind. Worse, so much glaze collected around the base of the pots and so little was left at the top, that the difference in cooling rates was too much for the structure and things were splitting from top to bottom in the kiln.

So, having changed one-by-one every ingredient in the glaze without anything useful coming to light, I deduced that it was the actual firing that was going awry. I was aware the kiln was struggling to get up to top temperature, and as the success of crystalline glazing depends on fast firing at least for the top 200 degrees, I had the elements replaced. No difference, except that the glaze was now obviously boiling, as well as pouring off the pots. Such interesting masses of little bubbles!

At this point, it was either give up in despair, or try the appliance of science. Real chemists, stop reading now.

A crystalline glaze is in effect a nice mid-temperature matte glaze which you over-fire like mad. It's full of highly alkaline components (in the frit) plus zinc and some silica which are the things that form the (zinc silicate) crystals. A matte glaze is one whose entire surface is made up of tiny crystals. But when you fire it way over temperature, in a range from around 1260 to 1300C, the zinc starts to clump into tiny "crystal seeds". At the same time, it gets so hot that the majority of the seeds vaporise. Then, cool it quickly down to around 1100 and hold it there for many hours, and the remaining crystal seeds develop slowly into the beautiful large structures sought after by the crystalline glazer.

This is why the last part of the firing has to go quickly – too slow, and the glaze stays too hot and too molten for too long, and all the crystal seeds vanish. It appeared that my kiln was keeping the glaze too hot for very much too long. The makers of the kiln (the wonderful Northern Kilns team) described it as "a good 2CV of a kiln" and tutted and shook their heads when I said I had been trying to get it to produce crystalline glazed pots.

But suppose, rather than upgrading my kiln to a Mercedes, I adjusted the glaze to cope with the excessive, struggling heat-work, and made it suitable for a much higher temperature? A small decrease in the silica, perhaps?

It worked!

Top to bottom: manganese oxide, manganese and copper, copper carbonate, nickel oxide.



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## Roman hunt pot commission – Shaun Clark



Last year I was asked by a local archaeological society to produce a replica of a Roman hunt cup. The area where I live, North Nottinghamshire, is rich in Roman archaeology. The road that heads towards Lincoln is dead straight. The river Trent has rich supplies of smooth clay.

There is a lot of interest in local history so the pot is to go on display in the village hall.

I may be a potter but I am not by nature a thrower. I trained as an industrial potter and mould maker and still mainly slip-cast my wares, so it was good to work outside of my comfort zone whilst utilising and adapting a few old skills.

Roman hunt cups were valued status symbols, not everyday pots – quality items for influential people. After some research and a chat with a local archaeologist, I felt a little more confident of what I was trying to create. I noticed that the term Barbotine kept cropping up, an academics' term for what we mud-slingers call slip trailing. Some of the Roman ware was also stamped and press moulded. Their production methods and understanding of process were years ahead of our modern ways, on a par with Messrs Wedgwood and Whieldon, cleverly using sprigs and moulding, letting the shrinkage tighten the designs.

I started by throwing a cone. As my throwing is heavy handed I struggled and ended up pinch moulding the shape then roughly throwing it to size. I let it harden-off then returned it to the wheel a day later and trimmed it, upside down, with a stem turner. The decoration was then added by sprigging, carving and slip trailing, then leaving it to dry very slowly under polythene to prevent the sprigs lifting. A biscuit firing to 1060 shrank the terracotta and tightened up the designs.

So now I was back into my comfort zone. I soaked the pot, soft-soaped it and case-moulded it with potters' plaster, eventually ending up with a four-part mould ready for slip casting. The cast pot has tightened up the raised designs and has a different, more modern feel to the original, as I guess was to be expected. Casting slip is smoother than the groggy terracotta I first used.

So far I've glazed them with off-the-shelf decorative glazes to emulate Black burnished ware or "Terra Nigre". The natural progression could be Terra Sigillata, "Red Gloss".

I may even try Raku – not very Roman but a lot of fun. Watch this space!



Shaun's selfie



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## Members' Gallery



John Hudson, Harvest Jugs:  
left 'The Green-Man' 15" tall; right after Shakespeare's poem 'Winter' 14.5" tall



Saskia Hough, Birdbath



Vivienne Rumbold



John Anderson, bowl, 27 x 14cm



Emmeline Butler, 'Limestone Orb', smooth raku clay with black oxide wash, fired in electric kiln to 1200°C



Joe Lenartowicz, dish, Doble's DSS, electric Cone 9

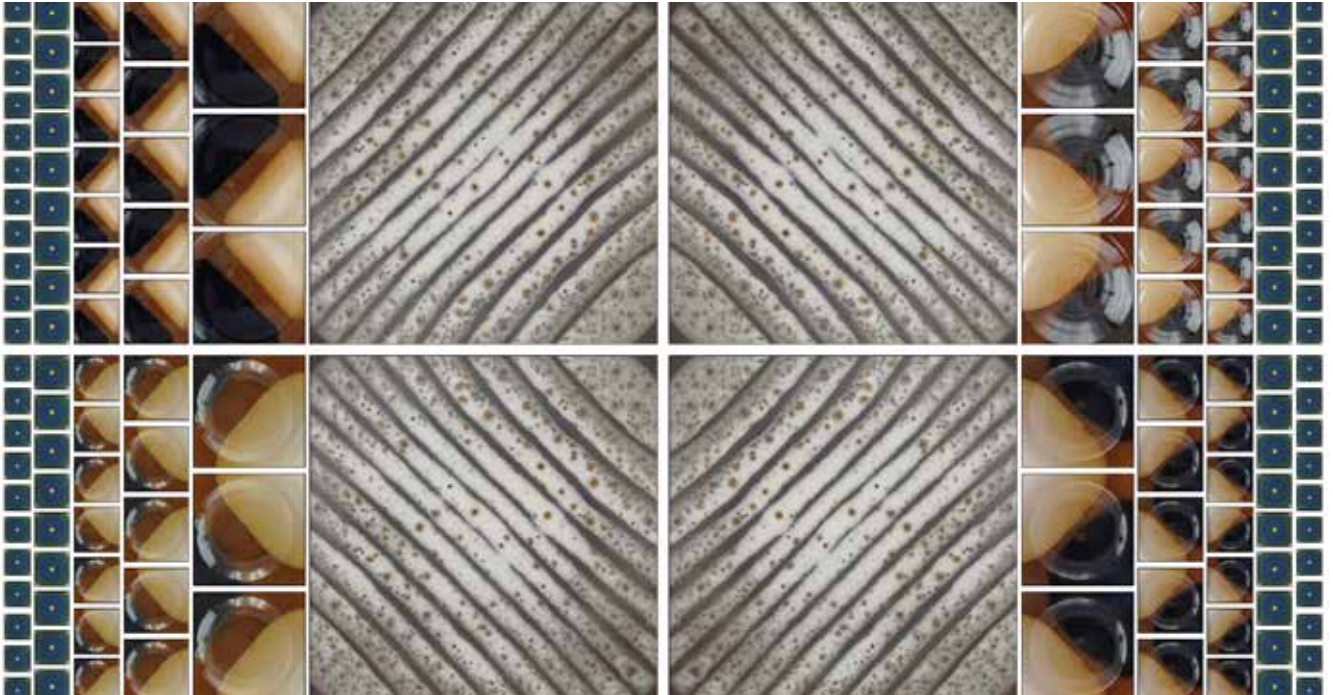


Ann Davis

All NPA members can send images of their work for inclusion in the gallery.

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## Animating Ceramics – John Robinson



Film scene of round plates and bowls, turning and sub-divided

What words do you think best precede 'Festival' – Harvest, Beer, Literary? For me they are 'Pottery' and 'Animation'.

At a pottery festival you can see a whole range of styles, meet and talk to the makers and buy beautiful and useful things at reasonable prices. Animation Festivals are a chance to see and explore my favourite type of cinema and meet established and aspiring animators. Every June I go to the beautiful city of Annecy, nestling by its lake beneath the towering Alps, and spend all week in a darkened room.

At the 2012 Annecy Festival Mirai Mizue won a prize with an abstract animation of moving coloured shapes. Now I do not have the skill or patience for such drawing, but I do have a collection of over 600 pieces of studio pottery, which feature a huge variety of forms, textures and colours. I set about making a film based on some of these, hoping to fill the screen with colour and movement to the point where the original pots are, if not forgotten, at least subsidiary.

I built a computer-controlled turntable and used a computer-controlled camera to take thousands of

high-resolution still images of a selection of pots. I then used some clever free software (AviSynth) to select the stills, crop and resize them, and collage them onto the screen. Picking the order of the images, in time with the music, can change the steady rotation on the turntable into a dance.

The project stalled for a while until I found interesting music which was free or cheap, and at the end of 2016 I had a film, just under 10 minutes, which you can see at [ceranimation.uk](http://ceranimation.uk). I sent this to various festivals, but sadly it was not chosen for screening. The film features pots made by many NPA members, as well as potters from Europe and Canada.

Fast-forward to the back page of the Oct/Nov 2018 NPA Newsletter, showing a beautiful bottle by Anna Whitehouse (two of her pots are in 'Ceranimation'). Inside there was an article about her '100 days, 100 bottles' project – a perfect starting point for another film. I sent her the earlier film and she was keen to collaborate, but with the time limit of January 2019 when the bottles would be committed to exhibitions, and then sold and dispersed.

Anna had high-quality stills, two for each bottle, under different lighting. With these I could try out ideas for the 'look and feel' of the film. My wife Barbara suggested the working title "100 shades of Grey". The 'Technical' page on the website shows two of these tests based on showing each bottle for 1 second. One follows the date order and the other a grouping based on what the bottles looked like to me – gourds, seed pods, waistcoats, tracks or Voronoi diagrams etc.

Meanwhile I was rebuilding and refining the turntable and camera rig, leading to a busy 2 days in Harrogate just before Christmas. Thank you Anna for handling all the bottles: 100 is a lot – an extra minute dealing with each bottle translates to another 2 hours of lifting, centering, filming, logging and re-packing. If I had known about Anna's project earlier, this could have been done at a more relaxed pace, and there would have been time to refine the lighting and backgrounds.

The rotations show all aspects of the bottles, but the viewer needs a longer time to take it all in. I ditched the one-second idea, and instead tried to find different ways to show off the variety and similarities within the 100 bottles. This film may be too long for festival selection, but I am very pleased to have made a record of the whole project, which I think stands as a work in its own right. And it has started me thinking about future films...watch this space.

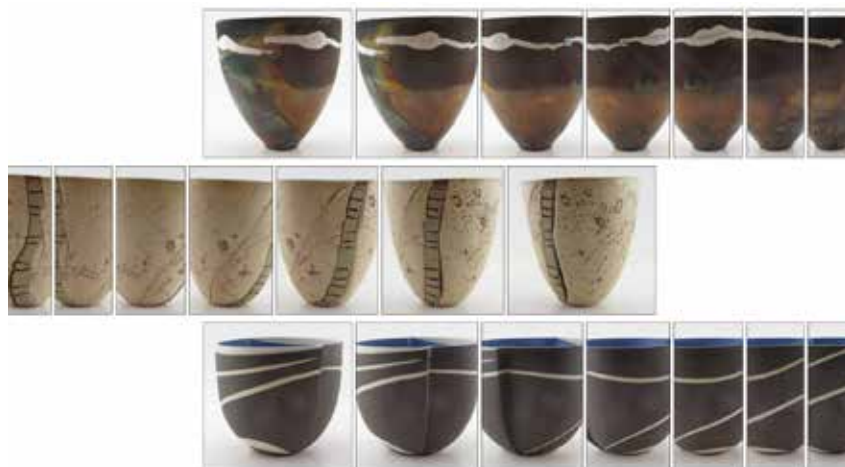
**You can watch John's films at [ceranimation.uk](http://ceranimation.uk)**



Set up for filming the bottles, photo Anna Whitehouse



Anna Whitehouse and her 100 bottles, photo AW



Film scene: aspects of 3 vases as they rotate and line-dance



John Robinson in action

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## Books – Roger Bell

### Review: Ceramics for Beginners, Susan Halls

This is a book whose content exactly matches its title. A 'how to' of pinching, rolling slabs, coiling and rolling tubes plus assembly into a unique piece, perhaps a figure or animal. Throwing is not included. Most information is here to progress from ignorance to finished work without attending a class or receiving personal tuition!

The author studied at Medway College followed by the Royal College of Art. She has taught ceramics for many years and written a number of books. Her own work is of a quality to be included in collections such as York City Art Gallery, the V & A and Shigaraki Ceramic Cultural Park in Japan.

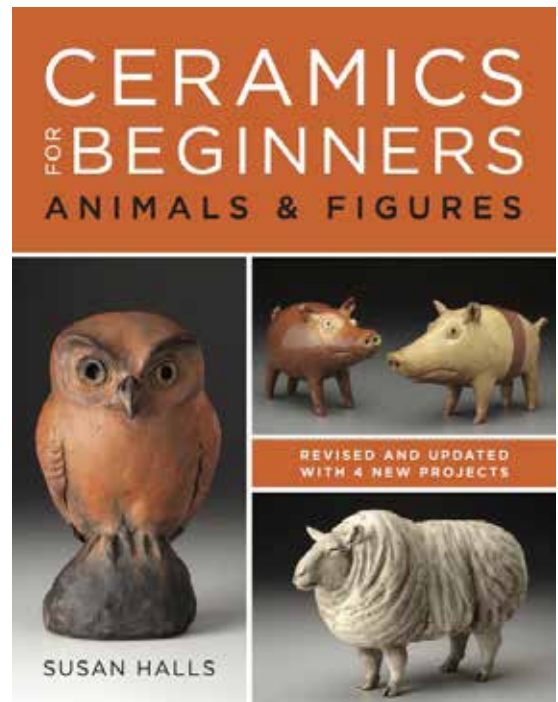
Content is organised in a logical progression from tools and work area: the clay itself; the design; colour and surface finishes. These sections are extremely well presented. Space allows only basic information but it is clear and very well illustrated. It is made clear that everything need not be bought but the likes of yoghurt pots, worn hacksaw blades and old credit cards can be given a second life. It is a shame that no list of ceramics suppliers is included though one can understand that it quickly becomes out of date and covering the world is space consuming.

There follows a series of 12 projects to teach use of basic building techniques. The first of a pig uses two pinched pots plus modelled pieces. 17 short descriptive paragraphs and photos show the methods to reach the finished piece. The 'Monkey Mask' and 'Owl' projects complete the pinched pots worked examples. Then there is a gallery of 7 complete pinched pieces by professional potters.

The other primary techniques (rolled slab, coiling, and soft tubes) are covered in the same way with 'Bird Tile', 'Dog', 'Horse' etc. projects. 'Rabbit' combines all techniques finally. A beginner should find all the projects manageable, if challenging.

Finally there are a few recipes to encourage future developments, a glossary, acknowledgements etc.

This is an excellent starter for someone new to pottery, at a very affordable price of under £22. Thirty years ago this kind of book was being printed at regular intervals. Quality was very variable. This book by Susan Halls is probably the best.



### New Books

250 Tips, Techniques and Trade Secrets  
Jacqui Atkin  
A&C Black / Herbert Press  
£18.99

Developing Glazes  
Greg Daly  
A&C Black  
£20.00

Natural Glazes  
Miranda Forest  
A&C Black  
£20.00

Paperclay, Art & Practice  
Rosette Gault  
A&C Black  
£22.00

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**work of art**  
...and everything in  
between



John Cook



June Roddam



Judith Roberts

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## If you use Clay - You need CTM Potters Supplies

Mail Order and Collection of a wide range of tools, materials, equipment, clays and glazes etc etc

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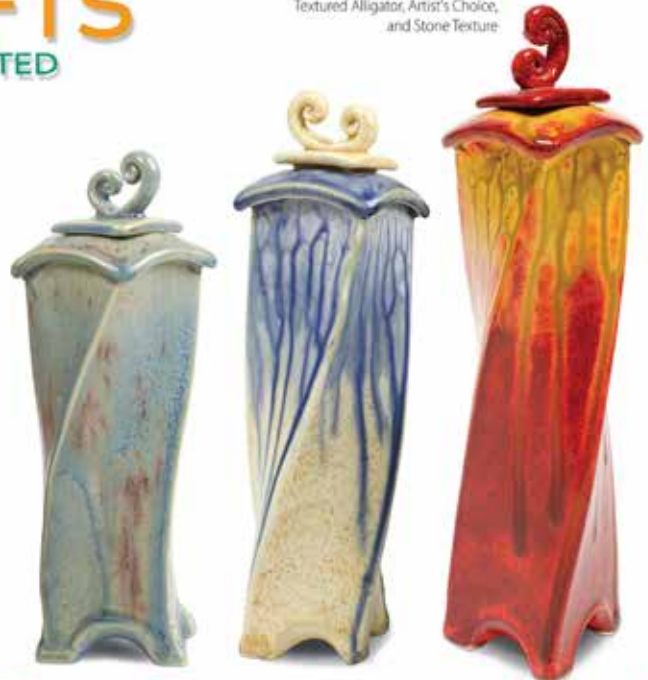
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## Welcome to new members

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.



Krishna Alageswaran	Sheffield
Catriona Archibald	Carlisle
Amanda Ball	Benton, Newcastle Upon Tyne
Rebecca Rose Barwell	Chorley, Lancashire
Nadine Blakemore	Ilkley, West Yorks
Rosemary Brassington	Ripon, Harrogate
Pamela Broadhurst	Lightcliffe, Halifax
Julie Helen Cole	Sheffield, South Yorkshire
Louise McNiff	Dronfield
Anna Taylor	Bramhope, Leeds
Sue Wilson	York

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

Ann Davis

Membership Secretary

## Members' Small Ads

### For sale

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Find us on 

Many members post items for sale on the NPA and regional facebook pages. Don't miss out.

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## Profile – Ken Taylor



I started my working life as a slater, using thinly cleaved rock to roof all manner and types of buildings. I was fortunate enough to be apprenticed at a time when craftsmanship and tradition were considered important. I was already involved in the geology of the area as I had started hiking at the age of eight and climbing and potholing by the time I was thirteen. I was invited to my first major potholing expedition when I was seventeen

It was at the age of twenty two that I first came into contact with clay after being talked into attending a weekend pottery course at Skipton College of Further Education. Soon after that I built my own wheel from the 'guts' of our old washing machine, and that is how the journey began. Fifty years later I am still making pots, descending caves (regardless of the aches and pains) climbing and occasionally scrambling onto roofs.

The shapes and things I fashion from clay are very much in the medieval and oriental traditions, though my appreciation of ceramics extends a lot further than that.

As regards the glazes I use, there is no doubt that they mimic the colours and textures of the calcium formations and flowstone I encounter while exploring both caves and abandoned mines. The copper greens, iridescent blues, the lead blacks and greys, the pure whites through to the orange browns, all relate to the shinos, nukas and rutile blues I like to use on my pots.

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## Regional News

The NPA's regional groups were set up to allow members to communicate with others local to them and to arrange events in their area. Any member can ask to be included in any regional mailing list. You must have given your consent to receive NPA emails.

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Halecat Arts & Crafts Open Studios will be opening on 13 & 14 April, 10.30am to 5pm. Lara Clahane will be opening her new workshop to the public for the first time (details on p4).

Ulverston Potters Collective have invited prominent local ceramicists to join them at Fired Up Furness, the first of what we hope to be an annual selling exhibition. The event will host a number of ceramic artists using different techniques to create an exciting exhibition which will include work from John Kershaw, Martin Copley, Jan Huntley Peace and others (details on p4).

John Kershaw [northernpottersnw@gmail.com](mailto:northernpottersnw@gmail.com)

Facebook: [NPAnorthwest](#)

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NW

We have just concluded two successful exhibitions. Both were well attended and had some very positive feedback.

An exhibition titled UClay will run from 3 April until 26 April at PR1 Gallery UCLAN. It is an exhibition of past and current MA Ceramic students and there will be 24 exhibitors. Several NPA members will be involved with this.

The forthcoming exhibition at Lytham Heritage Centre will run for 2 weeks 2 to 21 July, details will be sent to members to register interest.

Our next meeting will be held on Tuesday 16 April at PR1 pub Preston (formerly Mad Hatters) from 7.15 pm. The theme for the cancelled meeting was 'Baubles' so although a little out of season we will still present our creative pieces.

Geoff Wilcock [ghwilcock@uclan.ac.uk](mailto:ghwilcock@uclan.ac.uk) 01772 862852

Facebook: [NPAwest](#)

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W

The Valentine Clays' *Spring into Action* exhibition is up and running. Love Clay organised a wonderful private viewing evening for us on the 14 March. There was sparkly drink, things to nibble, cool lighting and a real buzzing atmosphere. Thank you, Hannah, Charlie and the team for looking after us so well. If you would like to see photos of some of our work on display you can find them on our Facebook page. The exhibition runs until the 12 April so if anyone is visiting Valentine Clays it would be great if you could pop up to the Mezzanine Gallery, have a look around and leave a comment in the visitors' book.

At the beginning of March we held a meeting at The Griffin Inn, Bowdon, near Altrincham. Members of our region will have received an email containing the notes taken. There were two main items discussed, the first, being a need to find a new second coordinator for the region. If you are interested in this post or would like to get more involved with the running of our area then please do get in touch.

The second was the planning for our next exhibition at The Parsonage, Didsbury, Manchester, to be held on 24 to 27 May this year. Again if you would like to offer any help with the exhibition then it would be lovely to hear from you. At the time of writing there are a couple of places still available for the region's members. It's a lovely venue and being held over the Bank Holiday has an especially lovely atmosphere.

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

Facebook: [NPAsouthwest](#)

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SW



NE

Stephan Aal has stepped down as NPA NE coordinator and so a new regional coordinator is needed as soon as possible. Regional coordinators are the focus for regional events. They also maintain contact lists for all the NPA members who live in their area and other members who have asked to be included. The role can be undertaken by one person or shared between two.

If you may be able to help or would like to know more, please contact NPA Chair John Cook.

NEPotters@gmail.com  
Twitter: @ne\_npa

Facebook: @NorthEastNPA  
Instagram: Northeastnorthernpotters

Over the last few months we have met up with our co-ordinator colleagues in the SE for a very enjoyable visit to the Yorkshire Sculpture Park and a useful chat about what it's like to be an NPA co-ordinator. We hope this is a start of more collaborative events and we were cheered to hear that we have very similar experiences.



E

There was a Ceramics Fair in Hornsea Town Hall on 16 March to celebrate the Hornsea Pottery tradition in the town; a number of NPA members exhibited. NPA members at Hive in Shipley are hosting a making and raku event during the second half of March. Many thanks for the support from Jane Hurford and her talented colleagues. Hive events are a real joy to attend.

The next selling event is an NPA Ceramic Art Fair at the Old Girls School in Sherburn in Elmet on 27 April. York Open Studios are at the start of May, followed by the exhibition in York on 18 May. The planning for the York event on 18 May is well under way and will be held at the Spurriergate Centre in the heart of York.

We are very happy to publicise your events and sales and to mention names but we won't know unless you tell us. Please let us have the details and we will circulate by email. The selling events and fairs are very sociable and a great way to catch up with old friends and to make new ones.

Lyn Clarke & Kay Butterworth

enpa.coordinator@gmail.com

Facebook: NPA East

Twitter @NPA\_E

We finalised our 10 potters for the Art in the Gardens event in September. Dare we hope the weather is as good this year?

Our first two SE potters have displayed their work in the Mezzanine at the Art House, as part of our working together initiative. Kathy Watson displayed her sculptural pieces and then Ken Taylor showed a selection of large jugs and domestic work. Ken's exhibition was planned to coincide with his glaze workshop at the Art House. The response was such that day two is being planned to accommodate the rest of the people on the waiting list. It was very successful and people went away enthused with recipes for glazes, glaze testing methods and kilns to build. Brian Holland will exhibit on 15 to 26 April. We have also been invited to have several members take part in Open Up Sheffield at The Art House in May, in the mezzanine level and adjacent studio.



SE

June brings Debora Frith to the Art House with a Slip casting workshop, which will also cover other mould making techniques as well as an exhibition of her work on 20 May to 2 June.

We had a social at the Rutland and people were invited to bring and discuss their favourite pottery tools, an idea borrowed from Lyn and Kay in NPA East. Chopsticks and dentists tools along with more traditional tools were shared and the conversation inevitable covered other pottery issues!

Our next meeting is on Saturday 18 May, venue t.b.a.

Bev Seth & Kathy Watson

senpacoordinator@gmail.com

Facebook: NPAsoutheast

## Coxwold Pottery on Wikipedia



I am pleased to report that there is now an article on Coxwold Pottery on Wikipedia which can be found easily – type in Coxwold Pottery!

There was a positive response to the piece in the last NPA News. A member sent two photos of Coxwold pots in her collection and word got to Jill Dick, who contacted the author to say that she is very pleased and happy with the article.

When the article was resubmitted as a draft it was reviewed by a Wikipedia administrator with 35 years experience as a potter, knowledgeable both about pottery and Wikipedia procedures and standards. Good result all round.

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## An opportunity for a crystalline glaze expert

Barry Corbett of Pilkington's Lancastrian Pottery Society ([www.pilkingtons-lancastrian.co.uk](http://www.pilkingtons-lancastrian.co.uk)) has asked us if we can help find a speaker.

"As you may know Pilkington's produced a range of glaze effects from 1904 until 1938. Many of the early glazes were crystalline aventurine opalescent types.

We are looking for a speaker who can talk to our society about the challenges of working with these glaze effects. We are based around Manchester but sometimes have speakers at events at Lancaster University or Towneley Hall Burnley.

Do you know of any ceramicists who might be suitable for such a talk. We would be happy to explain in more detail if needed and of course expect a fee would be involved."

If you are interested, contact Barry at [pilkpotsoc@btinternet.com](mailto:pilkpotsoc@btinternet.com)

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