

NPA News



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

August to September 2019
£2, free to members



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Front Cover:

Alisher Nazirov from Rishtan, Uzbekistan, show his mastery at the 2019 International Ceramics Festival, Aberystwyth

Back Cover:

Bev Seth, teapot in nest of branches

Next issue

The copy date for the next issue of NPA News is **23 September**

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

Send them to npanews@northern-potters.co.uk
Email or phone the editor if you have any queries.

From the Chair

In June I visited a number of studios over the two weekends of the North Yorkshire Open Studios. The area covered is too large to visit them all, so I concentrated on ones within 30 miles of where I live. It was good to see the initiative restarted and funded by the participating artists.



One particular artist that I visited was Anna Whitehouse in Harrogate. I was aware of her 100 bottles in 100 days project having seen it in Leeds and in the feature in NPA News.

Anna made and carved 100 small bottles, one a day. They were displayed in chronological order. Some took only a few hours to carve whereas others took 23 hours. Each bottle was named after an event that happened during the day. Each bottle had been produced as a blank canvas before carving using a two part press-mould and were fired unglazed.

It was interesting to get an email from Love Productions to announce that the Throw Down had been commissioned by Channel 4 having been dropped by the BBC even with some good viewing figures. I hope that we will see some NPA members in the final program to be broadcast early next year.

In June I helped to man the NPA Promotional Stand at Earth and Fire. It was a first for a number of us and the event was very busy. Many thanks to everyone who volunteered and to Ken Taylor for organizing the stand and the rota.

We decided at the June NPA Committee Meeting to have a promotional stand at Potfest in the Pens and staff it with committee members who are not exhibiting. The stand will promote the NPA and hopefully recruit new members and also support the 60 or so members who will be exhibiting.

Again the NPA needs more volunteers for the Committee and I was disappointed with the results from my request in last month's NPA News. Remember we nearly had to dissolve the NPA last year so please think what you can do for the NPA not what the NPA does for you.

John Cook, Chair

Your Committee

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Nadine Blakemore **Ilkley**

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

Diary

Where the exhibiting members are not named, they are too numerous to list.
Send details of your events to the editor

2 to 4 August	Potfest in the Pens Penrith, Cumbria
10 to 11 August	Art in the Pens Skipton
16 to 18 August	Art in Clay Hatfield Hertfordshire
25 August	Ceramics in Southwell Market Square, Southwell, Nottinghamshire
28 August	'Roots' Kendal Green Doors exhibition Farfield Mill, Sedbergh Roger Bell
31 Aug to 7 Sept	Cumbria Sculptors Keswick Moot Hall Roger Bell, Ruth Charlton, Bob Park
7 & 8 Sept	Art in the Gardens Botanical Gardens, Clarkehouse Road, Sheffield S10 www.artinthegardens.com NPA marquee
7 & 8 Sept	Fangfest Fangfoss, York YO41 5QH. Free entry. www.facebook.com/fangfest Gerry and Lyn Grant (see p21)
7 to 8 Sept	Wardlow Mires Pottery & Food Festival Derbyshire SK17 8RW
21 & 22 Sept	Sheffield Ceramics Festival
28 & 29 Sept	Green Doors Art Trail Greenodd Village Hall, nr Kendal Roger Bell
28 Sep to 10 Nov	British Ceramics Biennial 2019 Stoke on Trent
3 to 26 October	Yorkshire Grit Mill Bridge Gallery, Skipton Emmeline Butler
5 & 6 October	York Ceramics Fair The Hospitium, York
11 to 13 October	Great Northern Contemporary Craft Fair Manchester
12 & 13 October	Wilmslow Art Under One Roof United Reformed Church Hall Wilmslow SK9 1PR Private view 5-7pm Sat 12 Oct Claire Gorton, Tine Hagen Dalgaard, Gabi Komar Dixon, Jan Lewis-Eccleston, Judith Roberts

Annual General Meeting

The 2019 AGM of the Northern Potters Association will take place at St Olaf's Church Hall in York, starting at 1pm on Saturday 5 October.

Agenda

1. Apologies
2. Minutes of the 2018 AGM (see note below)
3. Matters arising
4. Election of Committee Members
5. Chair's report
6. Treasurer's report
7. Membership Secretary's report
8. AOB

Note: The minutes of the 2018 AGM are available to view and download on the archive page of the NPA website: www.northern-potters.co.uk If you need a paper copy contact the secretary.



Ensembles

Group sculptures by Judith Glover

September 14th - October 13th 2019

Preview Saturday Sept.14th 2019

1 -4pm. Refreshments served

All NPA members welcome

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Sunday 25 August 2019

10am to 4.30pm

Market Square, Southwell

www.ceramicsinsouthwell.org.uk



Northern Potters Association

Financial Statement, 2018 to 2019

	Year to 31 March 2019	Year to 31 March 2018
RECEIPTS		
Membership Fees	12716.22	12812.22
Events Income	1443.00	0.00
Events Expenditure	1880.05	0.00
UCLAN Talks		
Regional	0.00	-12.00
Interest	0.00	0.00
Sundry Income		9.79
	12279.17	12810.01
EXPENDITURE		
Committee Travel and Venue Costs	1421.13	1079.14
Exhibition Travel Expenses	0.00	0.00
Postage & Stationery	98.48	347.87
Insurance	412.84	387.84
Publicity		240.01
Website Expenditure	1512.00	987.60
Newsletter	9270.87	9269.24
Less Adverts and sales	1570.50	7700.37
		1450.58
Sundries		48.00
Auditor	300.00	300.00
	11444.82	11209.12
Current Surplus/Deficit	834.35	1600.89
BALANCE SHEET		
Assets		
Yorkshire Bank – closed		
Co-op Bank Current Account	14335.71	14311.01
Unpresented items		-769.65
	14335.71	13541.36
Liabilities		
Opening Accumulated Funds	13541.36	11940.47
Current Surplus/Deficit	834.35	1600.89
Timing Differences	-40.00	0.00
	14335.71	13541.36

Fired Up Furness – Kathryn Stevens

The early May bank holiday weekend was a hive of activity in Ulverston as it played host to the very first Fired Up Furness Exhibition in the town. Eleven ceramic artists from the local area put on a stunning display of work showing the versatility of clay from delicate porcelain jewellery by Jan Huntley Peace to Martin Copley's dramatic sculptural heads. Greek-inspired functional forms from John Kershaw were on display alongside Martine Becquet's wood fired vessels providing a lovely contrast in technique and finish.



The exhibition was organised by the Ulverston Potters' Collective whose seven committee members took their first giant steps into organising such an event. As well as producing their own work for the exhibition they each took on tasks and roles to make this event happen, so a big thank you goes out to Alyson Dickson, Shona Cameron, Kathryn Stevens, Deborah Robinson, Janet Parratt, Wendy Kolbe and Joe Lenartowicz.

Visitors to Fired Up Furness reiterated the need to fill the gap for showcasing ceramic art in South Cumbria which the collective are very keen to address. Thinking outside the box they rented a pop-up shop to stage the event linking it to the towns Printfest. Due to the success of the exhibition, the pop-up venue has been booked for next year with plans to stage an even bigger display year on year.



If there isn't an exhibition in your local area, why not take the plunge and organise your own? There is a lot of expertise out there – artists who are willing to share their knowledge so that others succeed in their ventures which can only be a good thing for the art community as a whole. We have learnt much from doing this and grown in confidence as artists and event organisers. We are already looking forward to next year.

Fired Up Furness have a Facebook page @firedupfurness if you want to keep up to date with their news and future events.



Alyson Dickson



Kathryn Stevens

Archaeology then Pots and back again (twice) – Lorraine Clay

I was always interested in Archaeology since Dad took us to the Wall when children and finding rock art with Mum as a teenager. When I studied A level Archaeology in 1990 for something to do after work, I couldn't have imagined the path that it would take. The A Level was so disorganised that I swore I would never do another qualification and looked for a leisure evening class: woodwork was daytime so I plumped for pottery.

One of my first pieces was directly inspired by Scottish Celtic crosses, then direct influences came from visiting Minoan sites in Greece: six foot tall storage jars in Malia with coils as thick as an arm, curious Kernaes (Kernosses) in Hrakleion museum. You can learn a lot from copying something and the challenges the potter faced. One Greek pot I was having trouble with the handles, so I put my mind in the place of a hot tired potter who wanted to drink Raki in the shade, and there it was! The simplest and quickest method looked just right.

As I approached 13 years at the DSS I took the plunge to devote myself to becoming a full-time potter. I began studies at Newcastle College and for four years sold work in galleries and exhibitions and ran evening classes. In 2006 I commenced the Contemporary Ceramics degree at Newcastle and was accepted to be the pottery tutor for Ashmore House, an NHS mental health day centre. Newcastle gave me the impetus to be more experimental and I began weathering clay, a technique I still practice today.

Weathering is inspired by mortality: a fingerprint survives on a Minoan storage jar; a Neolithic vessel is patterned with nail impressions but the potter is long gone; cat's paw-print on a Roman roof tile...

Like ceramic we believe we are immortal, living for tomorrow we stay in unsatisfying jobs until walking home in a gale a dislodged gargoyle takes us out (I heard this story many years ago on the radio of a man dying this way after gales in Scotland; googling it now I find a US woman died in 2014 from a falling gargoyle – maybe it's not rare at all!)



Cretan Krater



Weathered bowl before firing; weathering; woodfired

We are more like unfired clay, endangered by random circumstances, wind and rain.

I think this is why I joined Altogether Archaeology; too many years had gone by without digging, I couldn't resist any more and my knees were in remission. My first molehill survey I found a jet bead – I was hooked again. And it seemed natural to get permission to take a little of the clay we dug up home!

In 2016 I took a chance and applied to the Ness of Brodgar and was euphoric when I was accepted!

For an exhibition at the Oriental museum I morphed cuneiform envelopes into curvaceous "promise boxes" using Forest Hall clay (right).

For the second I was delighted with a label from Petrie on one vase: I made pieces celebrating the people in the chain that had brought the artefact to Durham using clay from digs.

When the day centre closed it didn't take long to become bored. I heard you didn't need an archaeology degree to do an MA, so I contacted Antonia Thomas at UHI, who told me she was starting an Art and Archaeology module the following week!

I enjoyed it so much I applied to UHI and Durham to do an MA in Archaeology, especially the British Neolithic. Deciding between the two is one of the toughest decisions I've had to make! Two terms in I find myself writing about ceramics not rock art – in Dolni Vestonice, Gravettian finger fluting, materials analysis. Before I knew it I was suggesting Clay in the Palaeolithic for my dissertation! Watch this space...



Whitley Castle mole-hill survey



William Thacker transfer print on Smoke-fired Low Hauxley clay.



Three Orkney clays:

Back row - unfired with shell; unfired without shell.

Front row - fired with shell; unfired without shell.

Gianni – Suzan Kemp



I was asked by Giannia Modena, owner of a 'Pick up Pintxos' at the Folkestone Harbour Arm, to create agate plates on which he could showcase his food. He asked for shapes such as triangles, ovals and trapeziums.

For a bit of fun I also created an agate fish plate to complement his delicious sea food. I used terracotta with earthenware black and white clays. All three have a shrinkage rate of about 10% which, together with drying the clay very slowly, minimises the chance of them pulling away from each other. Using the 3 coloured clays I made lines and spirals to depict the features of the fish.

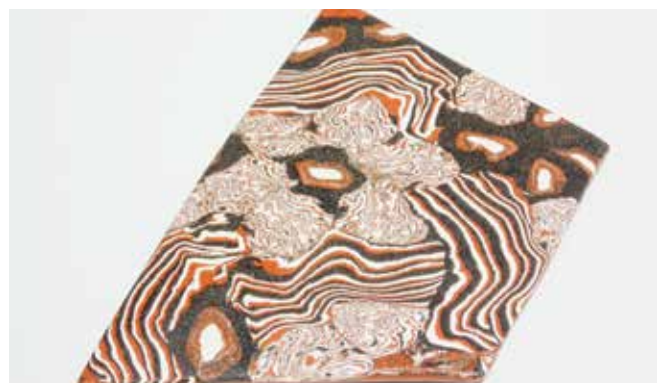
The request for strong shapes also created its own set of problems as they could easily warp. Again drying slowly was the answer. Also weighing them down as they dried helped keep them flat.

I grew up by the Mediterranean coast and think that I have been able to design patterns that capture the swirl of the sea, sky and sun also a feature of the Basque area of Spain where Gianni trained as a chef.

'Pick Up Pintxos' is a street food outlet owned by Gianni Modena – an inspirational young chef who was trained in Spain and retains his love for Spanish food (gianni@pickuppintxos.com).



Pintxos (pronounced pin-chos) are small bite-sized portions of food packed full of flavour, like tapas. The culture in the Basque Country is to have a selection of pintxos while socialising with friends.



Pit Firing at Middleton Hall Retirement Village



There's something pagan about a pit firing – green flames make you want to dance (naked?) round the fire, invoking the clay spirits. As far as I know there was no dancing around Les Simpson's pit at Middleton Hall, but the gods were certainly kind as the firing was a 100% success with not a broken shard in sight.

This was the first venture for Les' pottery group as part of the Middleton Hall Art Festival and I'm sure it won't be the last. The pots are great. Some had been wrapped in seaweed, banana skins or painted with mustard, not to forget the "magic dust" of copper carbonate sprinkled on by magician Les.

The wood firing of bisque pots took about 3 hours, followed by a barbecue while the pots began to cool. Once again we were blessed with a sunny evening with music from flautist Katherine Wake and Bill Todd with his ukulele. Salads and desserts made by the ladies of Middleton Hall accompanied our barbecue, with wine and champagne.

Altogether a delightful evening. We oldies know how to enjoy ourselves.

Shirley Hetherington





Photos by Les Simpson

- 1 The Pit Firing is really taking off
- 2 Magic dust being sprinkled onto pots in pit
- 3 Early Days
- 4 Removing pots - hot work
- 5 BBQ night to celebrate the Pit Firing
- 7 Some retrieved pots cooling down
- 8 Cleaned and waxed pots
- 9 Example of a finished pot by Shirley Hetherington



International Ceramics Festival, Aberystwyth 2019

Just a few of the many highlights of an amazing two days at Aberystwyth in July.



Liming Zhang (China): pumpkin-sized sculptural kilns fired with charcoal. He makes miniature kilns down to palm-sized and runs kiln-building workshops in Jingdezhen, China.



Terry Davies: Tipi kilns made of cotton, paper and clay round a frame of thin branches, to be fuelled by wood



Tipi kilns being fired



The brick firebox and fired pots are all that remain



Nic Collins: Ground hog type wood fired cross draft kiln, constructed on site, packed, fired over 36 hours to cone 12 throughout, cooled down in 12 hours and then dismantled. All the pots survived.



Photos: Jack Hardie.

The journey – Sarah Villeneuve

Last year I was elected to the Royal Society of Sculptors. It sounds grand to be elected – but I did have to apply – however, it's a very simple, straightforward application process. It's expensive at £186 per year which you can pay in instalments and that does seem quite steep, but for me it has paid off. Members get a weekly newsletter full of international opportunities including residencies, exhibitions, awards and commissions, many of which are only available to RSS members, an annual summer show, a profile on the website and a members' area to post questions and information, publicise your news, get in touch with other members, and access an impressive list of mentors. There are regional groups as well, though the Yorkshire group is finding it hard to coordinate diaries!

For me it's been a significant confidence boost and rather nice to belong to a club that has some of my favourite ceramic sculptors in it – Aneta Regal and Nuala O'Donovan, to name but two. I have for a while been hovering in the uncertain waters between craft and art/ceramics and sculpture/ applied art versus fine art. Whilst I wish those boundaries didn't exist, and am really pleased that they are now breaking down, they do still function in the real world and it can be difficult to know where to situate yourself if you are hovering in-between. It's important to find your niche, especially when your work is, in itself, rather niche!

I've been a maker in one way or another since the 1980s, when I fell in love with clay at an evening class in North London. I had never done art, there was very little of it at school in the US where I grew up, though every year my parents went to the end of year student show at Alfred University and came back with beautiful jugs and bowls. Later on, my aunt and uncle, Maddy and Philip Cunningham, set up the Wolfscastle Pottery in Pembrokeshire, so it was in the ether. But I had never dreamt that this would be my path.

It's not been easy, I'm certainly not rich, and there have been quite a few naysayers along the way but when I first discovered clay at that evening class it was a real light bulb moment – here was something that finally made sense!



Poise: stoneware, metal and slate, 50 X 50 x 20 cm
Back view



Poise: stoneware, metal and slate, 50 X 50 x 20 cm
Front view

Unfortunately I'd already got a degree, so the option of doing another in Ceramics was not available at that time. I did do lots of courses, however, at John Cass School of Art in the 1980s and Lanchester Poly early 90s, and finally, when my children left home things really took off with me getting a scholarship to study for an MA in Studio Ceramics at Loughborough University in 2012.

The MA gave me time to experiment and focus on my practice, and to work out what direction I wanted my work to take. At the end of the first assignment it was obvious I was moving towards a more organic, sculptural and, well, frankly biological/physiological approach. The word visceral featured strongly! My tutor hoped I was not giving up the vessel form – this was probably the spur to do just that – or at least to stretch the idea of the vessel to its limit. It was great to be able to experiment, and possibly the most significant module was the glazing one - it drove me mad (triaxial blends – yer wot?) but glazing, which I previously avoided as much as I could, has become integral to my practice.

Since the MA I have been constantly on the lookout for opportunities and early in 2018 I trained with AN The Artists' Information Company to become an accredited Coach for Visual Artists. This was truly transformational and, I believe, responsible for the trajectory my career has taken since. It boosted my confidence, gave me focus and helped me decide what it was I really wanted. It gave me the clarity to apply for Royal Society membership, the focus to successfully apply for a Developing Your Creative Practice Award from the Arts Council and the confidence to set up Material Voice, a collective of women sculptors in Sheffield, with our first exhibition happening in September and another scheduled for autumn 2020. I am also exhibiting at my first international event in the autumn, Sasama International Ceramic Arts Festival in Japan, an unexpected opportunity.

So that's my story. It's taken me a long time to get where I want to be, but maybe that's a perk of getting old – that, and not caring quite so much what people think! It's bloody hard work, and I'm still not rich, but every day in the studio I find something to get excited about.

www.villeneau.co.uk



Stagger: stoneware and metal, 50 X 44.5 x 20 cm



The heart of the matter:
stoneware and metal, 40 X 30 x 15 cm



Torso 3: stoneware and metal, 30 X 30 x 20 cm

Book Review – Amanda Graham

Terra Sigillata: Contemporary techniques, Rhonda Willers

Talking to potters about Terra Sigillata (or 'Terra Sig.') it appears that the medium is a bit like Marmite – you either love it or hate it. But interestingly, those who love it, as I do, have made and used it whereas those less keen seem to be put off by the processes involved in making, colouring and firing it, which can appear complex.

There have, until now, been limited publications that provide a manual for making and working with Terra Sig. As an alternative there is a wealth of online resources (primarily YouTube) that present a diverse range of approaches, some of which give the impression that Alchemy is involved, whereas others adopt a more bucket-chemistry approach. The effect of these disparate online tutorials is confusing to anyone thinking about making Terra Sig. for the first time.

Terra Sigillata: Contemporary techniques provides a description of the history that led to the widespread use of Terra Sig. before the advent of glaze. Traditionally Terra Sig. was applied to bone dry clay to make wares watertight when fired – Terra Sigillata means 'sealed earth'. The book provides a comprehensive guide to making, colouring and firing Terra Sig. and in doing so, completely demystifies these processes. It is also a great source of reference for potters who already use Terra Sig. and provides enough information for potters thinking about using it to make a start. As well as information on how to make, apply and fire Terra Sig. the book covers a range of techniques that lend themselves to the unique surface that Terra Sig. creates, with a gallery of contemporary potters work for inspiration.

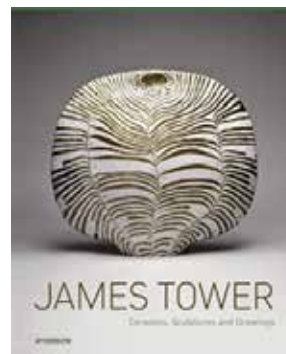
The book is expensive for a paperback, but despite the occasional minor omission (e.g. Figure 6.4 on p.97 is not referred to in the text), I feel that, if you want to work with Terra Sig., the book is a worthy addition to your library and, currently, the only available comprehensive guide in print. Another drawback, besides the price, is the consistent reference to Terra Sig. base OM4 ball clay, widely used in the US. However, I have substituted this with Hyplas 71 with good results. My recipe is an adaptation of Kari Radasch's recipe on p.143, substituting Hyplas 71 for OM4 ball clay, adding less sodium silicate but leaving for longer. I've found Kari's recipe for colouring using Mason stains work well, as do other stains available in the UK.

Published by The American Ceramic Society, Feb. 2019.
Available in the UK from Perfect Paperback, via Amazon at £35.42.



New Books – Roger Bell

TONundTON
Installations 1990 to 2019
Arnoldshe, pub. August 2019
Euro 28.00



James Tower
Timothy Wilcox ed.
Arnoldshe, pub. Sept. 2019
Euro 28.00

Seladon Im Augenmerk
(German text)
Arnoldshe, pub. October 2019
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John Cook



June Roddam



Judith Roberts

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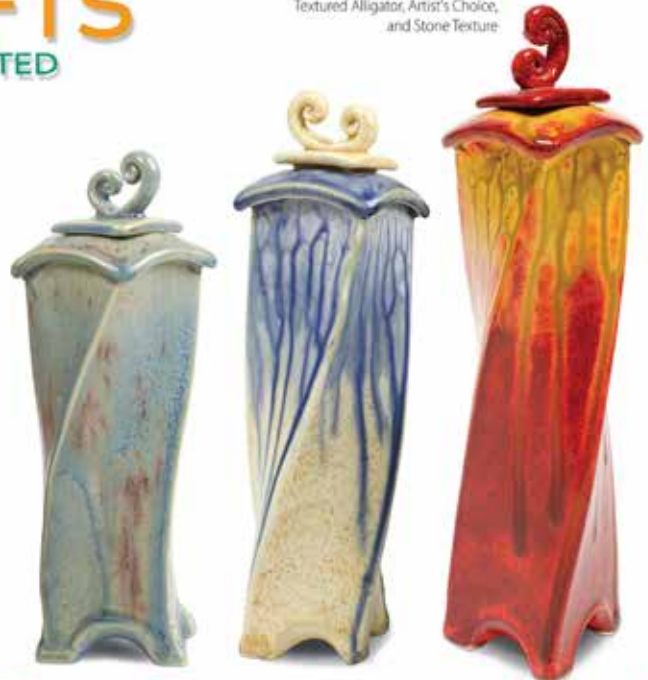
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Welcome to new members

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.



Jennifer Cobb	Epworth
Deanne Seaman	Louth
Lizi Pickup	Clitheroe
Heddy Hughes	York
Andy Van Vliet	Sheffield
Peter Holmes	Stockton on Tees
Maureen Smith	Worksop
Sarah Parkes	Redcar
Cath Criscenti	n/a
Krys Craik	Sheffield

Visit northern-potters.co.uk for membership forms and subscription rates

Ann Davis

Membership Secretary

Small Ads

Fangfest

Have a Go on the Wheel, Paint a Pot, Make a clay tile, Demonstrations of wheel throwing and raku firing. Free entry.

www.facebook.com/fangfest

7th and 8th September.

Fangfoss, York YO41 5QH.

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

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

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 @NorthernPotters



northern-potters.co.uk

June Committee Meeting Summary

Committee Changes

We all welcomed Nadine Blakemore to her first committee meeting. Mia Frampton has had to retire from the committee and John Cook thanked her for her input.

Insurance

We are continuing to explore options for changing the current NPA insurance policy when it comes up for renewal in November. This will cover NPA members when they are participating in an event which promotes the NPA, such as our publicity stalls at Earth and Fire and Potfest in the Pens. It does not cover members when exhibiting at shows and markets in their own right or any regional events where firings and other activities may be included. We are contacting other potters organisations to see if they have any advice for appropriate policies.

NPA event stands

Ken Taylor took on the organisation of the NPA stall at Earth and Fire, and faced some challenges in getting enough volunteers, however there was a healthy flow of visitors to the stall and members work was on show. A similar stand at Potfest in the Pens will be manned by committee members, but we are taking a rest from a more hands-on event this year.

Newsletter

Non-members sometimes ask to advertise equipment for sale in NPA News and are charged for this. Between issues JH offers to post the ad on Facebook and email to the relevant region without charge, a valuable service to all our members.

Carol Metcalfe, a past editor of NPA News, has helpfully provided suitable pdfs for the web archive, which now goes back to April 2008. She has also sent hard copies from 1997/8 and 2001, although scanning will have to wait until next winter.

Website

The website took up a lot of our time at our last committee meeting as Strategy+ has reported that a number of its sites have been hacked through their secure servers, not for any financial gain but just spurious activity. Strategy+ have informed us that sites which are between 6 and 10 years old, such as ours, are the most vulnerable and it has become clear that the site is no longer fit for purpose. We are therefore considering how we can most efficiently and economically update our website, probably changing to a WordPress site with a charge of approximately £2,300 spread over a 12 month period, after which time the NPA would own the site. We have looked at WordPress in the past where we take sole control of the NPA site, but we were unable to get volunteers to help in its maintenance. Strategy+ are willing to undertake edits to the site at a charge of £30 per hour.

We are asking Strategy+ to put their proposal for the Wordpress site in writing and to confirm that the functionality and content of the site will be retained. We are also exploring the possibility of a potential add on to the Wordpress site which may help with the membership management system.

Finances

The accounts show an ongoing substantial balance of £15,500 as of 20/06/19, although there was a slight fall in membership income and rise in expenditure this year. However only the SE regional group have taken up the offer of £200 for activities in 2018/2019. It was agreed that the £200 should be offered to all regions again for the year 2019/2020 and this would be announced at the AGM. We are also considering offering a bursary to worthy individual members.

Other business

Potclays offer a 5% discount to NPA members. However recently a member was not given a discount when using a membership card as proof of purchase, as Potclays now require an up to date list of members. It was agreed we should send a list annually, and any new members who join in the following 12 months will need to know they should take a letter which proves their joining date.

Sally Streuli, NPA secretary

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Regional News

The NPA's regional groups were set up to help members communicate with others local to them and to arrange events in their area.

Cumbrian potters are mostly preparing to exhibit or visit the Potfest Park and Pens shows at Hutton in the Forest and the Skirsgill Market in Penrith. The Pens is the largest annual gathering of NPA potters with over 60 members exhibiting and many others visiting and is the social highlight of the year. We are very fortunate that it is in our area and appreciate the dedication and hard work of the Cox family in making it such a success.

John Kershaw northernpottersnw@gmail.com

Facebook: NPAnorthwest



NW

Our most recent bi-annual exhibition at Lytham Heritage Centre was titled 'Concepts in Clay' and had some very positive feedback from members of the public. When writing this the sales figures were very encouraging.

As a result of discussions at our last meeting concerning developing links for possible future exhibitions, there were some very interesting and exciting venues proposed. Our members have worked hard to search for a variety of possible spaces. Exhibitions that have been booked are PR1 Gallery 16th December to 19th January, and PR1 Gallery October/November 2020.

Members were urged to submit articles and images for future newsletters.

Our regular meeting venue has once again changed ownership, so our next meeting will be at the newly named 'Speakeasy', which of course will be the title of the ceramic piece that members are encouraged to submit. It will be held on Tuesday 8th October, 2019. Members will meet in the foyer of Victoria building PR1 Gallery at 7.00pm to visit the UCLAN MA shows then go to 'Speakeasy' for the meeting.



W

Geoff Wilcock ghwilcock@uclan.ac.uk 01772 862852

Facebook: NPAwest

In June, Joy Wild hosted a very enjoyable and lively event at her pottery for us. The Firs Pottery is a gem of a workshop and gallery space situated in Sheppenhall Lane, just outside Nantwich. Despite the appalling weather and even worse M6 we had a lovely turnout and were sorry for those who, because of this, had ventured forth and had to turn back.

Joy's studio is set in a lovely old barn that she converted into a workshop that can accommodate up to six potters comfortably. Joy's love of passing on her skills and teaching small groups of students was evident. Her students, young adults all the way upwards, enjoy her classes so much that they return time and time again. Joy encourages her students to experiment and make the most of their clay skills. She also gets a lot of happiness seeing her students supporting each other over many things and developing lovely friendships.



SW

We had a tour of Joy's gallery above the workshop and her kiln room next to it. Due to the weather our tea and cake in the garden became a treat of tea, cake and pots in Joy's home. Joy showed us pot after pot of the most exciting work that she has collected over the years, passing them around for us to examine and enjoy handling. She also has a wonderful collection of books on pottery and we discovered her talents extend outward to painting and ukulele playing.

What I haven't mentioned is that Joy is well into her eighties and with her enthusiasm, energy and generosity of spirit became a huge inspiration to all of those who visited her that day.

Juliet Myers email@sw-npa.co.uk

Facebook: NPAsouthwest



NE

The meeting on 20th July was postponed and is rescheduled to Saturday 28th September, venue to be confirmed. Reports on potential venues for a group exhibition should be ready for that time – if anyone has any additional venues in mind please bring details to the meeting (email to follow).

Les Simpson's pit firing at Middleton Hall was a resounding success (see p12 & 13). Upcoming events for members include 'Poured' (Dick Graves) at Northern Eye in the Barn, Hutton-le-Hole in September, and raku at the Newmarch Workshops in Middlesbrough (Carol Newmarch) in the autumn.

Helen Pickard NEPotters@gmail.com

Facebook: [@NorthEastNPA](#)

Twitter: [@ne_npa](#)



E

Pit firing events at Whixley will be held on the last weekend in July and again in September, linked to a making day at Hive. Watch this space (and your emails). The September event may be combined with a raku firing. These events are a very good way to meet members in your area and make new friendships. Let us know if you are interested in being involved. Any other ideas and opportunities to meet up are always welcome and we will share them with the group.

There are plans for another Spurriergate selling event in York nearer to Christmas. Details will come out by email in the next few weeks and spaces will be allocated on a first come first served basis.

New members are always interested in courses and learning new skills. If you are happy to run workshops let us know the details (cost, numbers, venue, dates) and we will share them.

Lyn Clarke & Kay Butterworth

enpa.coordinator@gmail.com

Facebook: [NPAEast](#)

Twitter [@NPA_E](#)



SE

In June we had the Slip Casting and Mould Making Demonstration led by Deborah Frith. It was an excellent day with Deborah guiding us through the processes with examples of her work from the beginnings of her career to now, with interesting stories of her time spent at Royal Doulton.

We also had our rearranged meeting and social in June at Thoresby Wood Firing Kiln to coincide with Nottinghamshire Open Studios. We saw the results of the wood firing and had a chance to have a go at raku and share a picnic, just a spot of rain!

In July we have Ken Taylor leading the second glazing Workshop at The Art House.

Gallery 6 in Newark are happy to have us back for another exhibition either in the Autumn or early 2020.

We are starting preparations for the NPA marquee at Art in the Gardens in Sheffield on the weekend of September 7th and 8th, where there are 10 members taking part. .

Our next meeting will be on Sunday 13th October at The Art House, Sheffield. This will be our last meeting as coordinators as we will be stepping down in January 2020 after 3 years, all gone in a flash but ready to pass the baton on! So anyone who is interested in taking over do contact us.

Bev Seth & Kathy Watson

senpacoordinator@gmail.com

Facebook: [NPAsoutheast](#)

The Back Page



Following the publication of this photo in the last NPA News, I was pleased to receive the following from Maggie Thomson.

A lovely quartet, all part of the Foundation Degree in Contemporary Ceramic Practice team at Newcastle college where I studied from 2006 to 2010.

From left to right:

Andrew Pentland technician / tutor – currently exhibiting at major ceramic shows

Scott Thompson student – last seen by myself settled in the Scilly Isles

Martin Langley course leader – now teaching in Thailand

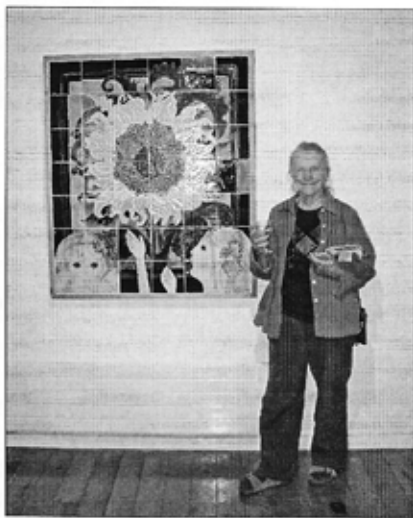
Christine Constant part time tutor – currently spearheading fundraising for the expansion of pottery at Bensham Grove Community Education Centre where she has been lead pottery tutor for over 30 years. (See Spacehive Bensham Pottery on-line)

I am a fundraising and events volunteer at Bensham, still making, and still benefiting from the talents and patience of that jolly team. Many students from those days still remain in touch!

Here's another gem from the archives: NPA News Feb/March 2007

Report on Northern Hotpot Exhibition—Bolton

Where There is a Will, There is a Way!



left: Maggie Berkowitz at North by North Wales, Rufford.
above: Maggie, Halima Cassell and Jan Scott at Northern Hot Pot, Bolton.

Founder member Maggie Berkowitz makes the time to visit the NPA exhibitions. Will You? Maggie is also busy with commissions and shows and is getting ready for a solo exhibition of her life works taking place at Brantwood, Cumbria in September this year.

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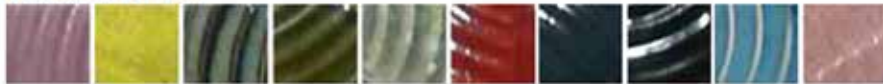
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