

NPA News



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

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£2, free to members



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Front Cover
Hanne Westergaard
Photo by Tracey Holland

Back Cover
Deborah Robinson

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Next issue

The copy date for the next issue of NPA News is **23 March 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
Email or phone the editor if you have any queries.

From the Chair

As we begin another year I have been reflecting on the last 12 months and looking forward. Someone once said "give yourself the opportunity to fail" and this will definitely be my resolution. I feel that we are moving in the right direction as an organisation, particularly with the Regional Grant and Bursary Scheme, but we still need to address the need for more volunteers to help to run and organise the NPA. Please think how you can help. Yes you!



On the matter of the Regional Grant, The SW region are using part of the £200 Regional Grant to subsidise a demonstration. We have not set limitations on how the grant can be used as long as it benefits the membership. All we ask is an article for NPA News so that everyone can see how the money has been spent, be a source of information, and hopefully give others ideas for their own grant application. A group in the NW are considering an application to help finance a pop-up exhibition.

We have had a draft of the new WordPress website from our designer and hopefully when we have made a few changes we will be able to relaunch it.

It promises to be an interesting year not only with exhibition and promotional opportunities but we should see a marked increase in an interest in ceramics and the NPA with series 3 of the Throw Down on More 4 starting on January 9th.

John Kershaw has now stepped down as NW regional coordinator and I am pleased to announce that Kathryn Stevens will be taking over. Many thanks to John for his contribution.

Welcome to Graham Northing and Wendy Wall the new SE reps. Many thanks to Bev and Kathy for all their hard work in making the SE region such a fantastic success. Hopefully we will see them both working on the NPA Committee in the near future!

John Cook

Your Committee

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+ Website events/courses updates

Barbara Wood
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Diary

Send details of your events to the npanews@northern-potters.co.uk

18 January to 1 April Significant Form Kathryn Stevens & Debbie Robinson The Dock Museum, Barrow in Furness	20 to 22 March Ceramic Art London tba Central Saint Martins, London
8 February to 9 May Fresh Observations Emmeline Butler Studio Vault Gallery, Settle	1 April onwards Green Door & Holehird Artists Roger Bell Brockhole Gaddum Gallery
9 February Deiniol Williams talk & demonstration NPA-SW event Valentine's Clays, Stoke	9 April to 10 May Urban Joy Hanne Westergaard Yorkshire Artspace: Persistence Works & The Millenium Galleries, Sheffield
14 February to 24 March Scale Penny Withers Yorkshire Artspace: Persistence Works, Sheffield	1 to 3 May Fired Up Furness tba Lightburn House, Ulverston
15 February Ben Brierley talk & demonstration NPA-SE The Art House, Sheffield	to May 2020 Gillian Lowndes: At the Edge Centre of Ceramic Art, York Art Gallery

2020 Ceramics Fairs

10 May	Ceramics in Charnwood	Market Place Loughborough	
tba May	Great Northern CCF	Newcastle	Applications open
23 to 25 May	Ceramics Fair	The Hepworth, Wakefield	Applications open
12 to 14 June	Potfest Scotland	Scone Palace, Perth	
26 to 28 June	Earth & Fire	The Harley Gallery, Welbeck, Worksop, Notts.	
17 to 19 July	Celebrating Ceramics	Waterperry Gardens, nr. Wisbeck, Oxford	
tba July	Great Northern CCF	Sheffield	Applications open
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	
30 August	Ceramics in Southwell	Southwell, Notts.	Applications open
5 & 6 September	Art in the Gardens	Botanical Gardens, Sheffield	
19 & 20 September	Sheffield Ceramics Festival	Meersbrook Park, Sheffield	Applications open
tba October	Great Northern CCF	Manchester	Applications open

Potfest in the Pens looks for Demonstrators

This year the organisers at Potfest in the Pens at Penrith, 31 July to 2 August, have suggested putting on some pottery demonstrations for visitors. This would extend the length of time people spend at the show, provide a rest period when visitors are all “potted out”, and increase their knowledge about how pots are made.

Following the re-introduction of “The Pottery Throwdown” on the television, there has been an increased awareness of pottery techniques and people are keen to learn more. This is an ideal opportunity to showcase techniques in real life!

Gerry Grant has taken on the task of organising the event for the NPA. He needs some volunteers who would demonstrate what they do. It can be anything from throwing to hand-building, slip casting or decorating and glazing, and should last from 30 to 45 minutes.

Gerry says, “It won’t be a problem for potters who come with their partners or helpers, however, I realise that some potters will be on their own, but would still like to show what they do. We hope to find other Northern Potters able to look after your stall while you are away from it.

I will be bring a wheel, clay, turntable, tools and even an amplifier for those people with quiet voices! Just to give you an idea, I hope to demonstrate how to make a teapot from start to finish and will prepare some pieces in advance.

The potters who demonstrate will be able to promote their work and be so enthusiastic about it that visitors will rush to their stands afterwards!”

Potfest organiser Matt Cox will advertise the programme of talks and demonstrations along with the show. Gerry needs to compile a list before the middle of June, so is asking potters to contact him before the end of May. They can discuss any specific requirements with him then.

You can phone Gerry on 01759 368384 or send an email to gerry@fangfoss pottery.co.uk

“I look forward to hearing from some potters who are willing to share their knowledge with the general public. If this event is going to happen it needs you!”

Lyn Grant



Gerry demonstrating at Fangfest

Winter is Here – Graham Hough

I know some may find this shocking but there is life away from ceramics! Being also obsessed with building and riding motorcycles, summer is for biking and pottery is for winter. Being a rather old wrinkly biker my machines are usually put away for the winter. I have done all that riding in rain, snow, cold when I was young and had no choice – our family was driving around in an old BSA and side-car. So as winter approaches my thoughts turn to playing with clay.

I make grotesque 'Heads'. Recently the heads have become taller and for this winter I have finally started to make full length figures. I say 'finally' because long ago when I started all this Pauline Wilcock, my pottery mentor, regularly suggested (nagged) that I make full height figures. Well, Pauline, I am doing it now.

In a burst of enthusiasm I have made 'Joshia Hoggarth', quickly followed by 'Osbert Dwerry', 'Eunice Walker', 'Addison Walker' and another yet to be named.

I use porcelain body paperclay, Scarva Flax Paper Clay ES600 Porcelain. I roll out thin sheets of clay on a cloth and for the legs and arms I build tubes on suitable sized metal or wooden tubes or rods before drying them with a hot air gun. This is the engineering structure to support my figures. A base is formed together with shoes to take the legs. On 'Joshia' I discovered that I needed to have a solid connection with the legs and shoes, simply connecting hollow tubes to hollow shoes was not strong enough to support the body; poor 'Joshia' fell over at first the attempt, hence the walking stick.

The rest of the body is made of sheets of clay laid on inflated balloons, inside cups, anything handy to form moulds, dried and built up into the shapes I wanted, glued together with copious amounts of slip. Inevitably this wet on dry method creates cracks but these are easy to repair due to the amenable qualities of paper clay.

So far five 'Heads' are ready for bisque firing and then to be painted with many layers of underglaze.

As we all know high temperature firing has its risks, so, hopefully, you should be able to see my new 'friends', if they survive, later in the year, during the 'Summer Biking Season'.



Using less energy in firings

Collectively, studio potters have a significant environmental impact through our use of materials and water, making and firing processes, the waste we produce, packaging and delivery. Many potters have developed sustainable practices for ethical or economic reasons and see it as part of potters' tradition. Others are more recently motivated by the climate crisis. Here are some practical steps to take to improve the energy efficiency of firings.

Keep a kiln log

Measure the energy used in each firing. A kiln controller should have this data. You can weigh gas bottles after each firing; measure wood in pallets and so on.

Also note the number of shelves, amount of ware, firing profile and maximum temperature, perhaps taking a photo of each packed kiln. Then you can monitor the effects of changes on the energy used.

Maintain your kiln

Replace old elements in electric kilns. Clean the burners in gas kilns.

Improve the insulation in your kiln. If you need to replace a cracked kiln lid, upgrade to thicker brick on the new one. Reuse the old lid stacked between the bottom of the kiln and the stand to make a double bottom.

Firing frequency

Don't fire your kiln until it is full. Batch produce ware with different firing regimes. If buying a new kiln, choose a size that you can fire full of ware at the desired frequency. In shared studios, group firings might be possible.

Consider dispensing with biscuit firings by raw glazing or using other decorative techniques.

Firing cycle

Aim to fire at the lowest temperature and for the shortest time that will achieve the desired result. Each kiln has a range of settings or methods of use to increase efficiency. The manufacturer's instructions and pre-programmed settings may not be the most efficient.

Use a shorter firing time to reduce energy use, avoiding long pre-heats or overnight warm-ups. Depending on the type of kiln, drying work with an electric fan may be more efficient than using kiln pre-heating.

Stacking the kiln

Use as few shelves as possible and experiment with the density of stacking. A higher stacking density may use less energy but need a higher temperature – use cones to check what's going on.

Fuel choice

Change your electricity supplier to a green tariff. Use local materials when sourcing wood kindling or other fuel. Use sustainably produced biodiesel or Waste Vegetable Oil instead of fossil fuels.

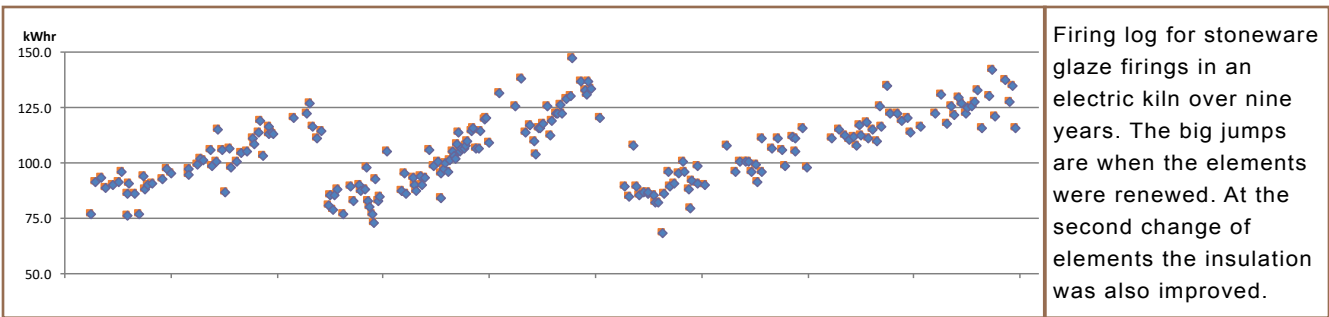
Buying a new kiln

Make insulation a high priority and get a model with the thickest brick you can find. Choose the smallest model that meets your needs.

Consider buying a kiln with a higher temperature rating than you use, so that it can achieve your glaze temperature more quickly.

Joan Hardie

Please send the editor your suggestions on how to make any aspect of pottery more sustainable.



Hanne Westergaard in conversation with Claire Allam

“Ceramics is my life. I can't imagine a life without it.”

Hanne Westergaard produces slip cast ceramics that are beautiful and unique. She works in porcelain and full-bodied stoneware and her work ranges in size from egg-cup to small boulder.

As a schoolgirl she attended an exhibition that included handmade ceramics (a rarity at the time) and knew immediately that it was for her. She enrolled at the Danish Design School in 1960, and although at first she produced wheel thrown work, she fairly early on settled on slip-casting as her preferred production method. At the end of her course she opened a small studio in Copenhagen and made coffee and tea services. Her work proved popular and she soon had works in the influential craft collective Den Permanente, based in central Copenhagen and exporting internationally.

Den Permanente was set up in the 1930s and played a big part in promoting ‘Danish style’ homeware from furniture to soft furnishing, glassware and ceramics. The style was modernist and heavily influenced by architect-designed furniture. It lasted until 1989.

One of the ceramicists whose work Hanne admires is Bodil Manz, a contemporary from the same school. Manz produces paper-thin porcelain forms, often cylindrical, and blocks of bold colour. The work is celebrated for its translucency.

Hanne relocated to the UK in 1972, soon ending up in Sheffield. Hanne describes this as something of a ceramic ‘culture shock’. The all-prevailing style in Britain at the time was from the Leach dynasty, founded by Bernard Leach and Shoji Hamada in the 1920s. The Leach style is a very Japanese School and Hanne took a while to ‘find her feet’. Having acquired a small garden of her own, she gravitated to making garden-ware. She made pots and sculptural forms, and her work became larger-scale, something her work is now known for. Hanne showed her work at the monthly Royal Horticultural Society shows in Westminster and gradually built up a following.

Of her work, Hanne states “I like to think that I'm making something beautiful and exciting. You bring a bit of joy to other people – it's a good feeling when somebody you do not know comes to the studio and when they look at your work and it brings a smile to their face”. While this is not her reason for making, she feels that it goes a long way.



‘Art In the Garden’ exhibition at the Sir Hillier Gardens in Hampshire

Currently, Hanne's work is mainly sculpture and installations. It is influenced by everything she sees, ranging from feathers and seed pods to manhole covers. She often uses drawing and close observation to develop an idea. What drew Hannah towards slip-casting was the idea of using the prototype design and mould-making process to solve a number of design challenges, and adapting the design until it 'works'. The slip casting process requires that there are no undercuts to prevent the object being freed from the mould and Hanne enjoys the puzzle aspect of working out where the seams should be. She will often produce three or four-piece moulds, having perfected her skills at Stoke-on-Trent by making intricate tea-pots 'that had to be perfect'.

Some of Hanne's moulds are for very large items. Plaster is heavy in its own right, but filled with a large bucket and a half of slip that needs to be tipped out at a precise moment, they are even more unwieldy. Hanne is beginning to think that a tipping structure would help her with some of the larger pieces!

The multiple versions of the object that are created are then treated as individual pieces with finishes that are beautifully considered. As a counterpoint to the precision of slip-casting, Hanne chooses the more variable reduction firing methods of gas and wood-fired soda. Colour-wise, she likes the contrast of black and white but will usually add an accent tone, often a winter colour. She welcomes unintended firing effects, for example where a large, thin porcelain bowl warped and buckled in the heat to produce a beautiful undulating and organic looking structure.

Hanne works every day in her studio in Yorkshire Artspace Persistence Works, though for fewer hours than previously. She likes to focus on one part of the process at a time, mould-making, casting or glazing, and enjoys finding a rhythm in it. Hanne mostly likes the solitude of working alone, although she has run workshops and classes in the past. Hanne was a member of the Northern Potters Association in the late 1970s and '80s and has recently re-joined, seeking more contact with fellow potters.

Hanne sells her work from her Open Studios and previously at Yorkshire Sculpture Park, Leeds Craft Centre and Sheffield's Cupola Gallery. Current installations require a larger space so she is working towards a solo exhibition at the Persistence Works celebrating 45 years of living and working in Sheffield with its parks, streets and surrounding countryside as her inspiration. "Urban Joy" opens on 9 April.



Photos above, Tracey Holland

Potters' Playtime at Potclays – Geoff Cox



Photos by Chris Cox

Studio potters are invariably constrained by the size of their kiln, working space and amounts of material they have access to. Many might like to work bigger but their circumstances make this too difficult. Imagine the luxury of a huge supply of clay and two days to make one big piece from it. If only this were possible – but interesting things can happen when people work together.

So here was the idea: Potclays have built their business working with small scale makers and are always eager to contribute to the development of studio ceramics. Would they support this project? The answer was a resounding yes.

Mark Winkle – Works Manager, Potclays Ltd.

“As an employee of Potclays, with 30 years of experience in clay manufacturing, I listened intently to Geoff’s idea about a “networking and skills event” that needed a venue and materials. This conversation was held at Potfest Scotland, Scone Palace, in Perth. It was something new and interesting, which required forward thinking, and vision. I was instantly happy to float this idea with the Potclays directors, on my return to Stoke on Trent, as I felt it fitted with the company’s aim to increase knowledge and awareness in studio pottery. After a meeting with Geoff at our factory in Etruria, it was decided that our classroom and machinery would be a good place to start this journey into the unknown.”

And so it began, when six potters arrived at Potclays’ reception on a Thursday Morning in October and were shown to the room where it would all happen. Two wheels, a wedging table and, just outside the door, two tonnes of clay (160 bags) on a pallet. The object was for each of us to make one large piece over the next two days using up to 500 kilos of clay. This would be ten to twenty times bigger than any of us had ever worked before.

All the participants were well established makers with many years experience in their own fields but complete novices when working on such a large scale. It seemed unlikely that skills honed in their present work would transfer immediately to this size. A whole new world of problems waiting to be wrestled with if not solved. For everyone a most exciting adventure in waiting. It wasn’t the intention to fire the pieces, the object was to merely experience working on this scale and all the clay could be reclaimed by Potclays after the event, so working on site was ideal for everyone. No one knew what would happen and both parties accepted that it could be a complete failure but all thought it an exciting project and undoubtedly something of value would come from the experience for both. First decision – what clay to use?

Mark again

"With no idea what was needed we decided on 150-1102 Oxidising St Thomas, (a general-purpose clay). It offers professional body that is excellent for most types of pottery. Imagine my panic, when I looked at the size of the projects, that first morning! I quickly informed the assembled potters that I wished we had selected a "Smooth Crank" or even our Craft Crank, which is suitable for large sculptural pieces. But it was a journey, a step into the unknown, and without that, knowledge and experience cannot be obtained. All clays have their structural limit, but with skill and experience, the potters pushed the clay way past its normal working range."

What the potters said

Geoff Cox

For a one off, first time project, I thought it went really well. The tight time frame was good, if pressured. It concentrated the mind and probably induced a degree of panic but it also took away any preciousness and kept everything direct. I thought it was a brilliant experience and the most exciting and challenging one I'd had for many years. After 40 years experience it was an excellent reminder to take nothing for granted and made me look at clay in a new light and what I thought I knew, which was more the point of the exercise. I've since come to realise that we are often held back by our own perceived difficulties that are in truth not the barriers we think. With the knowledge gained I immediately wanted to do it again and have already started on bigger pieces at home.

Christine Cox

I very much enjoying the atmosphere in the room working alongside five other makers doing their own things – discussions, banter and on occasions just quiet concentration, and I valued the opportunity to work uninterrupted by home distractions. Time ran out before the work I made was in any sort of refined state that I would have been happy with – another full day was required! However, as they say in politics, 'Lessons were Learned' and I feel more confident now in scaling up and working on more complex, larger forms.



Wayne Clark

What a fantastic experience, being able to make such large-scale work, alongside fellow makers, making the most of the collaborative conversation and problem-solving opportunity. I often throw quite large pieces but have never had the opportunity to work with this volume of clay. For me, planning ahead to make the most of the limited timescale, control, concentration and collaborative spirit were the most valuable elements of this experience. I thoroughly enjoyed it and would definitely take part in something like this again.

Simon Shaw

The concept of working on such a large scale was new to me, in the past I have produced predominantly thrown work, occasionally of some scale up to 30/40 kg. The idea of making work using 10 times this amount of clay I found both exciting and daunting. The working environment was great and the group dynamic was supportive and focused. By disregarding the firing process, the making of the piece liberated some limitations that may otherwise have been self imposed.

Hand-building is still a relatively new process to me and, on a practical level, I certainly gained knowledge on what is viable regarding clay condition/ thickness/ strength. I think the main benefit for me was the reinforcement that to move work on you have to take risks and be prepared to fail.

Eddie Curtis

I've been working with clay for forty years, and in that time, I have always aspired to making pieces that have scale. Given that I could use up to 500 kilos of clay to create a sculpture with no implications of having to recycle the clay at the end gave me an unrestrained confidence to get on with the job. The physicality of the process was somewhat different to how I expected; I had allowed for 'super size' tools but hadn't appreciated the requirement for supersized body strength when using them – slicing off tens of kilos of clay from the original half tonne mound that I had already beaten together from 40 bags of plastic clay body took me to the limits of my capabilities. What I gained from the two-day process and everything it released me from was enough, and for that I am grateful.



Margaret Curtis

I've never had the opportunity to work alongside a group of clayworkers before and whilst initially apprehensive I really enjoyed the process. From the moment of 'clocking on' when we first arrived at the Potclays studio I was so impressed with how everyone immediately got down to the task of creativity and kept on working with an inspirational focus for the two days. Taking clay to its limits challenged all of us I think, but at every point of 'failure' there was something new that we learned and we addressed the problems as we progressed. I was encouraged by my experience and I am confident that I shall now look at scaling up my work in my own studio.

Becky Otter – response from Potclays

"The *potters' playtime* was a great experience for us. It was fascinating seeing the work evolve over the course of the two days, and to witness how well the St Thomas performed under duress. It's interesting to see how much excitement this activity generated in the ceramic community. The main observation from our point of view is that having thorough discussions in advance about materials required, format, length, content of the event is key. The St Thomas performed unexpectedly well, but with the benefit of hindsight as Mark said, crank would have been a better choice for work on this scale.

We'd be very pleased to be offered the opportunity to support similar initiatives in the future. We'll happily support where we feel the proposed project has value for the pottery community as a whole, as well as Potclays."

Geoff Cox – what next?

We can't thank Potclays enough for giving us this opportunity. The working space was excellent the clay provided more than generous and their enthusiasm for the project inspirational. I feel that material suppliers and makers collaborating in this way on projects is invaluable. We are a partnership, mutually dependant and any way we can work together can only be to the benefit to all.

Would it be possible on a much larger scale? Is it something other potters would want to do?"

The advantage of working at Potclays' HQ (as well as the support offered from directors Becky and James) was that the clay was readily available on site and as the work wasn't going to be fired it could be reclaimed by them after the event. There was also a purpose-built workspace with power and equipment so costs were at a minimum.



A larger event would require bigger premises with higher costs but the biggest problem is finding potters who would fully commit to it.

Imagine 30 potters with 5 tonnes of clay working on their own large hand building project on the same site for a few days. How exciting would that be?

Members' Gallery

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



Debbie Robinson



Carol Newmarch
pit-fired bowl, smoke and gold wash



Kathryn Stevens



Shirley Hetherington
ceramic and old light switches



Judy Taylor, Angry Horse, premium crank bisque fired then smoke fired in shadow pit in muck heap



Viv Rumpold
earthenware squirrel square dish with holly and ivy



Gerry Grant, A Wolds landscape -autumn
on show at the Rope Walk Gallery in Barton on Humber.
The exhibition "A Bare Level Plain" is based on Winifred
Holtby's book "South Riding"

Profile – Sue Kaskiewicz, NPA committee member

One of my first memories of experiencing clay was when I was asked if I would like to take a Pottery O level when I was 16 years old. I did the training and the exam and I thoroughly loved everything about it.

I went to Ilkley College to train as a Primary teacher, where I took Art including Ceramics as my main subject for 3 years. I had a really hippy (1972) Ceramics lecturer called Mr Doonan who was so knowledgeable and talented with clay work that he really inspired me. We used to go to sketch at Brimham Rocks and Malham Cove in North Yorkshire. I loved the large rock crevices which seemed to fascinate me and most of my clay work now reflects upon this and seems to highlight the rocky surfaces.

I taught as a Primary teacher for over 30 years including becoming a Headteacher for 12 years. I always tried to give all my students a love of Art including clay work. Now retired, I have bought my own kiln and decided to give myself time to explore my love of clay.

I have a houseful of animals so some of my work includes animals in my sculptures. I start with a base and usually build upwards using coils, and slabs. I tend to work rather quickly and sometimes roll grog into the clay body to give a rough, cracked texture. I paint dark oxides and sometimes under-glaze stains into the crevices of my pieces to emphasise the cracks in the clay.

I also enjoy slab building and I am currently creating small and large vessels and sculptures.

I love all aspects of ceramics and as I am still developing and researching new techniques and materials, I enjoy attending various ceramics courses, workshops and classes to find out about and learn more. I am working up towards one day exhibiting some of my pieces hopefully at a local ceramics fair. I also do commissions for anyone wanting their pets created in clay.

I feel very fortunate as I live in a lovely scenic part of the country, just on the edge of the Yorkshire moors, in between Holmfirth and Sheffield where we are surrounded by a rich and vibrant Artistic and Creative Art culture.





Photos:
p16
Sue in her studio
Great Dane head

p17
Penguin vessel
Large vessel
Mountain Goat
Wolfie
Gracie

Review: Colour in Glazes by Linda Bloomfield



'The New Ceramics' series continues with the substantially revised 2nd edition of *Colour In Glazes* by Linda Bloomfield. The first edition was published in 2012 and reprinted 4 times. In the introduction the major changes are identified. More elements have been discovered to complete the periodic table and more rare

earth oxides are incorporated in glazes. The increasing popularity of pottery has increased the number of new glaze recipes. Last but not least, dishwasher-safe glazes have come to the fore.

After a history of colour in glazes from around 4000BC in Egypt, the basics of glaze chemistry are outlined and the primary components of glaze materials described. Base glazes follow: glossy and matt; crystalline; slip 'glazes'; crater, shrink and crawl (not treated as faults). Essential information if you mix your own glazes or want to adjust an existing recipe.

Then the major sections on colour. First, descriptions of the colouring oxides and how the colour is affected by the content of the base glaze and by mixing oxides. Those rare earth oxides which are currently in use are included. Most are expensive but give colour difficult to achieve otherwise or produce special effects. Holmium oxide gives yellow-green in daylight but pink in fluorescent light. Samarium, europium, terbium, dysprosium and thulium give bright fluorescent colours but only under ultraviolet light (colourless in daylight). I found the section on stains both interesting and clear. Too often chemistry is off-putting if you haven't the background knowledge. The table of 20 stain colours with the oxide combinations to achieve them is particularly useful.

There follow several glaze recipes for each colour, usually for 1060C and 1260C firing, with tile samples of each and a number of finished pieces by familiar potters. The recipe originators are identified. Adjustments for mid-temperature glazes are briefly covered in a later section on firing.

The practical stages of mixing, applying, testing, firing and correcting faults, follow and are very

New Books

Alan Caiger-Smith: The Legacy of Aldermaston Pottery by Jane White	£20.00
Amazing Glaze by Kline & Britt	£19.99
Carve Your Clay by Hilda Carr	£18.99
Ceramic Glazing For Beginners by Gill Roy	£20.00
Complete Pottery Techniques Publ. DK	£25.00
Contemporary Studio Porcelain by Peter Lane	£45.00
Creative Pottery by Deb Schwartzkopf	£35.00
Dry Glazes by Jeremy Jernagen	£18.99
From Clay to Kiln by Stuart Carey	£14.99
From The Oven to The Table by Diana Henry	£25.00
Handbuilt, A Potters Guide by Melissa Weiss	£19.99
Handmade Tile by Leach & Middleton	£24.99
Mary Seton Waller & Compton Pottery by Calvert & Boreham	£35.00
Mastering Handbuilding Publ. Sunshine Cobb	£22.00
New Wave Clay by Tom Morris	£32.00
Pottery & Porcelain Restoration by Roger Hawkins	£25.00
Simon Leach's Pottery Handbook	£22.99
Mastering Kiln & Firing by Lindsay Oesterritter	£24.99
Shoji Hamada by Susan Peterson	£35.00
The Workshop Guide to Ceramics by Howard Quinn	£24.95

competently covered. There are also essential appendices such as glossary, supplier list, glaze formula calculation, US/UK material equivalents, supplier list etc.

As in all volumes in the series, the colour, layout etc are high quality. Bloomfield's writing is clear and editing seems spot on. One small niggle, I would like to have seen the paragraph on dishwasher-safe elaborated. As good and up to date a book on glazes as you can find.

Published by Herbert (Bloomsbury) at £20.

Roger Bell

From **mud** to
work of art
...and everything in
between



OUR
FUTURE

IS IN THE
MAKING



John Cook



June Roddam



Judith Roberts

5% member discount
proof required



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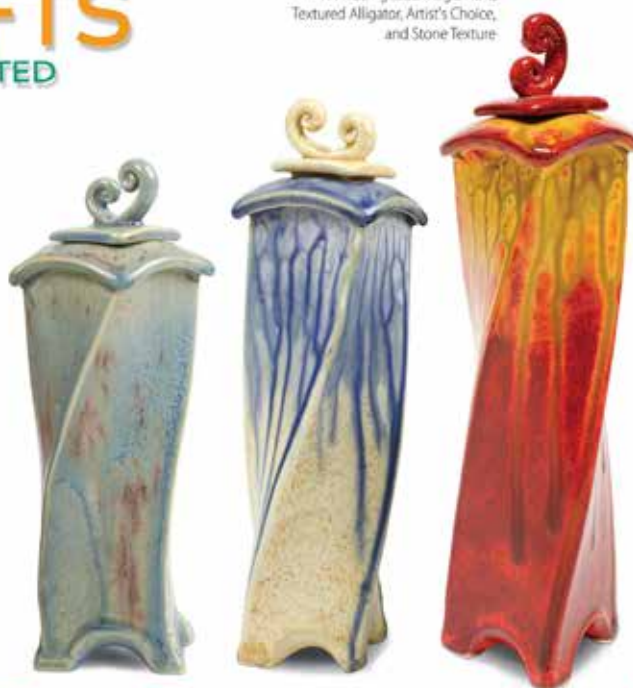
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Welcome to new members

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.

Elaine Jones	North Shields	Newcastle
Kevin Rodgers	Doncaster	S. Yorkshire
Melvin Fowell	Newcastle-under-Lyme	Staffordshire



Attention all members

Thanks once again for paying by standing order – this saves much time and effort on my part!

Are you paying too much? The annual membership fee is £22 if you are paying by standing order, not £25 as some members are paying. Please check your standing order.

Do we have your correct email address? If not, I can't let you know that you're paying too much.

Do we have your correct postal address? If not, you won't receive your NPA News in the post.

Have you given your consent to receive emails from the NPA about pottery matters? If not, you may be missing out on what's happening in your region. You can let me know via email if you have changed your mind and wish to consent to GDPR.

Ann Davis, Membership Secretary
anninhercastle@gmail.com

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Committee News

New committee members

We were delighted to be joined by Pamela Thorby and Gerry and Lyn Grant at their first meeting as Committee members on 22 January. It is very nice to have new and enthusiastic members around the table. We hope that some regional reps (or an agreed representative) will be able to join us too next time.

Events

Another year, another round of shows...Gerry has already been involved in organising the NPA's input to Potfest in the Pens in August 2020. He has been working with Matt Cox to arrange a series of demonstrations over the three days of the event – a great opportunity both for visitors to see ceramacists techniques and for NPA members to show how they work. Gerry will be asking for volunteers both to demonstrate and to provide cover for the stalls of members when they are busy demonstrating. Meanwhile John Cook will be there to encourage people to join the NPA and answer any questions current members might have. The AGM will also be held at the Pens this year so we hope many of you will be able to visit at some stage over these busy three days.

NPA website

The new WordPress website is ready for relaunch and we hope you will agree that the new site is attractive and user friendly. Importantly the site is now more secure and fit for purpose. It will also be easier for us to develop.

We will be maintaining the site ourselves, with Jack Hardie acting as the site administrator, providing technical input to those of us managing the content. Many thanks to Jack for his ongoing support.

Survey of NPA members

Our AGM last October brought up some interesting ideas from the small but positive group of members who were there. In response we discussed how we could put together a questionnaire which enabled us to understand more about members so that we can take initiatives that will actively involve and benefit more people. We will progress this over the next few months.

NPA Insurance

After much discussion and quizzing of possible insurance policies we now have an appropriate policy in place. This will cover any NPA member when they are representing the NPA. Please note it does not cover members when exhibiting at shows and markets on their own behalf or events where firings may be involved.

Digital newsletter

The Newsletter continues to be an important way of communicating with you all about what is going on across the NPA. We are preparing to offer a PDF version of NPA News which will be emailed to those who would like it. This will be an alternative to the paper copy, not an addition.

Bursary Scheme reminder

As outlined in the last NPA News, the NPA is offering up to eight bursaries of £100 each in 2020. Any member who wants to develop their work through attending courses, workshops or otherwise exploring new directions can apply.

All you need to do is to get an application form from treasurer@northern-potters.co.uk and complete it, outlining how and when the money will be used to benefit your practice. The committee will let you know if your application has been successful. One final requirement will be to write a short, illustrated article about your experience for NPA News. The editor will help you with this if you wish.

Sally Steuli, 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.

John Kershaw has now stepped down as the northwest regional coordinator. Thanks to John for his contribution.

Thanks also to Kathryn Stevens who has offered to take up the mantle as the new NW coordinator following a handover from John,

Kathryn Stevens

northernpottersnw@gmail.com

Facebook: NPAnorthwest



NW

Twenty three members attended our end of year Christmas meeting at the University of Central Lancs in Preston. Prior to the meeting, members were asked to set up an exhibition at PR1 Gallery of current work made on Monday evening at the Ceramic Art Lab UCLAN. The exhibition runs until 24 January 24. We continued with a relatively short meeting followed by our annual festive 'Jacobs Join' with lots of seasonal treats.

Continued thanks to Mary Morgan for taking the minutes which are distributed by email to members shortly after each meeting.

I would also like to add that it's good to see The Great Pottery Throw Down back on screen.

Forthcoming exhibitions:

Fleetwood Library – 4th July to 1st August.

Platform Gallery, Clitheroe – 13th July to 19th September.

Garstang Art Centre – 17th October to 14th November.

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

Our next meeting will be mid-March and the theme for our piece of Ceramics will be 'Bird Watching'. I will forward details nearer the time.

Geoff Wilcock

ghwilcock@uclan.ac.uk 01772 862852

Facebook: NPAwest



W

We are very excited about our next one-off event. Deiniol Williams will be giving us a talk and slideshow about his pottery career and the methods he uses. He will also be demonstrating his unique throwing techniques with inclusions, carving and slip application.

It is to be held on Sunday 9th February 2020 from 1.30pm until 4.30pm, at Valentines Clay, Stoke-on-Tent, ST4 2FJ. We have a few tickets still available. If you would like further details please email me at email@sw-npa.co.uk All NPA members are welcome. It would be wonderful to have a full audience.

Please keep a space in your diary for our annual Pots in the Parsonage exhibition, held at The Didsbury Parsonage Trust, Didsbury, Manchester. The dates this year are from Friday 22nd May until Monday 25th May inclusive.

Juliet Myers

email@sw-npa.co.uk

Facebook: NPAsouthwest



SW



NE

The 2020 empty bowls event will be at 6pm on 11 June and is held at the Tyne Bank Brewery. The bowls are donated by local potters, and the money raised at the event will be donated to two northeast food charities.

This year, an empty bowls fundraising workshop will take place on 3 February at Harissa Kitchen, 31–35 Starbeck Avenue, Newcastle NE2 1RJ

Helen Pickard helen.pickard@icloud.com

Facebook: [@North East Potters](#)

Twitter: [@ne_npa](#)



E

By the time you are reading this we hope to have had a successful New Year Meeting in the Art Gallery café in Leeds. The theme for the meeting was 'the best thing I ever learnt about pottery'.

This meeting will give us ideas for the year ahead but like every other group the success of the NPA East group relies on people joining in and contributing. Any ideas are always welcome, please email or post to the Facebook page and we look forward to seeing more of you in 2020.

Lyn Clarke & Kay Butterworth

enpa.coordinator@gmail.com

Facebook: [NPAEast](#)

Twitter [@NPA_E](#)



SE

This is our first report from the SE region. We, Wendy and Nog, took over from Bev Seth and Kathy Watson at the beginning of January. Bev and Kathy were brilliant as coordinators and will be a hard act to follow but we'll do our best.

Bev and Kathy ended on a high note and we enjoyed a fabulous Christmas social at The South Street Kitchen in Sheffield. The food was great and it was lovely to meet new and old members. The highlight of the evening was the now traditional secret Santa pot swap. We think we can safely say that everyone was pleased with their acquisitions.

We chaired our first SE meeting at The Arthouse in Sheffield on 12 January. We have a number of talks, demonstrations and exhibitions either planned or being planned for 2020. The first of these is a talk and demonstration on wood firing by Ben Brierly on 15 February at The Arthouse. Our next meeting will be on 26 April. Details of the venue tbc. Later in the year we will be hoping to repeat our success at Art in the Gardens which takes place in The Botanical gardens in Sheffield on September 5th and 6th.

Graham Northing & Wendy Wall

senpacoordinator@outlook.com

Facebook: [NPAsoutheast](#)

The Back Page



When chef Oli Martin took part in MasterChef: The Professionals last year, he turned to northern potters **Martin and Siobhan Miles-Moore** to create unique tableware to present it on. An interview by Linda Bloomfield featured in the January to February Ceramic Review.



“Weavewave array 16” by northern potter Eric Moss. Congratulations to Eric who was recently made a Selected Member of the Craft Potters Association.



The Great British Pottery Throwdown is back on Channel 4. The northern interest is represented by Jakob from Liverpool (far right), Matt from Greater Manchester and Tom from Sheffield (back centre and left).

Annie Wattam posted on the NPA Facebook page “Tom is on Instagram if anyone wants to have a look @tomjamesmusicandpottery He’s a fellow Open Studio member at the Arthouse Sheffield and a thoroughly top bloke.”



The dreadful bush fires in Australia have taken their toll on the ceramics community, with several potteries destroyed and others still threatened.

The Australian Ceramics website has a section FIRE NEWS 2020 with information on those affected and how to give support.

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