

NPA News



Northern Potters Association
www.northern-potters.co.uk

February to March 2019
£2, free to members



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Front Cover
John Kershaw, Round Bottle with long handle, manganese wash

Back Cover
John Anderson, Clock

Next issue

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

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

Email or phone the editor if you have any queries.

Foreword

As the year has turned, we will now all be making our plans, whether its for the development of new ideas, or searching out exhibition opportunities and hopefully some sales. For the first time I have applied for Art in the Pens in Skipton. Unlike the more experienced amongst us, I have never taken part in a weekend fair.



Applications are now open for the Heat exhibition at the Water Street Gallery <https://wsgallery.uk/app-heat> The exhibition has been a year in the planning, and I would hope for a good response from you all. My recommendation is to read the whole online form and then apply by email as there is a 10MB limit on the photos of your work.

We all need to remember that the website is a great tool for getting our messages across to a wider audience, whether its promoting an exhibition or a course. We get 200 hits each week, most of which are new. Someone out there is looking for pottery related content. Barbara Wood is your contact. barbara.wood99@btinternet.com

The Association Committee still need a rep from the NE region, all the other 5 have representation, and Stephan needs some help in organising the region. Three of our regions share responsibility between two members, which works well, so this might be a way forward. Get in touch with Stephan if you can help in any way.

Two regions have applied for the £200 grant that has been made available, as discussed at the 2018 AGM, one for a contribution towards equipment and one for a selling event that will promote ceramics in an area and hopefully increase membership.

Finally a big thanks to Joan Hardie who has looked after and nursed the NPA to where we are now, a much healthier place.

John Cook, Chair

Your Committee

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Viv Mitchell **Lincoln**

+ Website events/courses updates
Barbara Wood
barbara.wood99@btinternet.com

Diary

Send details of your events to the npanews@btinternet.com

- 9 Feb to March *Wall hangings* Garstang Arts Centre NPA West
- 14 Feb to 24 March *Penny Withers: Scale* Yorkshire Artspace, Persistence Works, Sheffield
For details go to www.artspace.org.uk or www.pennywithersceramics.co.uk
- 4 to 19 March *Ceramic Contemporaries West* PR1 Gallery, UCLAN, Preston NPA West
- 15 to 17 March *Home and Garden Show* Rheged, Penrith Roger Bell, Bob Park, Ruth Charlton
- 15 Mar to 14 April *Spring into Pots* Mezzanine Gallery, Valentine Clays, Stoke-on-Trent NPA SW
Private view on the evening of Thursday 14th March 2019
- to 20 April *Sketching in Clay* The Craft Centre and Design Gallery, Leeds Anna Whitehouse
- 1 April to 31 May *Heat* Water Street Gallery Todmorden NPA members
- 3 to 20 April *Salt Glazed work by Peter Meanley* The Civic, Hanson Street, Barnsley (see p6)
- 26 April to 1 June *Vessels* Cupola Gallery, Sheffield NPA Southeast
- 4 & 5 May *Pocklington Open Studios* Pocklington, North Yorkshire
- 4 to 5 May *Ceramics Fair* Hepworth Gallery Wakefield
- 7 to 9 June *Potfest Perth* Scone Palace, Perth, Scotland
- 21 to 23 June *Earth and Fire* Welbeck, Nottinghamshire
- 30 June *Crafted by Hand* Masham, Wensleydale (see p22)
- 2 to 21 July *Concepts in Clay* Lytham Heritage Centre NPA West
- 5 to 7 July 2019 *International Ceramics Festival* Aberystwyth Arts Centre, Mid Wales
- 19 to 21 July *Celebrating Ceramics* Waterperry House, Oxford
- 26 to 28 July *Potfest in the Park* Hutton in the Forest, near Penrith, Cumbria



Zahed Taj-Eddin
and
Peter Hayes

Demonstrators at the
SPA weekend workshop
8 to 10 March (see p6)





An exhibition of new work based around working practice in a pottery, the erosion of rock and the recycling of clay.

There are some large sculptural pieces, a time based piece, a miniature work.

The opening is on Thursday 14 Feb from 5–8pm

NPA members are most welcome.

reet



**PETER MEANLEY
PAST & PRESENT
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3-20 April 2019

Demonstration and Talk 6 April

Raku

workshops in Central Portugal

April 27th & May 4th

Join us on our 2 day Raku workshop in the gorgeous foothills of Serra Da Estrela mountain range. Day one, you'll learn how to make your own raku pots from various handbuilding techniques then a week later you'll get to glaze and fire your creations.

Price 170 euros for both days, all materials and firings included. Accommodation must be booked separately

See facebook events @muddypotters for more details and to book!



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Scottish Potters Spring Weekend Workshop

8-10 March 2019

Tulliallan Police College, Kincardine, Fife KK10 4BE

The SPA are keen once again to open availability to our March workshop to the Northern Potters Association membership.

Our three exciting demonstrators are Scottish member and thrower Stuart Whatley from Edinbane Pottery on the Isle of Skye (right), Zahed Taj-Eddin whose sculptural talents and skills were admired at the International Ceramics Festival, Aberystwyth and Peter Hayes, a Raku specialist (photos on page 4).

We hope you can join us for this action packed weekend. Take a look at the Events section of our website for more information about our demonstrators, and to download the application form. Applications and payments need to be received no later than Monday 18 February 2019.

www.scottishpotters.org

Contact: Kathleen Morison at kathleen.morison8@gmail.com



At Pocklington we love using our hands...



Every year a group of artists and craft workers in our area (Pocklington in East Yorkshire) get together to put on an Open Studios event. It started several years ago with a few potters asking their friends if they would like to share their studios for a weekend. Since then it has grown to include 18 artists (5 of them potters) spread over 10 venues. This year we are holding it on the Saturday and Sunday of the May Bank Holiday (4 and 5 May).

We always try to think of a new way of publicising it to keep it lively and entertaining so that the regulars will see something different each year. So this year we are using the strap line

At Pocklington we love using our hands...

Hands can throw a pot, make a teapot, sew a garment or paint a picture – they are our best tools for creating beautiful products and we are inviting visitors into our studios to see what we make and how we do it.

So, to enable visitors to learn about our techniques we are all giving talks and demonstrations timed in 3/4 hour slots throughout the weekend. Visitors can come and learn about how Gerry makes a teapot, or learn about the Japanese textile technique of “Shibori”. All the information is available on our facebook page – Pocklington Area Open Studios 2019.

Our photographs are all going to concentrate on hands making things – so here are some of Gerry’s hands making pots. They were taken by Rob Smith in Fangfoss. Look out for more of them in the weeks to come!

Lyn Grant



From the archive – Aberystwyth Memories

This article by Shirley Hetherington first appeared in NPA News in September 2009

Aberystwyth, that little old-fashioned seaside town clinging to the very edge of Wales has, over the years, become a place of pilgrimage for clay worshippers.

My first visit was in the 1980's, travelling around Wales on the Dylan Thomas trail with my daughter, who was writing about the poet for her dissertation. My part of the bargain was that we would finish the journey at the International Ceramic Camp and this is how I was hooked into the heady excitement of watching and listening to makers from all over the world.

It was a much smaller affair then, but still attracted the big names. I remember long tables with a buffet set out on Michael Cardew's beautiful dishes, in what was then the Big Hall. Since then the Festival has changed, and so has the Art Centre. In 2000 it had a £4m makeover to become the biggest in Wales.

I have been to about seven Festivals since that first one, arriving by different modes of transport. Once I missed my friend at Birmingham train station and travelled to Aberystwyth with a charming old gentleman wearing a black beret, suit and beard, who turned out to be Bill Ismay, the great ceramic collector.

Everyone has their own recollections and out of that heady brew these are some of mine:

At a Paul Soldner workshop he grabbed a foot from the front row, wearing a trainer with an interesting sole pattern which he imprinted onto one of his raku pieces.

In 1989 two women potters, Asabe Magaji and Assibi Iddo, who had never been away from their Nigerian villages before, stand gracefully to coil their beautiful cooking pots which they fired in a bonfire over the weekend.

All the wonderful and weird outdoor kilns I have witnessed there come to mind – a paper kiln, a rocket kiln, a kiln made from a car, a climbing kiln (when there was a hill behind the Art Centre), Nina Hole's spectacular kilns cooling into sculptures and, believe it or not, a kiln of ice!

Aberystwyth, of course, is a great social event; a place to meet up with old friends, some from years before. Friends from Northern Potters and from residencies held at the Craft Centre in Middlesbrough, including Takeshi, Sabina Teutenberg and Regina Heinz who was demonstrating at this year's Festival. In 2007 it was lovely to see once again Richard Dewar and Francoise Dufayard, whose studios I had visited in France, and also in that year be introduced to the mystery of a Japanese tea ceremony.

Over the years I have become a Festival groupie to some of my favourite makers, visiting workshops and listening to their lectures: Wally Keeler, Mo Jupp, Carol McNicholl, Henry Pim and Claire Curneen, to mention a few. I loved the delicate porcelain torsos of Vladimir Tsirin from the USSR and Udai Kuhmar's wonderful Rajasthan terracotta horses. Also, never to be forgotten, the smiling face of Akira Yoshida making his small minigama kilns.

And, keeping everything together, the MCs who have done a wonderful job in coordinating and fielding numerous questions from the floor. Lovely Michael Casson was the first, followed by the equally lovely and unflappable Jim.

As for this year's Festival, the highlights have to be Sandy Brown's exhibition of her exuberant sculptures, the three Chinese potters who together centred and threw the sections for an enormous 10 foot pot which they assembled like a troupe of acrobats perched on the scaffolding before a breath-holding, finger-crossing audience. The rainbow colours of Tom Barnett's fire capsule, lighting up the evening sky and, in the morning, poignant fired clocks, empty like some remnants of Hiroshima. I also enjoyed Jack Doherty's throwing and modest humour.

These are just some of my personal Festival memories, which I wanted to share. As the train pulled out of the station this year, I became fanciful, imagining Aberystwyth as some kind of Welsh Brigadoon, disappearing after we leave only to emerge from the sea mist two years later in time for the next International Ceramics Festival.



Why not go to Aberystwyth in 2019? The “lovely and unflappable Jim (Robison)”, an honorary member of NPA, is still an MC. See the diary on page 4 for details.

A dream holiday at the Raku Garden



In September 2018 I had my dream holiday! This was a week of hand building and raku firing on the beautiful island of Brac, Croatia.

Our hosts were Tim and Julie. They divide their time between Brac and the UK and run several of these courses a year.

Accommodation is in beautiful studio apartments right next to the sea. I had a lovely balcony and could swim from outside my door. The studio is 15 minutes' (beautiful) walk from the accommodation, and Tim and Julia are equally happy to provide lifts if preferred.

There were six of us on the course, different ages and backgrounds, all very keen ceramicists. We got on very well and ate together every evening.

The first morning we made small items like pinch pots to get used to the clay and to test the glazes. Then Tim and Julia demonstrated making coil pots and we started making larger pots. I think we all surpassed our expectations and made pots of a higher standard than we'd made previously. Our potter hosts were always on hand to answer questions and make suggestions and we also had freedom to pursue our own ideas. It was lovely to have so much time to devote to pottery, to experiment and to have time to finish pieces carefully.

The studio is open from 9.30 am until 9.00 pm. Lunch is served in the garden and all tastes and preferences are catered for. There's a swimming pool at the studio, which is very welcome to cool down and relax stiff shoulders. There are no set hours at the studio so you can come and go and swim whenever you like.

We spent three and a half days making and two and a half days firing. The raku was as hands-on as we wished. I was able to take my pots out of the kiln, decide how much reduction I wanted and clean the pots as they cooled. I felt confident with help on hand but haven't yet bought or made myself a raku kiln at home.

We used white crackle glaze, copper glaze, copper fuming (or copper matt) and naked raku. Copper fuming was my favourite. It was exciting to see everyone's pots transformed in the fire. We also had the opportunity to mix up other glazes if we wanted a particular colour. I made use of a bead rack and made some beads that turned out really well.

It's possible to post pots home. I paid to have my hand luggage in the cabin with me and wrapped some pieces in bubble wrap and clothes in my suitcase. Fortunately all my pots arrived home intact!



To say Povelja is quiet is an understatement. It suited me perfectly but there is a limited choice of food both in the restaurants and shops and no beach bars, umbrellas or sunbeds at the beaches. The beaches are rocky but there is natural shade. The village is very picturesque, the sea is crystal clear and it's the perfect spot for swimming and relaxing. I had an extra week, four days before the course and two days after the course. I've booked to go again in 2019!

Mary Brandon



Photos

Previous page: nearby beach

This page:

Tim and Julie getting ready to fire

Mary cleaning a pot

Some of Mary's finished work

For further information go to therakugarden.com

The value of working with clay for potters suffering from dementia and their carers

“It’s not all doom and gloom!” says Geoff, about his role as carer for his wife, who has severe dementia. They are spending the morning at the Wabi Sabi pottery group at the Derbyshire Eco Centre. The class was set up by Derbyshire adult education service and NPA member Sue Mulroy with help from the Alzheimer’s society in 2014. The group is run by Sue, a potter and art therapist, for people experiencing any of the 100+ types of dementia. Alongside the use of clay, what makes the class different from many other groups is that the carers are not there in a caring capacity, but to gain as much from the benefits of working with clay as those with dementia do. There are volunteers who support those with dementia, they attend to learn about clay and working creatively with dementia. They make pots too and their presence in witnessing and validating the creative work is an important part of the class. Over the years strong friendships have been established and everyone who attends finds that the opportunity to explore new skills, to work and play together has great benefits in coping with living with dementia.

Although with dementia everyday tasks can become more difficult, the students have surprised Sue with their ability to learn the skills needed to make pots. The processes are physical, and the students seem to absorb and retain these skills, often better than tasks like being able to find the sink. Using the wheel is a favourite activity, and the delight in the sensory experience of soft clay and slip is palpable, even those with the most advanced dementia often respond to the magic of the wheel. Sue has learnt from the students and adapted techniques to accommodate their natural expression.

On the morning I visit, the group are intending to make some Christmas decorations. Very soon everyone has their hands on clay, working on existing projects, glazing bisque ware or starting to make new items...Christmas decorations can wait! The atmosphere is of calm, focused creativity. Sue encourages students to find their “flow”, emphasising process over product, and everyone follows their own creative path, engaging with the clay in a way that feels right for them. Carol, who tells me that she has frontal lobe dementia, explains why she gets so much benefit from working with clay. “It helps me gather my thoughts”, and “it talks to me” she says as she contemplates what she’s going to make. Carol loves the feel of clay in her hands and finds working with it soothing and finds the focussed attention calms her thoughts. Sue points out that, for a dementia group the capacity that clay has to hold memory and to store each mark is a poignant quality. Perhaps its clay’s neutrality, its capacity to be shaped at will, reflecting precisely what the hands do to it that offers a sense of reassurance and feelings of self-efficacy.



Sue describes how Geoff's wife, whose advanced dementia makes verbal communication difficult, loves to communicate through eye contact, body movement and rhythmical tapping. She made a slab by knocking the clay out with a rolling pin, and used a guide stick to rhythmically tap a pattern around the edge, pushing the clay into the lace lying underneath. The clay was laid into a large wok and she brushed oxides into the surface. With a stoneware tin glaze it makes a stunning bowl.

Sue emphasises that the quality of the work that is made in the class is exceptional because of the dementia, rather than despite it. The changes in the brain that result from dementia are about connectivity, how we organise our experiences and memories, and how we experience sensory information. It can be very isolating and frightening when everyday experiences become strange and unfamiliar, and your reality is questioned, challenged by the world around you. In contrast the clay is malleable, forgiving – it responds to every touch and can always be returned to the recycling bag if it's not been a good day. Working or playing with clay is an important part of art therapy, with one specific sensorimotor approach termed 'clay field therapy', which has been shown to enable self-expression for people struggling to articulate their thoughts and feelings verbally or by other means. Art therapist and fellow of the National Counselling Society Lynne Souter Anderson sums it up, saying "working with clay lets the hands tell the story". Dr Michael Gunter, of the University of Tübingen elaborates, stating that working with clay provides an "option for gaining access to psychological processes through sensory experiences that could otherwise be scarcely put into words".

Being engaged in creative processes as part of a group can also help people with dementia by improving their quality of life. Carol emphasises that, through her work with clay and determination to think positively about her dementia, she has found a way to cope with the problems she faces. She reiterates Geoff's view that life with dementia can still be full of joy, and although some aspects of life need to change, there is opportunity too. Despite a common perception that dementia is filled only with anxiety and confusion, devoid of joy or fulfilment, Sue states that what the group have experienced during their creative sessions is a space where fear and anxiety can be transformed and the present becomes new and fulfilling.



Half way through the session, many projects are taking shape, and there's plenty of hilarity. Humour clearly keeps spirits up and playfulness is important. Flexible thinking and problem solving comes from this lightness and interaction with the clay is adventurous and counteracts some of the weightiness of living with dementia. Several members describe the group as a 'family' and seeing everyone laughing with each other it's easy to see why. "We're all individuals", one member tells me, which is clearly evident from the variety of work being made. By now, some members are beginning to make their own Christmas decorations but despite using the same selection of cutters, the designs couldn't be more different.

Sue's reminders that it'll be time to finish up soon are met with further focus and activity to get work ready for the kiln, or wrapped to keep it leather hard for the next session. Joining the group for a cup of tea afterwards, I can't help feeling privileged to have been able to meet them, and the volunteers, and to hear their own stories and experiences. Although we're all different the one thing we all have in common an appreciation of how working with clay can enrich our lives.

Amanda Graham

Members' Gallery

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



Joe Lenartowicz, leaf bowls, wax resist on ES10 stoneware, electric Cone 9



John Kershaw,
tall bottles with twisted handles, dry ball clay surfaces



John Anderson



Pots at the Eden Valley Artist's Network (EVAN) Gallery in Penrith
Clockwise from top left: Gwen Bainbridge, Ruth Charlton, Mary Chappelhow and Viv Rumbold



A Tribute from the Greek Union of Ceramists to Richard Bill Smith of Ikaria Ceramics

On Saturday 15 December 2018 the Greek Union of Ceramists gave an Honorary Tribute to Richard Bill Smith for his contribution to Greek Ceramics.

Ceramists, students, friends and relatives gathered at the Centre for Greek Ceramics in Marousi, Athens for the presentation which began with an introduction by Nikos Vallatos, president.

“Bill’s talk took us on a journey through his career and the various techniques he used. With a simultaneous slide-show we were able to see examples of his rich ceramic history. The talk finished with questions from the audience. In the exhibition area we were able to admire examples of his past work, including prize winning pieces on loan from the Collection of Contemporary Ceramics of The Municipality of Marousi, and some of his recent work.

Following the presentation the discussion continued in the courtyard where more than 100 people had gathered to ask questions and enjoy the traditional bean soup and salads. Wine, tsipouro (distillation of grape juice) and traditional seasonal sweets were provided by Bill and Elli.

Most of his professional life he has lived and worked in Greece and until 2015 he shared a studio in Ikaria with his wife and fellow ceramist Elli Tsakalou. Bill now lives and works in England. He is a member of Northern Potters Association and of Craven Arts, Skipton and teaches ceramics at Hive Community Arts Centre, Shipley.”

This page:

The forum, Richard left, Nickos Vallatos right, president of P.E.K.A. (Panhellenic Association of Ceramists)

Opposite page:

Recent work

Shot Dragon

Voyagers, 1st Prize National Exhibition of Ceramics, Greece 2000



Here's how it happened

Born in England in 1953, in my teens and twenties I attended night schools in England and Holland.

The late seventies found me in the Middle East, where an English potter and I dug clay, built a wood fired kiln and fired our pieces.

Moving to Holland and fired by clay fever, I continued to study ceramics in night school while working part time in a pottery studio.

In the mid-eighties I moved to Greece, to the island of Leros in the Dodecanese where with a local potter I produced souvenir pottery.

In 1990 I opened my own workshop and was accepted as a member of the Greek Union of Ceramists. I sold my work locally, and by attending trade fairs was able to supply shops throughout Greece.

1998 saw another move, now with Elli my wife and fellow potter, to Hania in Crete where we opened a new workshop together.

2001 on the road again, we moved to the island of Ikaria in the northeast Aegean Sea where we set up our workshop the "Keramopeitirion" in the village of Karavostamo. Here I made a range of functional earthenware, decorative raku and raku fired terra sigillatas.

2015 saw us moving again. Returning to my roots, we moved to the UK where we set up our studio in Keighley, West Yorkshire.

Since moving back to England I continue to make among other things "Jugs". The inexhaustible possibilities offered by this form without altering its basic function make it an ideal carrier for my sometimes austere sometimes humorous creations.

I have been a professional potter for more than 30 years with more than 15 years' experience teaching adults ceramics and workshop practice.



Books – Roger Bell

Review

VESSEL SCULPTURE 3

This book is the catalogue of the 3rd exhibition of German and international ceramics since 1946, held at the Grassi Museum of Applied Art in Leipzig. It is a substantial hardback volume of over 500 pages and includes all 594 works by 291 artists from 30 countries included.

There is a short preface by museum director, Olaf Thormann, noting that the popularity of the first such show in 2008 was not anticipated. Also it led to a substantial increase in donations, largely from private people, to the museum (3000 up to the second exhibition in 2014). There follows 'A Document of Enthusiasm' – basically notes from the 1980's by private ceramics collectors. It is an interesting read.

Then comes the 'meat' of the work included with basic technical notes. The selected pieces cover the full range of clays, glazes, firing methods and temperatures. Forms are functional and sculptural, with even a few mixed media pieces.

Makers include: Maggie Barnes, Gabrielle Koch, and Gordon Baldwin amongst the UK based contingent. Ursula Scheid, Shoji Hamada and Carmen Dionyse are among other famous names included. The last but not the least interesting section is the marks, signatures and biographies of the included ceramists.

A highly professional volume with the usual excellent, unfussy photos from Arnoldsche. Text is duplicated in English and German. This is an essential for serious ceramics establishments and collectors, but a valuable addition for makers interested in the range of ceramic work produced over the last 50 or more years.

Published by Arnoldsche at £58.00



New Books

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work of art
...and everything in
between



John Cook



June Roddam



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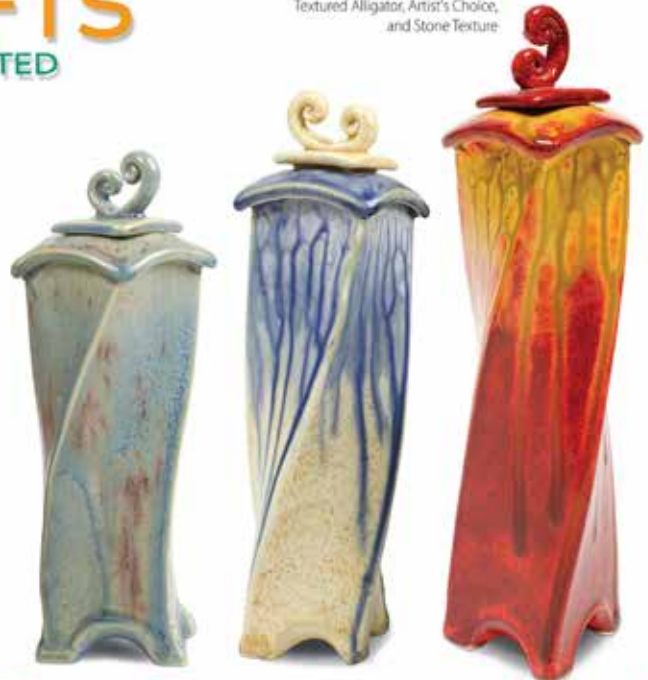
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Welcome to new members

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.



Veronica Bell	Hexham
Roberta Cialfi	Preston
Julia Elliott	Carmel, Flintshire
Kim Graham	Preston
Anne Hayter	Burton-on-Trent
David King	York
Carol Newmarch	Acklam, Middlesbrough
Emily Rose Turner	Sheffield
Joanne Williams	New Brighton

Visit northern-potters.co.uk for membership forms and subscription rates
Elizabeth Smith
Membership Secretary

Members' Small Ads

Free materials

I'm having a tidy of my workshop & the following are free – user to collect:

3kg of lead bisilicate frit
400gm manganese dioxide

40 Hempland Drive, York YO31 1AY
Contact Catherine at willardwhitelegg@aol.com

Pottery kiln for sale

Pottery crafts single phase P5913 kiln 8.5kW max. temp 1300C, with ipco controller, isolation switch and lots of kiln furniture. £800 ono.

Very reliable, a useful size and in decent condition. There are some minor cracks that opened up after repair but don't affect firing.

It would need 3-4 people to move it but if you're within 1 1/2 hours of Pontefract we deliver it for an extra £50 with a couple of extra hands to help unload.

Photos available to interested people.

email clairelake67@yahoo.co.uk.

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Per issue prices

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colour	1/2 pp £30	1/4 pp £18	1/8 pp £10
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Exhibition Opportunities



All NPA members are invited to apply for the HEAT exhibition at the Water Street Gallery in Todmorden.

Applications can be online or by email
Go to <https://wsgallery.uk/app-heat>
The deadline for applications is 16 Feb.

email to info@waterstreetgallery.co.uk

Crafted by Hand, Masham

Crafted By Hand welcomes applicants for their summer and winter events held in Masham, Wensleydale.

The 2019 one day event is on Sunday 30th June and the two-day event on 2 & 3rd November.

Crafted by Hand aims to attract independent artists, makers and designers, looking for work that is of gallery quality, contemporary and interesting in a mix of disciplines.

The application deadline for both events is the 25th February. Applications can be made through 'Curator Space' www.curatorspace.com/opportunities and search for Crafted by Hand.

More information about the show can be found on www.by-handevents.com

Sheffield Ceramics Festival

We are now inviting applications for the Sheffield Ceramics Festival 2019, now in its 5th year.

Following the success of the previous four years, this event seeks to provide an affordable showcase for the work of regional ceramicists.

Set in the delightful walled garden at Meersbrook Park this event has become increasingly popular so please get applications in early. The cost is £60 for a 3mx3m space.

For further details and applications forms see sheffieldceramicsfestival.com.

Application forms and cheque need to be sent to Ken Taylor; images for publicity and the website to Brian Holland.

The deadline for applications is the 31 March.

Vessel at the Cupola Gallery

Vessel is a selected exhibition of NPA members at Cupola Gallery in Sheffield which will take place from 26 April to 1 June 2019.
www.cupolagallery.com

The exhibition will take place in two indoor spaces and the sculpture garden and a max. of 20 exhibitors will be selected.

Applications are through Curator Space
www.curatorspace.com

You can register free on the basic Curator Space package, then click on opportunities and scroll down to Vessel Exhibition at Cupola Gallery. Click on more details and make a submission. Your application can be saved, returned to and referred to.

The deadline for submissions is 30 March.

If you have problems applying contact karen@cupolagallery.com or phone 01142 852665

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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.

Regional coordinators are the focus for regional events and they maintain contact lists for all the NPA members who live in their area and other members who have asked to be included.

Any member can ask to be included in any regional mailing list. You must have given your consent to receive NPA emails under the General Data Protection Regulations.

Nothing to report in the Northwest this time. All the gallery and cover images in this edition have been contributed by Northwest NPA members.

[John Kershaw](#) northernpottersnw@gmail.com

Facebook: [NPAnorthwest](#)



NW

Unfortunately our December meeting had to be cancelled as our usual venue was closed due to illness. Members will be informed when the next meeting will take place.

Forthcoming exhibitions:

Garstang Arts Centre, wall hanging pieces only, February 9th – March 9th

PR1 Gallery, UCLAN, 4th – 19th March

Lytham Heritage Centre 2nd – 21st July

An exciting new project is being launched in Preston. It will be an open-access pottery, fully equipped and open to all ages and abilities. Louise Smith is spearheading the project and she intends to open it in summer. There will be a range of courses offered and workshops to rent, Louise will be giving all the information in the next issue of NPA. The Kickstarter campaign is now live with vouchers for workshops and courses. Professional potters interested in teaching or studio space should get in touch with Louise Smith louisesarahsmith@gmail.com



W

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

Facebook: [NPAwest](#)

Deep into December we had a lovely meeting with tea, coffee, cake and a cosy fire. Chat flowed, ceramic work discussed, advice given, friendship shared. Although it was a busy time of year to hold a gathering it felt like a moment of sanity in the midst of chaos. Notes from our discussions were made from the meeting and have been sent to all of our regions members.

In the middle of March our Valentine Clays exhibition will be opened. The title is 'South West NPA Exhibition: Spring into Pots'. We are really looking forward to this opportunity of showcasing some of our regions work at such a fantastic venue. There will be a private viewing on the evening of Thursday 14th March. The exhibition will run until 14th April 2019.



SW

Planning has also started for our 'Pots at the Parsonage', exhibition at the end of May.

Keep Potting.

[Alasdair Nelson & Juliet Myers](#) email@sw-npa.co.uk

Facebook: [NPAsouthwest](#)



NE

No news from the Northeast, though rumour has it that Muddy Fingers are organising another empty bowls event on 20 June this year. Contact Diane at theclayteam@hotmail.com

Stephan Aal

NEPotters@gmail.com

Twitter: [@ne_npa](https://twitter.com/ne_npa)

Facebook: [@NorthEastNPA](https://www.facebook.com/NorthEastNPA)

Instagram: [Northeastnorthernpotters](https://www.instagram.com/Northeastnorthernpotters)

The East region held their first social gathering at the Leeds Art Gallery café on January 16th. The meeting was very well attended and a good opportunity to meet up with old friends and to make new ones. We were able to share plans to hold an unselected show of work in York in 2019. We are also looking into venues to host sales of work and starting the process of organising more social events across the region.

The conversation starter was 'My Favourite Pottery Tools' and a good selection of knives hit the table at the start of the session, lets hope the CCTV was not working. There were also a few people looking for old umbrellas on their way home – its amazing what useful tools you can produce from an old umbrella! We heard of Richard (Bill) Smith's triumph in Greece and even had offers of kiln building in France. The pit firing is on again at a different venue and news was swapped about up and coming shows and demonstrations. The raku dates at Hive are 17th & 31st March, with the first day for making and the second for raku firing. We can do horsehair and smoking in a raku kiln as well, if that is what people would like...



E

If you do not get information via email, please check that you have given consent to be contacted by the NPA. Let us know your plans and we will distribute the information out to the group. All the details of planned activities are shared via email.

Lyn Clarke & Kay Butterworth

enpa.coordinator@gmail.com

Twitter [@NPA_E](https://twitter.com/NPA_E)

Our Christmas social was very well attended with members coming from all corners of our region and thankfully no snow this year. We have several up and coming events for the New Year and our meeting on January 27th will be an opportunity to discuss further ideas for the year ahead.

- A glazing workshop on March 3rd at The Art House in Sheffield led by Ken Taylor.
- 'Vessel' a selected exhibition at Cupola Gallery in Sheffield in April, applications on Curator Space www.curatorspace.com.



SE

We have also held a meeting with Lisa and Charlotte from the Art House in Sheffield who are keen to collaborate with the NPA, so we will be using this venue more for workshops and meetings and developing a new opportunity for NPA members to exhibit in their mezzanine area. They are keen to have a member exhibit each month for two weeks including a meet the maker event.

We have been invited back to have a NPA marquee at Art in the Gardens in Sheffield (September).

And last but not least we would very much like to thank the out going members of the committee who we have worked with over the last couple of years; we have found them always to be friendly, supportive and efficient. We wish them well for the future.

Bev Seth & Kathy Watson

senpacoordinator@gmail.com

Facebook: [NPAsoutheast](https://www.facebook.com/NPAsoutheast)

Coxwold on Wikipedia



Towards the end of November, I received an email asking if I could provide any information on the Coxwold Pottery. The sender, Ross Dallas, has collected pots from Coxwold and had been searching the internet for information on them.

Ross had found a Wikipedia page called 'List of Studio Potters' including Coxwold Pottery but, finding that there was no article attached, decided to add one. This didn't go down too well with the Wikipedia editors, who threatened to delete it as it hadn't been properly reviewed. It seems that Ross had broken Wikipedia etiquette by adding the article without first writing a draft and submitting it for review; it has now been reclassified. So Ross set about trying to improve the article by adding accolades, references and quotations from 'respected ceramics sources'.

As it happened, I was part way through adding past copies of NPA News to our website archive, so I used the search facility and found an obituary for Peter Dick written by Ian Howie, published in Nov/Dec 2012. I sent Ross a copy of it plus a few other suggestions on sources. The Ceramic Review archive also revealed a few articles.

Over several weeks, Ross has added to the Wikipedia article, also receiving help from Ian Howie and two American potters. If anyone is able to contribute, particularly with good photographs of Coxwold pots, or is in contact with Jill Dick, please contact rwadallas@clara.co.uk

At the time of writing, the draft article can be seen at https://en.wikipedia.org/wiki/Draft:Coxwold_Pottery

NPA News web archive

The archive of NPA News on our website now goes back ten years to 2009. I hope eventually to extend it to cover all of our 40+ years.

All you need to do to access the archive is to go to www.northern-potters.co.uk, then click on 'the archive' in the menu. This takes you to the archive home page.

There is a search facility or, if you know the date of the newsletter you are looking for, you can select it from the list.

You can view or download each newsletter, or look at its summary, for example:

NPA News November 2009



Sylvia Holmes, Cup, thrown & altered white earthenware with vitreous slip surfacing, fired to 1180C

View / download [NPA News 2009 Nov/Dec](#)

Highlights

Philip Elgin at the AGM – June Roddam
Indoors to Outdoors – Shirley Sheppard
Neil Brownsword talk
A Potters' Mill Writes – Liz Robison

Members' Gallery

Annie Peaker, Michelle Freemantle, John Hawkins, Chris Cox, Joan Hardie, James Oughtibridge

Book review – Roger Bell

Pattern, Colour & Form by Carolyn Genders

Joan Hardie

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