

# NPA News



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

December 2019 to January 2020  
£2, free to members



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### Front Cover

Christine Cox, vessel, stoneware, electric fired, 30 cm diameter

### Back Cover

Christine Cox, Sculpture "Cliff fragment", 60cm

## Next issue

The copy date for the next issue of NPA News is **21 January 2020** **Please send contributions by the copy date – late submissions cause rework.**

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](mailto:npanews@northern-potters.co.uk) Email or phone the editor if you have any queries.

## From the Chair

The AGM this year was held in York. We alternate the AGM between Potfest and York. There is some logic to an AGM at Potfest because we have over 60 members exhibiting, but York as a venue is a little more problematic. We used to have a lecture after the AGM in conjunction with York Art Gallery, but for the time being this has moved to November. There is a case for the NPA researching a more central location for an AGM, but we will have to see what transpires.



Preceding the AGM we had our usual committee meeting where the NPA insurance policy renewal and the proposal for a Bursary Scheme were discussed.

The AGM was attended by 15 members plus the committee. We elected the new post holders and all the reports were well received. The full AGM report is in the Archive on our website.

With our healthy bank balance the proposed Bursary Scheme was discussed together with the continuation of the £200 Regional Grant. Details of the schemes will be available early in the New Year.

Two volunteers to join the committee came forward at the AGM together with three others from regional meetings. Hopefully they can all attend the next committee meeting in Sheffield to see how we work and help us run the NPA.

We have been invited to set up demonstrations at the 2020 Potfest in the Pens. Gerry Grant has offered to coordinate the event. We have also secured an exhibition at the Platform Gallery in Clitheroe in 2020, details are on page 4.

Joan Hardie proposed that Christine Cox be made an Honorary Member of the NPA, citing Christine's contribution in raising the profile of studio ceramics in the UK over many years. This was agreed unanimously at the AGM. Congratulations to Chris.

May I and your NPA Committee wish you all a peaceful Christmas and a happy New Year.

John Cook, Chair

## Your Committee

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## Diary

Send details of your events to the [npanews@northern-potters.co.uk](mailto:npanews@northern-potters.co.uk)

- 7 December *Eden Valley Artists Network Christmas Fair* Rheged, Penrith Bob Park
- to 7 December *Metamorphosis* Ornham's Hall, Boroughbridge Beverley Porter
- 7 & 8 December *Ripon Artisan Xmas Market* Ripon Galea Belinscaia
- to 22 December *Shades of Clay* Kunsthuis Gallery, Crayke Liz Collinson, Kit Hemsley, Joan & Jack Hardie, Francesca King, Harriet McKensie, Beverley Porter, Pamela Thorby
- to 22 December *'Valete' winter group exhibition* Palace Arts Gallery, Redcar Carol Newmarch
- to 31 December *Art at Rounday Park* Leeds Beverley Porter
- to 12 January *Kaleidoscope* Upfront Gallery, Unthank nr. Penrith Bob Park, Syl Macro, Ruth Charlton
- to 31 January *Smaller & Smaller* Water Street Gallery, 25 Water Street, Todmorden John Cook, Dianne Cross, Paul Muchan, Deiniol Williams
- to 2 February *Earthworks* Nuneaton Museum and Art Gallery, Riversley Park, Nuneaton Janet Halligan

### 2020 Ceramics Fairs

- 20 to 22 March *Ceramic Art London* Central Saint Martins, London
- 2 & 3 May *Ceramics Fair* The Hepworth, Wakefield
- 10 May *Ceramics in Charnwood* Market Place Loughborough
- 12 to 14 June *Potfest Scotland* Scone Palace, Perth
- 26 to 28 June *Earth & Fire* The Harley Gallery, Welbeck, Worksop, Notts.
- 24 to 26 July *Potfest in the Park* Hutton in the Forest, Penrith
- 31 July to 2 Aug *Potfest in the Pens* Skirsgill Market, Penrith
- 21 to 23 August *Art in Clay* Hatfield House, Hatfield, Herts

## NPA Exhibition Opportunity

We are happy to announce that there will be an opportunity for all NPA members to show their work in the excellent Platform Gallery, Clitheroe in 2020.

The exhibition will be called 'POTS and PRINTS' and as the name implies will be a display of our fine ceramics and artists' prints.

The exhibition will run from 13 July to 19 September 2020. Preview 18 June 2020.

All submissions will be reviewed by a selection panel. No entry fee.

Application forms will be available in January 2020 from The Platform Gallery. More details to follow.

Contact: Graham Hough [graham@redspr.com](mailto:graham@redspr.com)

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

## Fired exhibition at Gallery 6 in Newark – NPA SE



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## Norman Cherry, 1931 to 2019



The death has occurred of a dear friend and fellow NPA member and potter. Norman introduced me to The Northern Potters Association in the days when we had summer camps in Ripon. I attended my first camp with Norman and realised the benefits of being part of this organisation thanks to him.

When I founded the Rufford Wood-firing group in the golden days of the Rufford Ceramics Centre, Norman became an active member contributing enormously to our activities. He devised and built an ingenious pulley system for the firebox door which made firings so much easier. His tall coiled pots graced our firings and when we opened the kiln he frequently had a keen collector waiting to take them away.

When we moved to Thoresby, Norman continued to share his ingenuity with us, using his wood-working skills to help us build a security fence around the site. He never failed to participate in the firings until his failing eyesight made driving to Thoresby too difficult, especially at night.

He continued to make pots in his basement studio and was a regular participant in Sheffield's Open Studio programme. I always tried to visit him and Jean to admire and usually purchase an item of Norman's beautiful domestic ware and enjoy Jean's latest prints. As always his generosity at these events meant emerging after several glasses of wine later!

We will all miss him.

Brian Holland

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# NPA Bursary Scheme

## Summary

The Bursary Scheme has been developed to enable individual members to access NPA funds directly, allowing the NPA to directly support its members. The aims of the bursary are for members to develop aspects of their ceramic work, and the funds could be used for (but not restricted to) items such as training courses, workshops, networking and travel costs.

The bursary will be funded from excess funds that are not required for the running of the NPA. The number of bursaries offered each year will therefore vary depending on current NPA finances. For 2019/20 it is proposed to offer eight individual bursaries of £100 each, but there are likely to be more in future years when there is not such a large investment in the website. The bursary scheme will be approved at AGM each year, and the amount for the next year will be advertised in NPA News as soon as the end of year accounts have been finalised.

Bursaries will be selected by the committee from members' applications and awarded each year until the allocated fund is used up (i.e. on a first come first served basis).

## Conditions

1. To apply you must be a fully paid member of the Northern Potters Association
2. Your application form must be submitted to the NPA Treasurer ([treasurer@northern-potters.co.uk](mailto:treasurer@northern-potters.co.uk)). The application will then be considered by the committee and you will be notified within 1 month if your application has been successful. Payment of bursary will not be made if the application has not been approved by the NPA Committee.
3. You will be expected to make a contribution to NPA News with associated images about your experience, within 2 months after its completion, for inclusion in a future edition of NPA News. The NPA News editor can assist if required, but we would suggest a minimum of about 200 words.
4. Payment of the bursary will be made upon submission of the article for NPA News with relevant paperwork, invoices and receipts supplied.
5. The bursary year runs from 1st April to 31st March each year

## To apply

Email NPA Treasurer Emmeline Butler at [treasurer@northern-potters.co.uk](mailto:treasurer@northern-potters.co.uk) to ask for the Bursary Application Form.

As well as your contact details you will be asked to provide a full description of what the £100 bursary funds will be used for and how this will benefit your practice. Include as much relevant detail as possible, as well as the dates of when the activity will be undertaken.

Members who wish to apply but who don't have access to email, can phone the NPA Secretary, Sally Streuli, and request an application form which can be returned by post.

## NPA Honorary Member Chris Cox

I left Manchester Art College with a degree in painting and printmaking in 1973 and began teaching art at an upper school in Rochdale. My personal journey in clay started soon after when, in order to teach ceramics, I enrolled at a night class in Todmorden to keep one step ahead of the students and I've been potting ever since. Geoff was already teaching at the school and on a casual trip to the town's municipal gallery we happened upon our first ever ceramics exhibition. We were very impressed and bought our first piece: a Rocking Clockwork Lion by Alan Heaps. We knew nothing of ceramics but bizarrely approached the curator, told him we were potters and asked if we could have an exhibition. Amazingly he said OK without ever wanting to see any images, which was just as well as we didn't even have any pots then. In a slight panic we began making strange clay objects in the classroom after school, firing them in the school kiln and six months later at our first exhibition we surprisingly sold most of them as they were "very unusual" if not plain weird for those times.

In 1975 we relocated to East Yorkshire when Geoff got a teaching job in Beverley and we decided to start a family. I continued to pot in the kitchen, slowly refining my throwing skills and concentrating more on domestic ware. Selling mostly to friends, sales barely covered the cost of materials. Next I began to sell at village events and local shows, slowly venturing farther afield as the work improved. Geoff joined me after school and at weekends and together by 1980 we were selling at bigger craft fairs mostly in the south but with two young children and a mortgage we couldn't see a way to give up Geoff's day job.

We took the plunge in 1985. It was a scary time living purely from the sale of work and with no other form of income we had to make sales every month. We found we couldn't rely on galleries and decided to concentrate on direct selling at craft fairs. In the beginning we lived on an overdraft in a circle of debt. The overdraft paid for the following year's shows, the Spring and Summer shows paid off the overdraft with usually a little left over to allow for a smaller overdraft the year after and gradually, after a few years, we climbed out of debt. Life was precarious, living from show to show and not for the faint-hearted. Every year we'd invest in a new "risk" show and in 1989 we saw an advert in Ceramic Review for a one day international ceramics market in Eindhoven, Holland. We applied, were accepted and for us life changed!



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- 1 Our first purchase, Alan Heaps "Rocking Clockwork Lion", 1973, 20cm
  - 2 The only surviving exhibit from our 1974 Rochdale Exhibition, 15cm
  - 3 Blue stoneware platter, 35 cm.
- This blue glaze kept the wolf from the door in the 1990's



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We loaded the car with work, sailed from Hull and drove to Eindhoven a few days before the fair. Leaving the work with a Dutch potter we spent the next few days visiting ceramics museums and galleries in Holland and Germany and meeting potters wherever we could. Then back to the fair, the most electrifying experience we'd ever had with work we'd seen in the best ceramics museum now displayed on market stalls in the street. We returned home invigorated, enthusiastic and amazed that nothing like that was happening in the UK. We approached all the big show organisers and the Crafts and Arts Councils but no one believed it would work in the UK. We realised that if it was to happen here, we'd have to do it.

In 1993 we heard that the Northern Region was to host Visual Arts Year in 1996. Determined to make something of ceramic importance in our own area we started the build up in 1994 with the first potters' market ever held in the UK – Potfest in the Pens in the cattle market in Penrith.

Geoff and I know how lucky we were all those years ago in Rochdale to have the opportunity to show work in the gallery with no reputation and in fact with no experience. When we became full-time makers back in 1985 we felt that through galleries the same few potters got all the exposure – and we weren't amongst them. We wanted to give everyone the same chance that we'd had and everyone to have the same opportunity to progress be they student or star.

That first opportunity we were given has resulted in a 35-year career as full time makers which has allowed us to exhibit at ceramic shows throughout Europe, taken us to demonstrate in Japan, visit pottery villages in India, Cambodia and Laos but even more importantly, meet over 2000 individual potters from all over the world.

Everyone has to start somewhere and I'm particularly proud that many potters having exhibited at Potfest in the Pens have gone on to make international reputations and that after 26 years the Pens remains the only unselected ceramics show in the UK.

4 Porcelain vase, 2000, 25 cm.

5–7 Soda-fired tea bowls, 10cm

8 Stoneware vessel, soda fired, 20cm

9 Sculpture made for "Journeys in Clay" exhibition at Rheged, 2013, 40cm

10 Assemblage "Beach Textures", 35cm (2015)

## A Glimpse of Ceramics in Japan – Brigitte Soltau



A



B

Last year, my partner and I were lucky enough to visit Japan on the final leg of an eight-month trip that included Canada, the US, Australia and New Zealand. The joys of retirement from the day job!

Japan had been my request during the planning stages for our trip and, in addition to exploring the sights of Tokyo and Kyoto, paying homage in Nagasaki and Hiroshima, having some walks in peaceful mountains and as many gardens as we could find, ceramics was high on the list. With the benefit of the amazing bullet trains and the excellent travellers' rail pass, doing a lot in Japan in a month is perfectly possible – if slightly exhausting! While other countries we visited revealed thriving ceramics communities, especially New Zealand, it was of course in Japan that I most anticipated being enthused and excited by ceramics.

Having skimmed a bit on advance research, I discovered it was difficult to find the contemporary work I was keen to see. Major galleries and museums, even those focusing on craft, seemed mostly concerned with historical work. Craft is clearly highly valued in contemporary Japanese culture, but so is tradition. In the Craft Gallery of Tokyo's Museum of Modern Art pieces by Hamada were as 'modern' as it got.

To understand and appreciate this better, the first planned ceramics stop was the Raku Museum in Kyoto, housed next to the Raku family home and workshop, and containing a collection spanning 450 years, the most recent by the present head of the dynasty. Despite this weight of history, I wasn't quite prepared for the rarefied atmosphere of this gallery. The darkness and silence evoked a place of worship; with each small solitary tea bowl sitting in its large glass case, minimal lighting just illuminating flashes of colour, drips of glaze, rough-textured clay or smoke-etched cracks.

People bent and peered and no-one spoke. No jostling, no noise, no camera clicks, everyone waiting patiently to look at the next pot, in a strange ritual of polite reverence. Had it been curated to provide the busy tourist with an experience of concentrated calm and stillness, like the tea ceremony itself?

Our second planned ceramics excursion couldn't have been more different. From our base on the outskirts of Kyoto, we were able to find our way to the historic ceramic town of Shigaraki, site of one of Japan's 'six ancient kilns' and now home to the Shigaraki Ceramic Cultural Park. This vast sprawling complex includes a museum of contemporary ceramic art, the Exhibition Hall of Industrial Ceramics and the Institute of Ceramic Studies, all in striking buildings. Ceramic artists from Japan and abroad can apply for up to a year-long residency here – applications for 2020 are now open! The surrounding park is designed with numerous sites for large sculptural pieces and a kiln site with several large climbing and anagama kilns. What a place! At last contemporary work, but side by side with traditional pots and industrial wares, in complete harmony.

### Photos:

A & B ancient and modern!

1 Shigaraki Ceramic Cultural Park

2 Shigaraki climbing kiln

3, 4, 5 Large-scale work in Shigaraki park

6, 7 Shigaraki studio pottery



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As our trip unfolded, more pottery experiences were to be found. An evening stroll around Kurashiki in the Okayama region took us to small streets crammed with galleries and pottery shops. The area is home to the striking Bizen ware – unglazed red clay made more intense in the wood firing and the flashes and marks making the pots seem like they have just emerged from the kiln, full of heat and brightness. Traditional but also with a freshness and simplicity. I would love to have bought one of these! In Matsumoto, we found ourselves in another street full of small craft shops – and here I fell for a tiny green pot – the potter told me he had dug the clay from the mountains where he lived, and the glaze was to evoke the same landscape. How could I resist?

Our final weekend was planned to visit a friend I studied ceramics with 23 years ago. I'd heard that he'd settled in Japan, and luckily our tutor had his email address. So we travelled to the coastal city of Tokoname to stay with Tim and his family.

Tokoname is also one of the six ancient kiln centres, where ceramics production and communal firings were once the life-blood of the town. Like Stoke-on-Trent, evidence of the area's ceramic history is seen in the old chimneys and enormous kilns that still nestle amongst the shops and houses. Also like Stoke, new ceramics workshops and projects keep a connection with the past whilst providing a platform for new makers to thrive.

Walking around Tokoname you are literally stepping on the past – fired clay is the very fabric of the place. Industrial debris is embedded in new structures: curves of pots, saggars and pipes bulge from the walls, rims and bases give texture to paths and steps, small objects are re-purposed into mosaics, bigger ones planted with flowers or used as ponds. The interiors of enormous redundant kilns become shops and cafes. At its heart is the largest climbing kiln existing in Japan, built in 1887, with eight firing chambers and ten chimneys. It's like a small cathedral – you peer through the stoking windows to the dark interior, imagining just how many pots it took to fill this vast space, and how long to fire them!



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On every street corner in Tokoname a small gallery, workspace or shop is keeping this ceramics town alive, and Tim's perfect Japanese made these visits all the more interesting and informative. It was the end of our trip and with not much further to lug our bags, time to ditch anything that didn't need to go home, and use the space for pots!

I would love to return to Japan one day – perhaps with other makers and ceramics enthusiasts. In the meantime, my treasured pots will be a reminder and an inspiration.

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8, 9 Bizen ware  
 10 Matsumoto mountain pot!  
 12 Tokoname chimney  
 13, 14, 15, 16, 17 - Pot city  
 18 Tokoname's ancient kiln  
 11 23 years? We haven't changed a bit!

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## Members' Gallery

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



Catherine Boyne-Whitelegg, Key Holder and Parrot condiment set



Bev Porter



Kathryn Watson, Urn III



Neil Buckley, Honister Green Bowl and Electric Shino Bowl.



Charles Brown



Viv Rumbold, Insect Mugs and Fish Bowl



## Fire Smoke and Social Happenings!



At our NE Regional meeting earlier in the year, I met Les Simpson and heard about his keen pottery group at Middleton Hall. The facilities at the Hall are lovely, it was a pleasure to be invited by Les to run a raku firing workshop there for his student potters.

We were blessed with a bright calm weather in the middle of a rainy October week for our firing day. Everything was glazed the day before in readiness so we were able to get straight on with it in the morning. The Middleton Hall potters were joined by some of the Roseberry Potters who, like most of us, are always keen to raku fire when they get an opportunity! It's such a sociable thing to do.

My kiln is quite elderly now, but still going strong – made of a converted oil barrel, lined with ceramic fibre. My current set of tongs were made by Peat Oberon at the forge in Preston Park Museum – he cleverly copied them from a photo of my original ones which I now keep in Italy.

I've been pit firing and raku firing for quite a few years now, and never tire of the excitement that's generated by this pyromaniacal process of flame and smoke. It's always a bit of a challenge fishing out a wide range of random shapes from the hot kiln, but the delight on people's faces as they scrub off the muck and reveal the treasure underneath, is well worth it.

Carol Newmarch



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# Highlights from the 2019 Annual General Meeting

## Exhibitions and events

- We held two successful selected exhibitions in 2019, “Vessels” in Sheffield and “Heat” at the Waterstreet Gallery in Todmorden, and are planning a 6-week summer exhibition in 2020 at the Platform Gallery in Clitheroe.
- The NPA Facebook pages work well, with members sharing events and exhibitions, getting advice, selling materials and equipment.
- The NPA website is visited by galleries and collectors. 25% of members have a listing. Many more could benefit.
- NPA promotional stands at Earth & Fire and Potfest in the Pens were successful.
- Matt Cox would like to include demonstrations by NPA members at Potfest in the Pens. Gerry Grant offered to organize this.

## Regional funding

- The SE region took up the offer of a grant of £200 and are buying a data projector.
- We are again offering regions a £200 grant.
- We are proposing a Bursary scheme for members.

## Newsletter

- Many members contribute interesting articles and photos. Everyone can contribute. Roger Bell has provided book reviews for over 13 years.
- The online NPA News Archive now goes back 11 years.
- We are hoping to offer an electronic version of NPA News.

## Website

- The website is now 10 years old and is vulnerable to hacking. We have decided to convert the site into a WordPress format at a cost of £2300. This will give us continual security updates and protection and allow us to edit the content ourselves.
- The new WordPress website should offer an opportunity to improve and update our management of members’ details. A suitable plug-in has been identified.

## Suggestions from the floor

- A questionnaire could help us find out what members would like to gain from the NPA.
- Regional reps would like better information on the times and agendas of committee meetings to which they are invited.
- We could do more for professional potters, especially those making functional ware, who feel neglected in events.
- An annual digital exhibition would be good. We can advise on the experience of the 40th anniversary competition to anyone able to take this on.
- It would be good to help members who live near each other to get in contact. Members would need to give their permission to be included.

## Finance

- At the end of March 2019, the NPA bank balance stood at £14,336, with an annual surplus of £834.
- Income is down just over £500 but fluctuates year on year and is no cause for concern.
- Expenditure is roughly in line with 2017/18. The committee has started to use Skype for some committee members which should help to reduce travelling costs.
- Membership fees and newsletter costs are roughly in line with the previous year.

## Membership

- Overall membership numbers have been static last year, with new and leaving members in roughly equal numbers.
- There has been a significant increase in payments by standing order (SO) rather than cheque. This gives us a more accurate way of keeping track of current members and is less labour intensive.
- Our default is now to communicate with members by email rather than letter post.
- The proposal of Honorary NPA Membership for Chris Cox was agreed unanimously.

## Books – Roger Bell

### Review

## Making Emmanuel Cooper David Horbury (ed.)

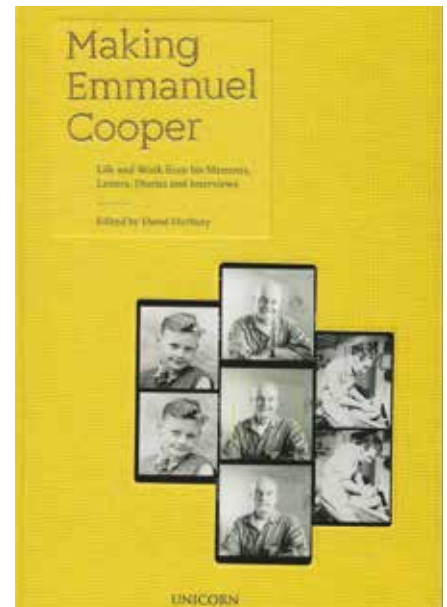
It is already seven years since Emmanuel died and his major contribution to the ceramics world has been increasingly recognised over that period, as has the auction price of his pots! This substantial volume in hardback of 384 pages records his life not just as a maker, but also as a writer, educator and gay activist, well illustrated throughout by photos of people, places, pots and EC himself. It is edited by the person who knew him better than anybody, David Horbury, his partner from 1982 till his death. It is based on the memoir he was writing supplemented by text from letters, diaries and interviews. David provides an editorial note and acknowledgments, followed by an introduction by Jeffrey Weeks. There is an afterword by Horbury, but the text is by Emmanuel himself.

The first few chapters are chronological through childhood to art school and teacher. Son, fourth of five children of a butcher and wife, who worked in the business, but whose relatives were coal miners. From infant school to primary, then to grammar school at Clay Cross after passing the eleven plus. Here he was introduced to clay, but only to dry out and be painted. After O levels, lack of confidence and no family background of further education, he left school for National Service in the RAF, a short period assisting in a theatre, then teacher training in Dudley, where pottery, art and fabrics were introduced. A year at Bournemouth Art School followed, then teaching at a school in London before committing to pottery.

After assisting in workshops including Gwyn Hansen and Bryan Newman, Cooper improved his skills and developed domestic items that sold in shops and galleries in London, also supplying eating establishments and supplementing his income with teaching in schools and evening classes. It was only many years later that individual pieces became the mainstay of his work.

Perhaps the most interesting chapter is that on the gestation and development of the CPA magazine Ceramic Review with Eileen Lewenstein, against some opposition. He remained closely involved all his life. He wrote many books. The first 'A Handbook of Pottery', later 'A History of Pottery', '10,000 Years of Pottery', 'Peoples Art' and 'A History of World Pottery'. Technical books were written including 'Cooper's Book of Glaze Recipes' and 'Electric Kiln Pottery'. The biographies of Lucie Rie, Bernard Leach, Janet Leach and David Leach, you probably know already. The last group linked his gay sexuality, politics and queer art: 'The Sexual Perspective', 'Male Bodies' and 'Fully Exposed'.

This is one of those books that serious collectors and makers must have on their bookshelves. Unicorn Publishing Group are kindly making a special offer for readers to purchase the book for just £18 (rrp £25), including p&p, until 31/01/20. Visit [www.unicornpublishing.org](http://www.unicornpublishing.org) and use the promo code CERAMIC. Phone: 01273 812066 Email: [orders@unicornpublishing.org](mailto:orders@unicornpublishing.org) Post: Unicorn Publishing Group, Charleston Studio, Meadow Business Centre, Ringmer, Lewes, East Sussex BN8 5RW.



### New Books

Alan Caiger-Smith –The Legacy of Aldermaston Pottery  
Jane Whiote £20.00

Amazing Glaze  
Kline & Britt £19.99

From Clay to Kiln  
Stuart Carey £14.99

From The Oven to The Table  
Diana Henry £25.00

Making Emmanuel Cooper  
David Horbury £25.00

New Wave Clay  
Tom Morris £32.00

Pottery & Porcelain Restoration  
Roger Hawkins £25.00

Simon Leach's Pottery Handbook  
Simon Leach £22.99

The Workshop Guide to Ceramics  
Howard Quinn £24.95

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



John Cook



June Roddam



Judith Roberts

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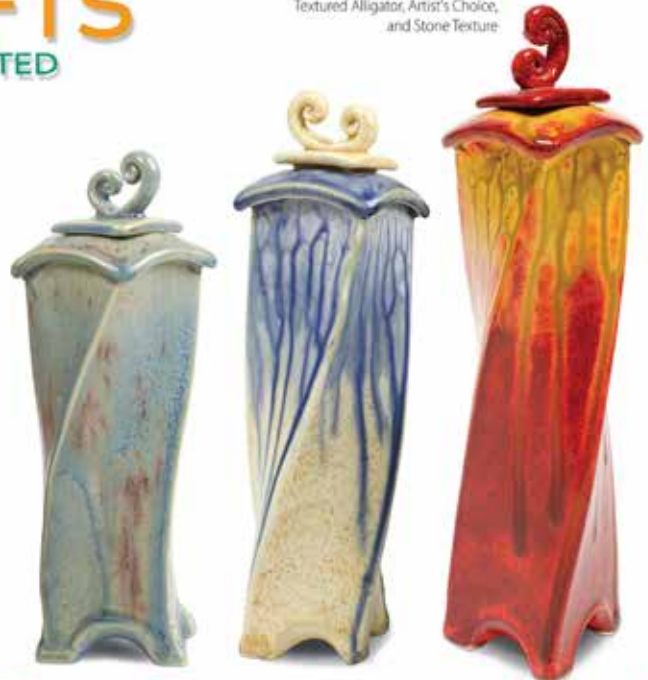
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## Welcome to new members

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.

Stuart Curry	Sutton-in-Ashfield, Notts.
Lindajane Smith	Ince Blundell, Merseyside
Russell Akerman	Lancaster
Anna Lambert	Crosshills, Keighley
Anna Kime	Sheffield
Valerie Spencer	Luddenden, Halifax
Susan Clark	Heywood, Lancs.



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Ann Davis

Membership Secretary

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## Profile – Nadine Blakemore, NPA Committee Member



My love affair with clay and ceramics began at the early age of 11, when my mother took me along to a class in my hometown of Chemnitz in East Germany. Although my memories of this time are fading, I still remember how I enjoyed the feeling of working the clay, smoothing the surface of my pots and the satisfaction of holding a finished piece.



Ever since, ceramics have played a part in my life. Although I became a Civil Engineer, I have often attended evening classes and workshops to learn more about clay and ceramics. Looking back, I have always loved exploring the raw material and experimenting with its limits, especially frayed edges and the general unpredictability of glazing or mixing clay-bodies fascinate me.

In 2017 I started my own part time pottery business and since we moved to beautiful Yorkshire in early 2019, I now have my very own studio (although we are still doing the house up and I hope to be back at it soon). The inspiration for my pieces comes from my travel experience and the beautiful nature around me, especially my garden. I use mainly stoneware and porcelain and prefer hand-building techniques such as slab-building and pinching. More recently I am experimenting with coloured clay and agate-ware techniques. Overall, I would describe my pieces as functional.

Back in North London I was a member of the Dacorum and Chiltern Potter's Guild, and this inspired me to become a member of the Northern Potters Association. I ticked the box for joining the committee on my joining form, but was very surprised when John, our chair, got in touch. (Surely, there is a waiting list for committee? Actually, there isn't.) Since then, I've been at Potfest in the Pens with the NPA and am looking forward to being more involved with the newsletter.





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Here in the Northwest potters will be beginning to wind down to Christmas.

Most of the seasonal shows will be over by now and stock to galleries will have been sent off.

Applications to next years shows beckons then Christmas and the New Year and time to quietly restock.



NW

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

Facebook: [NPAnorthwest](#)

Our next meeting will be held on Monday 16th December at 6.45 pm in the Ceramic Studios PR1 Gallery UCLAN Preston. Please bring along a few nibbles as it's our annual 'Jacobs Join' festive get-together; our Ceramic theme is 'Winter Warmer'. Several of our members will also have work on show in the Gallery during this Christmas period.

Eryl Fryer represented our region at the AGM and her overall response was positive and encouraging.

Forthcoming exhibitions in 2020 are confirmed.

Fleetwood Library – 4th July to 1st August

PR1 Gallery UCLAN Preston – 2nd November to 18th November.

Garstang Art Centre – 17th October to 14th November



W

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

Facebook: [NPAwest](#)

We held a quiet meeting in a pub in Bowdon, Altrincham on an evening back in October to fill everyone in on the news from the NPA AGM that I had attended in York a week earlier. We also chatted about all kinds of pot related and not pot related things. It was a very pleasant evening indeed.

Our next event will be during the afternoon of Sunday 9th February 2020 at Valentines Clay, Stoke, where Deiniol Williams will be giving us a talk and demonstration about the wood fired kiln he built, his ash glazes and making methods. He will also be giving us a demonstration of his throwing. There will be limited places. Please get in touch if you need more details and haven't yet received any.

Good luck to all our members who are taking part in the numerous exhibitions and craft fairs before Christmas.

Wishing everyone a joyous Christmas and Happy New Year and beyond.



SW

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

Facebook: [NPAsouthwest](#)



The report from the North East this time is on page 16 and describes the Middleton Hall in October raku firing with Carol Newmarch.

Carol writes "I'm based in Middlesbrough at The Newmarch Workshops TS1. My weekly pottery classes will be starting again after Christmas in various venues around Teesside, and I will be offering weekend workshops in the spring, and a social event for NPA members." [carolnewmarchceramics@gmail.com](mailto:carolnewmarchceramics@gmail.com)

NE

Helen Pickard

[NEPotters@gmail.com](mailto:NEPotters@gmail.com)

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

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

The Poppleton and York events went ahead as planned. The Poppleton event was busy on Saturday and a little quieter on Sunday. York was heading for the Spurriergate event but unfortunately everyone was heading down to the St Nicholas Fair and there was a disappointing attendance. Both events were good social occasions for NPA members and there was never a lull in conversations.

We will aim to organise a meeting in Leeds in the new year. Please let us have your ideas and suggestions and if you are not on the email list, please contact us.



E

Lyn Clarke & Kay Butterworth

[enpa.coordinator@gmail.com](mailto:enpa.coordinator@gmail.com)

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

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In October we had a meeting at the Art House in Sheffield and shared ideas. As a result of discussing articles we could include in the newsletter Claire Allam came up with the idea of a series of 'in conversation with ...' The idea is that two people would get together in someone's studio to discuss that person's work and it could be recorded and written up for a newsletter article. The person interviewed then goes and interviews someone else... and so on. Claire has taken this forward and we now have several people at the ready to start the interview stage, watch out for articles in the newsletter soon. If anyone else is interested please do get in touch.

The Fired exhibition at Gallery 6 Newark has come to a close (photo on page 5). The exhibition was beautifully curated by Melanie at the gallery. There have been sales but footfall has been down – the wet weather and flooding in the area can't have helped matters.



SE

We are in the midst of planning a talk and demonstration about wood firing from Ben Brierley, which will be at the Art House on February 15th, more details to follow by email.

This will be our last report in the newsletter, as after 3 years, Bev and I stand down at the end of the year. We have had a great time meeting so many people from members to gallery owners, events organisers and fellow potters both from here and abroad. We can't thank the SE members enough for being so friendly and supportive and for obviously being the best! We hand you over to Wendy Wall and Graham Northing (Nog) who will be taking over in January, and wish them well in the role. The next meeting is on January 12th at The Art House in Sheffield.

Lastly a Happy Christmas and a peaceful 2020 to you all.

Bev Seth & Kathy Watson

[senpacoordinator@gmail.com](mailto:senpacoordinator@gmail.com)

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

## Displaying your work

Those of us who hire stalls to show, and hopefully sell, our work at such venues as the Potfest in the Pens and the Platform Gallery, Clitheroe, after some time begin to find that our display starts to look a little 'tired'. I have been using a set of B&M bookcases in various combinations for a number of years and I felt it was time to pension them off and build something new.

An offer of a doll's house from our grandchildren got me thinking, "what about a Head House?" Incidentally the doll's house was offered to make space to display their pottery. Start them young!

Anyway I designed a tall 'Head House' based on the dimensions of my current 'Heads' including a special place for 'Silas' to lord it over us. A simple construction from MDF produced the display unit shown in the photographs. It stands 1.60m tall and can be split in half for moving it about. As a bit of glitz I have installed an LED light strip which can run off mains electricity or a 12volt battery.

So if you see this tall white house at a future show please come and visit us, it will be wonderful to meet you.

Graham Hough





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