

NPA News



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

June to July 2020
£2, free to members



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Front Cover
Vicky Yates, Grey Hare on Plinth

Back Cover
Linda Bulleyment, Family

Next issue

The copy date for the next issue of NPA News is 21 July 2020

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

With our April committee meeting in Sheffield cancelled, we organised a Zoom meeting as an alternative. The meeting went well, although a little strange at first. I thought we would have a very brief meeting but with the number of issues to resolve it lasted 2 hours. Many thanks to Pamela



Thorby for taking on the role of vice chair and some social media responsibilities and to Dianne Cross for taking responsibility for some website editing. I find the committee very supportive of each other.

With shows, exhibitions and courses on hold I guess many members are finding alternative ways of passing their time. I've picked up my oil paints again. I can only imagine the difficulties facing the professional potter during lock-down. We have lost the exhibition at the Platform Gallery though hopefully it will be rescheduled as early as possible. On the bright side, the Throw Down has been recommissioned for a 4th series and Grayson Perry's Art Club has proved a good watch.

Thanks again to Jack and Joan Hardie for their support on the new NPA website. The editing has not been easy but with their patience we will achieve our aim of self-editing the site. This will save us significant funds which can be used elsewhere.

Our 2020 AGM was scheduled to coincide with Potfest in the Pens, now rescheduled to late October. As a contingency we have discussed holding an online AGM and are confident this could be organised.

An NPA Bursary has been awarded to Ann Bates. Ann will be investigating the connection between the Neolithic and modern-day practices of honouring the dead, with an exhibition and hands-on making of funerary. It will make an interesting read.

Unfortunately Sue Kaskiewicz has had to step down from the NPA committee due to family commitments. I would like to thank Sue for all her work on the committee and wish her well for the future.

John Cook

Your Committee

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Lynn Grant York

Editorial

Having had a pottery in Cockermouth in Cumbria since 2005, I thought I knew about doing business in adversity. We had floods that wiped out businesses and closed the town in 2009 and 2015, each followed by months of road closures while new drains were laid, bridges rebuilt and customers went elsewhere. Before all that it was foot and mouth and then mad cow disease, and then there was a financial crisis... The good news is that when the town reopened people from all over the country made great efforts to support us.

Now COVID-19 is worse and it's affecting everyone, everywhere, including all NPA members.

Many of us are classed as vulnerable because of our age or health. Others have the responsibilities of caring for vulnerable relatives, our childrens' education. Some are on the front-line or provide vital services. Many face financial difficulties and some, a threat to their livelihoods.

It is also a threat to our well-being, especially for those without access to their studios or kilns.

All we can do is support the initiatives put in place to mitigate the virus, do our best to stay fit and healthy and support those who need it. I hope we will all find ways to help other potters through this.

I also hope that this NPA News helps a little. It includes our members survey in the centre fold, a variety of articles, suggestions on sources of help and advice, and lots of photos of interesting pots.

The survey responses will help us focus our future activities on the things our members value. It may seem to be missing the problem at the moment, but it will help us in the long term. Please complete it if you haven't already done so.

I haven't had much time for potting recently but I'll fill this small space with photos of some of our tiny pots, each 3 to 5 cm high.

Joan Hardie



Diary

In the current circumstances, you should check with the organisers before travelling to events. There are links to all events on www.northern-potters.co.uk/events

To add your events to the diary and website email Dianne Cross publicity@northern-potters.co.uk

from June	Art in Clay online www.artinclay.co.uk
6 & 7, 13 & 14 June	North York Open Studios online www.nyos.org.uk
18 & 19 July	Art in the Pen, Thirsk Auction Mart, Thirsk
8 & 9 August	Art in the Pen, Skipton Auction Mart, Skipton
30 August	Ceramics in Southwell Southwell, Notts
4 to 6 Sept	Potfest in the Park Hutton in the Forest, Penrith
5 & 6 Sept	Art in the Gardens Botanical Gardens, Sheffield
12 & 13 Sept	Pottery & Food Festival Wardlow Mires, Derbyshire
19 & 20 Sept	Sheffield Ceramics Festival Meersbrook Park, Sheffield
25 to 27 Sept	Potfest Scotland Scone Palace, Perth
10 & 11 Oct	York Ceramics Fair York St.John's University, York
24 & 25 Oct	Oxford Ceramics Fair St Edwards School, Oxford
30 Oct to 1 Nov	Potfest in the Pens Skirsgill Market, Penrith

Applying for my first on-line show – Vicky Yates

I applied to Hand Made in Oxford this year and was looking forward to it in June but this has now been postponed. It was suggested by the organisers that I apply for Handmade In Britain, an online selling platform.

The application form is fairly straightforward. It requires you to submit an artist's statement and six images less than 1MB. There are no application fees, joining fees or annual fees. The commission structure starts at 30% + VAT and goes down to 25% + VAT if you reach their monthly sales target of about £400.

I was accepted and then came the tricky bit! There are quite a few hoops to jump through. First of all you need to choose 5 to 6 products. As I make ceramic sculptures I selected ones I thought I could easily post and also to cover a range of prices. You need to know the dimensions and weight of each piece. Then you need to calculate how much it will cost to post each piece to the UK, Europe and the USA/ Australia etc. and how long they will take to arrive.

When it comes to submitting your images they like them to be on a white background with 4 to 5 images of each piece from different angles, and lastly an image with an everyday object so people can get an idea of size. Their example was your hand. I tried this with a few but found it looked strange and also very difficult without help. I thought that a bottle of wine would work but would probably give the wrong impression. I finally decided on a pint milk bottle and filled it with daffodils. It passed the test.

I found using their software to upload my images very difficult. The problem was that unless you can resize your photo to be a perfect square they were rejected and wouldn't upload. It is possible and they even sent a link to a video showing you how to do the resizing but it was taking me 10 to 15 minutes per photo. Then I had a light bulb moment. I had taken all my photos with a good digital camera but then I realised that my i-phone, which takes pretty good photos, has a square setting. Even though it meant re-photographing all my sculptures it was much quicker than resizing them. They all uploaded like a dream.



Once your shop is set up everything has to be approved. This came back quite quickly though most of mine were rejected first time around as they didn't like the graded grey to white background I had and said my postage prices to Europe and the USA were too high. I had just quoted Parcelforce but was told to try Interparcel, which has a broader range of prices.

So far I have sold a couple of pieces in my shop. They send an email when someone has bought something. You then have to go on the site and mark when you have dispatched your piece and also provide the tracking number. You are responsible for checking when it arrives and then need to go back to your shop and mark it as delivered. At this stage you will see what the piece sold for, what postage was charged to the buyer and what commission is due. They seem to have a permanent offer of 10% discount for first-time buyers so both my sale prices were 10% less, something to bear in mind when pricing work. Payment is not received until the month following the purchase and the buyer has 14 days in which to return the purchase if there are any problems.

Good luck if you decide to apply and remember the square setting on your smart phone!

My Copper Red – Chris Barnes

To start with it was Janice Tchalenko's red glaze recipe that I found in "The Ceramic Review Book of Clay Bodies and Glaze Recipes" by Emmanuel Cooper and Eileen Lewenstein. It became my red glaze when I re-mixed it making little alterations to see how it would behave. Then I began to understand it a little.

Copper red glazes fired in reduction are like magic – an alchemy happens in the kiln which is barely under the potter's control. When Chinese potters first discovered how to make red pots I imagine they were extremely excited. It would have been a well guarded secret that passed down the generations of a small band of craftsmen for many years before it became more widely known. The historical remnants from Chinese potteries suggest that sometimes the secret was too well guarded and was lost when key individuals died. This may have happened more than once over the centuries, leading to red glazes of slightly different types being reinvented by later potters. Like all industrial secrets if someone else wants it badly enough they will be able to find it, either by their own experimentation or by stealing the specialist knowledge. However the technical ability to make bright red is not the whole answer. It is what you do with technical ability which makes great pots or not.

From the outset I found it difficult to get the red glaze to be consistently red. It would come out transparently white-ish over my base glaze, or dirty grey if I reduced too much. By asking around and reading as much about it as I could (before the Internet and Google) I worked out that you need to get the reduction in early for red. But sometimes it was beautiful red and sometimes it just wasn't there, especially at the back of the kiln or near the spy holes.

I became obsessed with trying to understand what was happening in the kiln. Red glazed draw trials pulled from the kiln during firing were never red, but somehow red would appear when the kiln had cooled. I started to have strange dreams in which I was small enough to walk into the kiln through one of the burner ports, wandering through a glowing yellow cathedral unharmed by the flames.

Eventually, after months then years of observation and adjusting firing schedules, I was managing to get a consistent strong red. Then I decided I did not like it. The softer half-lost reds were definitely more beautiful!

This leads on to what I love about craft – the wholeness of the enterprise. You cannot separate the technical, aesthetics and function. You get to understand it slowly and each part is enmeshed with the others. You might love the look of a jug but if it's awkward to use or it dribbles, you love it less.



Jug with copper red glaze over white base glaze



Detail of a jar showing softer pinks where copper is evaporating from one glaze and colouring another. Copper is very volatile at earthenware temperatures and more so at stoneware temperatures. This is why the copper red glaze needs thick application as the copper from a thin layer will disappear up the flue with the exhaust gases.

Technical Stuff

Janice Tchalenko's Copper Red Glaze	Batch
Potash Feldspar FFF (PotteryCrafts P3296)	300
Borax Frit (PotteryCrafts P2957)	45
Whiting	45
Copper Oxide	1
Tin Oxide	3

As you can see there is very little copper in the recipe and in fact there is more tin oxide. Although the glaze comes out red in reduction because it has copper, it seems to be the tin that helps to fix the colour. When the glaze goes into the kiln it is off-white and powdery because it has no clay in it. We put clay in glazes to control the tendency of glazes to craze as they cool on the pot. Copper red glazes need to have little or no clay in them to get bright and clean colour. Adding clay to help control the crazing or keep the ingredients in suspension in the glaze bucket makes the red dull.

The other things that copper red needs to work, apart from early reduction and little or no clay in the recipe, are:

- separation from the clay body
- separation from the kiln atmosphere – the red develops best where the glaze is thick
- slow cooling from 1020°C – 950°C*. Bigger kilns will do this naturally because of their greater mass
- good fluxing and glaze transparency because the red colour is an optical effect
- protection from too much re-oxidation – glaze is often redder inside foot rings, where there is also slightly slower cooling*

* As every potter knows, the final temperature readout is not as important as the cones, they are the deciding factor in judging when to stop firing.

Here is a table of events that should lead to a good firing

Pyrometer Reading	Action	Orton cones 09, 8, 9, 10
0 to 900°C	Oxidising with the damper in the flue wide open. Temperature rising at about 100°C/hour	
900°C	Adjust the damper in the flue to about a quarter closed to start gentle reduction. Start to notice smell of reduction.	
950°C	Heavier reduction – damper almost half closed. Flow of primary air at burners reduced.	Orton cone 09 fully bent
1080°C	Oxidise for 2 minutes with damper and burners open. This is supposed to brighten up all the colours and it does.	
1100°C	While oxidising the temperature shoots up. Then reduction resumes as before.	
1180°C	I look at the cones at the top and bottom of the kiln to judge how even the firing is. If there is a big difference in the bend in cone 8 viewed through the top and bottom spy holes I will slow the firing to try to even things up.	Orton cone 8 just flexing
Up to about 1225°C	Firing is slowed by easing off the gas pressure whilst maintaining reduction by use of the damper, to even up the cones.	Cones fall one by one, about 30 mins apart. Cone 10 is left standing.

Eventually the gas is turned off and the damper and burner ports are sealed up.

In conversation – Linda Bulleyment and Suzan Kemp

Suzan: When we met were a ceramic tutor at Barnsley College. How did you first get into ceramics?

Linda: I tried ceramics for the first time as a Student Nurse when I went with a patient to the art department. I made a little plate, thoroughly enjoyed the experience and was hooked.

Going back to education as a mature student I went to Barnsley College and studied HND 3-D Design Crafts, then a Fine Art Ceramics degree at Bretton College which I finished in 2000.

You were also a mature student. What was your pottery experience?

SK: In 1968 at Scarborough College studying for A levels, I had to make up my study hours so chose pottery.

I returned to pottery as a mature student in 1983 at Doncaster Art College and then set up my studio – a journey of self-discovery! I discovered the use of coloured clay in agate-ware and was totally smitten. Then pottery was put on hold until 2015 at Barnsley College. Reconnecting with agate-ware was like riding a bike! A few wobbles and scraped knees but with your help I was able to return to my former love! What did you do after you qualified?

LB: I worked at the Cooper Gallery. A favourite memory was collecting work from Loretta Braganza and putting up her exhibition. Later I taught ceramics at Barnsley College.

SK: I enjoyed learning from you and working in your studio where I got to know you as a potter. What inspires your work?

LB: My current work is inspired by the natural world. Many years ago, my work was based on sea urchins – they sold slowly! How about you?

SK: To start with I was inspired by the striation of wood and rock. The use of red, black and white clay also resonates with the colours of my childhood in north Africa. How have things changed for you recently?

LB: I exhibited at my first British Craft Trade Fair which made me re-evaluate what I was making. To give myself a break I made a bird bath, then some bird feeders. Hares followed birds, then came foxes. Moving to Sheepwalk Studios I thought I'd make some sheep and you suggested goats. I thought they'd look good standing on their own islands, each a section of the different layers of earth it was standing on. I'm creating different textures for the rock strata and experimenting with slips and glazes to enhance the layers and add interest.

SK: I love your sheep on a cliff edge! I am now making more patterned work inspired by Dorothy Feiblemen, an expert in Nerikomi, a Japanese form of agate-ware. Her control of colour and patterns are intricate and refined. Her use of an extruder to create her patterns was an eye opener and has been a great influence on my work which is now more controlled and symmetrical. Is hand-building your preferred technique?

LB: I focused initially on throwing and had to learn a lot of hand-building techniques when I started teaching. When my children were born hand-building was easier to fit in to the odd times I could get my hands onto clay. I now combine both. How do you build your agate-ware

SK: I make the coloured patterns using a combination of red, white and black clays. I add to my base clay colour which I then hand-build into pots or bowls. I am exploring using an extruder



to create symmetrical patterns that add uniformity. Once I have created my shape I sometimes turn them on the wheel. Have you had to solve any technical challenges?

LB: I'm still learning with the strata and each one is an experiment in layering slips and glazes. I look at how other potters create surface textures and I find it useful to bounce ideas off you as new eyes can see things I've missed.

SK: My main technical challenge is dealing with three different clays with different shrinkage rates. I have to dry them very slowly which takes up to a week before I can work on the pot.

I've also had a problem with the terracotta clay going murky brown if the temperature exceeds 1080C, so I've experimented with low temperature firing.

LB: I think of my islands as unique to me. I like hiding shells and fossils in the texture. My animals are an interpretation, I'm trying to get a feeling, not a true likeness. I hope people see the fun I have. What's your unique selling point?

SK: I think it's that my coloured clays do the talking. I use transparent glaze for the interior of bowls or pots but the exterior is often left unglazed so that there is a contrast in texture.

What motivates you? For me it's the challenge of agate-ware which has such a mind of its own. When it works it's wonderful.

LB: I am driven to create. I love the tactile aspect of the medium and trying different things. No two days are the same as each challenge poses different questions.

SK: Like you, I'm never bored. As a fairly new potter I work hard to promote and sell my work – not an easy task! How do you promote your work?

LB: That's one of the biggest challenges. I sell direct to the public and through exhibitions and galleries. I also hold open studio events. Going to the British Craft Trade Fair helped me talk to new galleries and I take new work to the show each year. I am also planning several other shows.

I want to develop the natural aspect of my work, learning how different animals move and interpreting that in clay. I aim to be potting when I am 100! What is a typical day like?

SK: I don't have a typical day. With a large garden and a dog, I'll be outside if the weather is fine, otherwise, I'll be in my studio so I have the best of both worlds.

LB: I'm balancing creative time and setting up a new studio. I am never sure what the day may bring!

SK: Being a Studio Potter is quite a lonely occupation. Do you have a critical friend who can help you?

LB: Yes, it's great to have friends to bounce ideas off. You help me when I meet an impasse.

SK: And you've given me an honest appraisal of my work and helped me avoid awful mistakes.

My partner Bill is a scientist so his approach is much more analytical than mine. When a pot goes wrong he looks at the science to see why.

Also, when I go to ceramic fairs and festivals I enjoy talking to the public and getting their feedback – always constructive.



Images:
previous page, Linda Bullement
this page, Suzan Kemp

Memories of Wetheriggs – Viv Rumbold



In 1976 I went to Wetheriggs Pottery to see the owners Jonathon and Dorothy Snell to ask for a job. They had bought the pottery from Mr Thorburn who would only sell once he was convinced Jonathon could reproduce the slip trailing designs and make items Wetheriggs was famous for like salt kits, chargers and bird money boxes. He passed the test – after being taught by Mr Thorburn – so the sale went through.

Jonathon told me that as they were restoring the run-down pottery they could not afford to pay anyone but I could work for them and in return they would teach me. I gladly accepted this.

I was thrown in the deep end. My first job was to tread clay in a pit with vinegar to break it down for the next stage in processing. This was with my bare feet. That was fun!

Next was mixing the clay in the blunger with water. The resulting slip was sieved to remove stones and debris and finally poured into the settling pan which was like a large square kind of ditch. The finer particles migrated to the top. Later the clay would be processed in the pug mill. This mixed the clay to give it an even consistency and de-air it to an extent. It still needed to be wedged by hand.

My second job was to light the 'flags'. The flags was like a chimney lying on its side along the floor at the bottom of the wall under the racks where the pots were to be dried. I was given a box of matches and told to forage for dry sticks and paper. It had a sort of hearth at one end. My third attempt was successful. These were obviously tests to see how keen I was!

Later I was asked to join two pots together to form a salt kit that Wetheriggs was famous for. This meant joining a bowl on to a domed closed-in pot. The bowl forms the porthole. This was a skilful operation and I was very surprised to be asked as I was very much a novice. It was quite nerve-racking as I could have spoiled a lot of work.



Later Jonathon taught me to throw. First I had to make small cylinders all the same. When I had made a row of these he would come along and with a wire would cut them all in half to reveal whether the walls were thick at the bottom and if the base was too thick. Nothing would get fired until I had reached a reasonable level of ability. After weeks of practise I managed to make small mugs which were fired and even went into the shop. A beaker I made that was just about acceptable was celebrated by Jonathon trailing my name on it. I was thrilled and still have it.

I would cycle to Wetheriggs from where I lived in Yanwath in the morning and cycle back in time to collect my two boys from Yanwath School. Wetheriggs was like a commune at this time. Anthea was the organic gardener and a guy called Tony did a variety of jobs.

Jonathon's wife Dorothy was a weaver and developed a weaving shed – a large timber building. Eventually there were several weavers working in there including Sally Rutherford who's husband Tom was the vicar of Clifton and also an electrician. He wired the kilns for Wetheriggs and other potters and also my kiln some years later. The weavers came from all over the place, one was American. They made fabulous garments, floor cushions, rugs etc.

A talented American female potter called Sharry Stephens came to live and work there not long after I had started. Her ability with slip trailing freehand was superb.

Also whilst I was there Peter Brears came to do research for his book on English Country Pottery. He was an expert maker of drape moulds too. I was lucky enough to work alongside him.

One day Jonathon told me he was going on a research trip around the country for a week with Sharry and invited me too. We travelled down the west visiting potteries and returned via the east. The highlight for me was meeting Michael Cardew at Wenford Bridge pottery in Cornwall. We also went to the Fitzwilliam Museum in Cambridge to see their collection of slipware. Jonathon had arranged for us to see work in their storerooms. He photographed many pieces such as cradles, bird money boxes, puzzle jugs etc. When we returned to Wetheriggs he expanded their range of wares.



Viv and Sharry Stevens at Wetheriggs in 1976

Every day we would stop for an organic vegetarian lunch. Sometimes Jonathon would go and meditate for a while. I found the whole experience of working there wonderful.

I thoroughly enjoyed my year there and wanted to learn more so decided to go to the Art College at Carlisle studying ceramics. I met a Cumbrian potter called John Drinkwater who made animals. He lived in the remote Swindale valley. He gave me loads of encouragement. I bought a kiln and wheel and set up a small studio in my cottage.

John didn't have electricity so I later fired pots for him. We had mixed firings as my plant pots could act as containers to his smaller animals. John introduced me to some of the outlets he sold work to and helped get me going.

Many years later I went back to college at the Cumbria University in Carlisle and achieved a foundation degree in Ceramics followed by an Honours degree as a mature student.

I am now a member of a co-operative gallery called the Eden Valley Artistic Network, EVAN, in Penrith.

I am very grateful to Jonathon and Dorothy Snell and John Drinkwater who put me on course to becoming a potter. Wetheriggs was an inspiration!

Save Wetheriggs, it is part of our heritage!
www.facebook.com/savewetheriggs

Members' Gallery

All NPA members are invited to send images of their work to the editor for inclusion in the gallery.



Deborah Robinson



John Cook, Fragment, earthenware tile with glaze and ceramic decals



Vicky Yates



Viv Rumbold

NPA members' Survey 2020 – remove and return

What's it for?

After a discussion at the last AGM, it was agreed to carry out a survey to find out how the NPA could support its members better. The aims are to find out more about you, your interests and what you want from the NPA.

Who is it for?

We are seeking responses from *all* NPA members and so are making the survey available in different formats. This version is designed for members without access to the internet. Remove these centre pages from the newsletter, complete the survey and post it back.

If you have already completed the survey in another way do *not* complete this version as well.

How long will it take?

The survey takes most people *less than ten minutes* to complete. If you do not want to answer any question, leave it blank. If you have more to say than there is room for, there is space for you to continue at the end.

Is it confidential?

You may include your name and email address but this is not compulsory. Completed surveys can only be seen by myself. Unattributed comments will be seen by committee members.

Who will see the results?

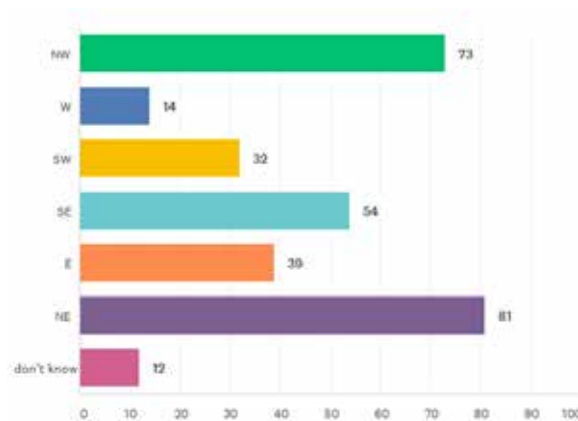
Aggregate data will be made available to regional coordinators and the wider membership.

Do you have internet access?

The survey has been available on SurveyMonkey for the past month. The link and password were sent by email to members who have given their consent to receive our emails. If you are able to complete the survey online but have not received the link and password, send an email to npanews@northern-potters.co.uk and I will send them to you.

It is a great help if as many members as possible complete the online version, as otherwise I must enter the data manually.

Joan Hardie



Number of responses by region, as at 22 May

Circle or highlight your selected answers.

Part A – about you

- 1 How old are you? under 25 26 to 40 41 to 60 over 60
- 2 Which NPA region are you in? NW W SW SE E NE don't know
- 3 Your involvement in pottery
Select all that apply maker collector gallery owner teacher
other _____
- 4 If you make pottery, which of
these apply to you? professional serious amateur hobby potter novice student
- 5 How much time do you work
on pottery? full time regular part time occasional
6. Where do you work on pottery?
Select all that apply home studio separate premises shared studio
other _____
- 7 What pottery methods do you use?
Select all that apply throwing hand building slip casting
other _____
- 8 How many years have you been
involved with pottery? < 10 11–20 21–30 31–40 41–50 > 50
- 9 How many years have you been a
member of the NPA? < 5 6–10 11–20 21–30 31–40 > 40
- 10 Why did you join the NPA?
Select all that apply to meet other potters
to promote your work
to see potters' work to learn about pottery
to sell your work
other _____
- 11 Are you able to travel to NPA
events if you wish? not at all by public transport I can drive to selected events
other _____
- 12 How far would you travel to a
a one-day NPA event
that interested you? not at all up to 30 miles
to any convenient northern location up to 100 miles
to all NPA regions
- 13 When would you be able to
attend an NPA event in a
suitable location? not at all weekends Monday to Friday varies

14 Which of these do you use often?
 Select all that apply

- home computer
- i-pad or similar
- i-phone or similar
- emails
- emails with attachments
- web browsing
- interactive websites with logons
- Facebook
- Twitter
- Instagram
- other social media _____

15 How would you rate your computer skills?

non-existent poor adequate good expert

16 How would you rate your social media skills?

non-existent poor adequate good expert

Part B – about your interests

17 Which of these events are you interested in, subject to travel and diary constraints?

- firings e.g. raku, pit, soda, wood
- talks by makers
- studio visits
- social events
- making workshops
- demonstrations by makers
- exhibition visits
- other _____

18 Would you like help/advice on any of the following?

- practical making techniques
- promoting your work
- selling at shows
- photography for potters
- social media potters
- glazing and firing techniques
- selling in galleries & shops
- selling online
- computing for potters
- other _____

19 Which of these ways of getting support or advice from experienced NPA members would you use?

- face to face at an NPA-wide event
- face to face in your region
- by phone
- by email
- using social media
- on-line discussion forum
- articles in NPA News
- information on the NPA website
- other _____

20 Would you be interested in participating in a shared NPA contact list or directory so that you could contact others who live near to you or share similar interests?

Yes No

21 Any other suggestions as to how the NPA could support you further

continued overleaf...

Part C – Your involvement with the NPA

22 Do you have a listing in the northern-potters.co.uk gallery? Yes No

23 Have you ever contributed to NPA News? Yes No

24 Did you participate in the NPA's anniversary online competition in 2017? Yes No

25 Do you follow any NPA Facebook groups? Yes No

26 The NPA has recently started to offer individual bursaries to members. Might you consider applying for one? Yes No

27 Do you think individual bursaries a good use of NPA funds? Yes No

28 Are you active in your regional group? Yes No

If yes, please give details _____

29 Have you ever been on the NPA committee or a regional coordinator? Yes No

If yes, please give details _____

30 Would you consider being on the NPA committee or a regional coordinator? Yes No

If yes, please give details _____

31 Would you be willing to participate more in any of the following if a suitable opportunity arose?

To help organise an activity	_____
To demonstrate a skill of yours	_____
To help other members	_____
To help in another way	_____
Only within your region	_____
Anywhere in the NPA area	_____

If we can we contact you to discuss this further please give your name or email address _____

32 Use this space to add any other comment or suggestion you wish to make.

Thanks for your participation.

Post your completed survey to **Joan Hardie, 5 Castlegate Drive, Cockermouth, Cumbria CA13 9HD**

If you are unable to post it, you can phone Joan on **01900 821001 from 7pm to 9pm** and she will record your responses directly.

We want to know the views of **all** our members.



Anna Whitehouse, 100 bottles project



Judy Taylor, Hyenas



Rene Cryer

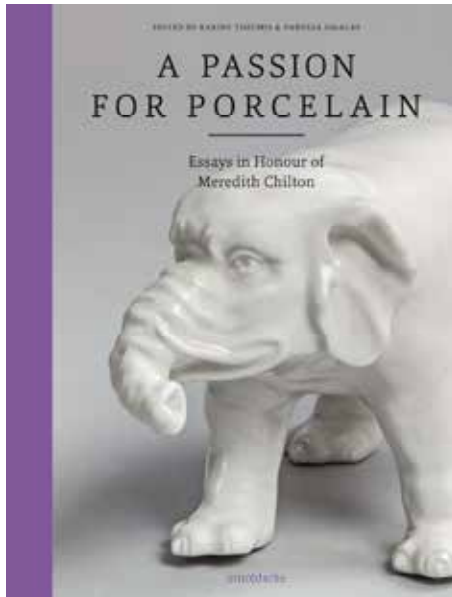


Janet Parratt



Mel Fowell

Books – Roger Bell Review



This substantial volume is a collection of essays based on an international symposium 'A Passion for Porcelain' held in 2018 at the Gardiner Museum in Toronto. The essays are in honour of Meredith Chilton porcelain collector, one time curator at the museum and internationally recognised expert. As described by the publisher 'an illustrated scholarly expedition through the multifaceted world of baroque porcelain'.

While this is not a historical survey most major porcelain areas are covered up to 1900, apart from China, travelling through Germany & Austria, France, UK, North America and Japan, reflecting the interests and expertise of the authors. More recent porcelain work is not covered.

I will consider 3 essays which discussed work I was unfamiliar with. First Taxile Dart (1851 – 1938), who studied at the Ecole des Beaux Arts and joined the Sevres factory as a sculptor. But much to the chagrin of the factory management, he also made and fired his own work. Much of this work was remarkably modern, notably stoppered vases and flasks with layered 'uncontrolled' glazes unlike anything the factory produced.

New Books

Ceramic Glazing, Gill Roy	£19.97
Ceramics Ireland (Magazine)	€6.00
Ceramics & The Museum Laura Breen	£19.99
How to Repair Pottery & Porcelain Alison Singleton	£14.99
Mastering Kilns & Firing Lindsay Oestereicher	£24.99
A Passion For Porcelain Tsoumis/Sigalas eds.	£38.00
Scottish Ceramics, Henry Kelly	\$59.95
Slab Techniques, Marsh & Robison	£18.99
Sustainable Ceramics Robert Harrison	£25.00

Next the sculpture figures produced in various factories but particularly in Meissen. I was aware of the musicians, classical figures, birds, commedia actors etc. but new to me were the 'lower figures' (beggars, artisans, travellers and the like) which were matched by ivory carvings of the same subjects. The most prominent makers were Gottlieb Kirchner and Johann Joachim Kaendler.

Last 'The Elephant In The Boudoir'. Louis-Henri, duc de Bourbon, prince de Conde had been prime minister to Louis XV but fell out of favour and was exiled to his estates at Chantilly. He encouraged the production of art works inspired particularly by imported work from China and Japan. Deer and other local animals were modelled but this was the time when import of exotic species was popular. Inevitably foreign animals were modelled. There is a humorous leopard illustrated. A few elephants were produced obviously based on drawings or etchings, They have shorter legs than expected, shorter trunks and less bulky bodies than in reality. Fascinating!

Another beautifully produced book at a very reasonable price.

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



John Cook



June Roddam



Judith Roberts

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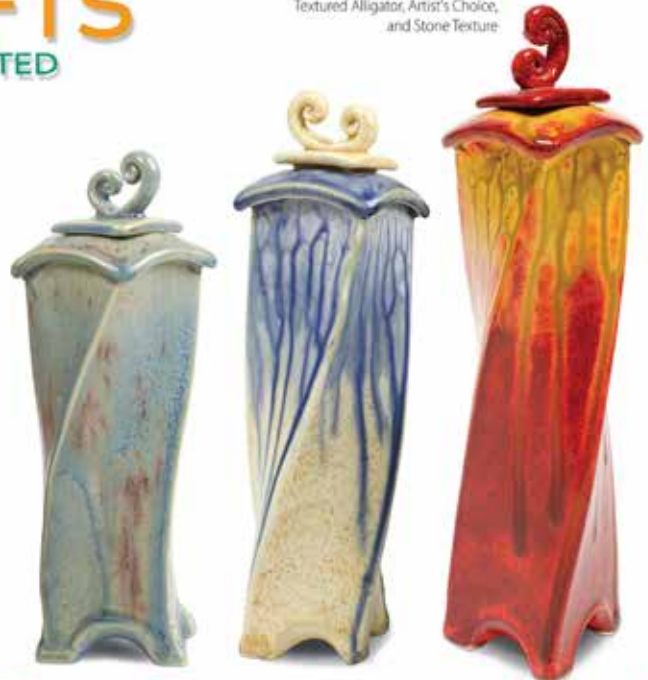
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Welcome to new members

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.

Varie Freyne	North Shields
Helen Sadler	Bedford
Kerry Hall	Sheffield
Kathleen Hopper	York



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

Ann Davis
Membership Secretary

Advertising in NPA News

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Small ads (30 words) 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

Small ads

Ceramics Books

I have a number of ceramics books for sale including a Lucie Rie/Hans Coper boxed set, Phil Rogers Ash Glazes and others.

For a list email dianne.cross@blueyonder.co.uk

Opportunity of a lifetime in North Derbyshire

We shot an arrow in the air
As to its fall, we know not where

You may have seen the article about our pottery and work in NPA News a year ago. Sadly, due to ill health, we are retiring to new pastures.

You may also be looking to making a move. If so, we have ready-made premises and equipment available for a commercial pottery, or other craft business.

If you work in a small, expensive location and travel through fumes to get to your studio; if you have hundreds of contacts but little workspace; if you fantasise about what Hamlet called "infinite space" – this could change your life.

We have an amazing quarter-acre spread including a 5-bedroom Victorian house and detached 3-bedroom flat (needs refurbishment) plus most of the equipment a potter could want: 2 kilns, 3 wheels, 12' x 11' showroom, 35' x 11' x 8' workspace, a ton of dry stoneware clay. Inside the house there is space for 4 wheels for courses, a glaze room, 3" diameter wall-mounted pug mill.

Inside the house

Downstairs: 2 large reception rooms, 2 office rooms, large kitchen with walk-in pantry, cellar, and utility room.

Upstairs: 5 bedrooms, 2 bathrooms, utility/boiler room, 2 other small rooms.

Garden: Wall-surrounded for all except gate/entry, 3 various outhouses. Orchard with 11 fruiting trees. Six stately mature trees (ash, beech, lime).

Direct bus routes to Nottingham, Derby, Mansfield and other towns in Derbyshire. Cars off-road, two.

Detached flat: kitchen and large living room, 3 upstairs bedrooms, bathroom/toilet. The flat is stripped for refurbishment and could become rentable, a granny flat, extra accommodation for courses, or possibly a separate sale.

A wonderful place for kids to grow up. Ideal for a handyman-potter!

Give us a ring on 01773 603181 or email: riddingspottery@hotmail.com and arrange a visit. Look us up at www.riddingspottery.co.uk

John Rivers & Pat Smith

Committee News

Zoom committee meeting

Our first Zoom meeting was held in early May. It went pretty well with an excellent attendance and no technical issues, though it's not the same.

Vice Chair Since Ken Taylor resigned earlier this year we have been without a vice chair. We all felt that the position would be best filled by a committee member familiar with our working methods and remit. Pamela Thorby's offer to take on the role was accepted with alacrity and thanks.

AGM Covid19 means that most events and exhibitions over the spring and summer have been cancelled or postponed. Potfest in the Pens has been re-scheduled for 30 Oct to 1 Nov, so we are hoping to hold the AGM on the Saturday night. If not we may have to hold the AGM as a virtual meeting.

Demonstrators Gerry Grant is continuing to compile a list of members willing to demonstrate at Potfest in the Pens. This could be useful for future events too. Please let Gerry know if you are interested. lynandgerry@fangfoss pottery.co.uk

Website John Cook has had some very positive feedback on our revamped website, particularly from new members who have had their work included. We will save several hundred pounds a year as we can now edit the content ourselves. Jack Hardie has been very helpful setting this up. Dianne Cross offered to edit the events page.

Membership numbers continue to increase. We are concerned that the aged NPA laptop and database used for membership are no longer fit for purpose. It was agreed to investigate upgrade options.

Members' survey We are now using Survey Monkey to make it easier to complete the survey. The paper version is in the centre pages of this newsletter. Response rates are encouraging and we look forward to sharing the findings.

Sally Streuli

NPA Bursary Scheme

In 2020 the NPA is offering up to 8 bursaries of £100 to any member who would like to develop their work by attending courses, workshops or otherwise exploring new directions.

All you need to do is 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 consider your application and let you know if you have been successful.

The final step is to write a short illustrated article about your experience for NPA News.

Social media news

We are now on Instagram! @NorthernPotters to keep up with all things clay related. Say hello with a comment so that we can share your images and fill our page with lovely things.



Our Twitter name is @NorthernPotters and our account is humming with activity again. It includes regular news, articles opportunities and re-tweets of members' work. If you like online interactions in short form, this is the one for you!

NPA members are also invited to follow and join our Facebook page. Stay connected and part of our online community by searching for Northern Potters Association. You must join to post, but anyone can view the page.



Our revamped website is looking fantastic and is the hub for NPA information and contacts on the internet. All members can have a listing in the Artists Gallery, which is viewed by members, gallery owners and collectors. Don't be shy. www.northern-potters.co.uk



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Regional News

Regional groups were set up to help members communicate with others locally and to arrange events in their area.

Members got together online for our April meeting using Zoom which was great fun and everyone was in good spirits. We shared ideas on how we have been coping with the lockdown and selling our work despite the cancellation of many fairs and events. It was very helpful to swap ideas on packaging, selling agents and delivery services. Several people 'volunteered' to write articles for the newsletter. We agreed to meet up regularly online until government restrictions are lifted.

Our bursary application to be one of 30 groups nationwide to host a Leach Pottery Centenary Raku party was successful. Originally planned for May, it has now been postponed until later in the year, dates t.b.c. The event will be held at Halecat near Witherslack – a beautiful location.

Our application for a pop-up event at the Silverdale Art Trail was also successful but unfortunately the organisers have just announced that it is cancelled.

Thanks to everyone in the NW who took the time to respond to the NPA survey, when there are many things wanting our attention and preying on our minds. Please continue to use the #npanw hashtag in your Instagram posts, it's great to see the variety of talent we have in the region.

Kathryn Stevens

northernpottersnw@gmail.com

Facebook: NPAnorthwest

Our last meeting had to be cancelled due our usual venue being closed the week before lockdown. Members will be notified before the next meeting can take place.

Due to current restrictions, the exhibitions at Fleetwood Library in July/August and The Platform Gallery, Clitheroe in July to September, have both been cancelled. We hope to reschedule both.

Exhibitions that are hopefully still proceeding:

Garstang Arts Centre – 17 October to 14 November, wall hangings only

PR1 Gallery, UCLAN, Preston – 2 to 18 November

Reminder: The exhibition 'Affinity' at the Arteria Gallery in Lancaster will run for 4 months starting in January. The gallery will select the work to be displayed. Images of work with a statement need to be submitted. The contact is Sharon, e-mail: info@arteriashop.co.uk

Geoff Wilcock

ghwilcock@uclan.ac.uk 01772 862852

Facebook: NPAwest

It's been a strange time for all and I really do hope that you and your loved ones are well.

With so much disruption to our normal lives and routines I hope that you have been able to carry on making your pottery and maybe developing new ways of selling your pots and new projects for going forward with your work. It would be wonderful to hear what you've been doing. It would also be great to hear from you with any ideas you may have for the group.

Don't forget to fill out the NPA survey if you haven't already done so.

Wishing you all well, Juliet.

Juliet Myers

email@sw-npa.co.uk

Facebook: NPAsouthwest



Any member can ask to be included in any regional mailing list.
You must have given your consent to receive NPA emails.

Regional News

Thanks to members in the northeast for your outstanding response to the survey, despite the delay in most of you receiving the link to SurveyMonkey by email.



NE

Here's a photo from better times.



Helen Pickard helen.pickard@icloud.com

Facebook: [@North East Potters](#)

Twitter: [@ne_npa](#)



E

Lyn Clarke reports that she has spent most of the last few months cancelling the events she and Kay had organised. Kay has taken up decorating. We could all do with meeting up again and put the paintbrushes down!

This bowl came out of the kiln last week.

Lyn Grant is offering to bring together members needing pots firing with others able to fire them, starting in East Region. See page 26 for details.



Lyn Clarke & Kay Butterworth

enpa.coordinator@gmail.com

Facebook: [NPAEast](#)

Twitter [@NPA_E](#)



SE

Like most places the South East region has had to postpone all of the events that we had planned for the spring. It's been heartening to see that many of our members have been keeping themselves busy and creative during this worrying time. Quite a few people have been creating clay kits for their neighbours and it would be great to see more of the results of these and anything else you've been up to on Instagram [#northernpottersse](#) [#northernpottersassociationse](#) and facebook 'northern potters association south east group' pages.

Looking forward, we are hoping that Art in the Gardens will still take place on 5 & 6 September. Many of our members will also be exhibiting at the Sheffield Ceramics Festival which takes place on 19 & 20 September.

For our next meeting, whenever that will be, we are planning a social event somewhere with plenty of room so that we can reconnect with old friends and meet new members.

Graham Northing & Wendy Wall

senpacoordinator@outlook.com

Facebook: [NPAsoutheast](#)

Surviving the lockdown

Sharing Resources – Lyn Grant

A lot of potters use resources at community hubs and may be unable to use these shared premises and their facilities, including kilns.

If there are members with their own kilns who help others fire their work, we could provide a network linking those in the same vicinity together. If potters in both groups get in touch with me, I will try and match supply with demand locally and swap contact details. The firings and temperatures required will have to be discussed between the individual potters.

To kick this off, anyone requiring kiln usage in the area East of York, can get in touch with Gerry at Fangfoss Pottery. Only send contact details that you are willing for me to give to another member. gerry@fangfosspottery.co.uk or phone 01759 368384



Online advice

There are many organisations with websites giving advice and links to artists. Two of the most useful are the Crafts Council www.craftscouncil.org.uk/ and Artists Newsletter www.a-n.co.uk

Funding

Full-time self-employed potters are particularly badly affected. If you have not already done so, check out the government assistance for the self-employed www.gov.uk/guidance/claim-a-grant-through-the-coronavirus-covid-19-self-employment-income-support-scheme

Don't forget Citizens Advice www.citizensadvice.org.uk/work/coronavirus-if-youre-self-employed/

The Freelands Foundation Emergency Fund is supporting freelance creative practitioners across the UK affected by the Covid-19 crisis. www.a-n.co.uk/news/freelands-foundation-emergency-fund-open-for-applications/

Get your work seen

If you haven't got a listing in the NPA website artists section, take a look to see what is required and then contact website@northern-potters.co.uk

Keep in touch

Join us on Facebook, Twitter and Instagram, to keep in touch, both NPA-wide and regionally.

Curator Space includes online exhibitions and projects about lockdown. Not all are for ceramics, but some are multidisciplinary. Register on the site to get weekly emails about opportunities www.curatorspace.com

Be bold and ambitious! Collect Open is an opportunity for individual artists or collaborations to exhibit alongside world-class galleries at Collect, Somerset House in February 2021. www.craftscouncil.org.uk/content/files/Collect_2020_Overview_-_for_email.pdf

Steve Booton is showing the world what potters do in his daily Coping with Covid video diary. As I write he is up to "day 57 kiln opening" It's good for inspiration, education and diversion. www.youtube.com and search for **Steve Booton**.

Make North in Preston are being inventive in very difficult times, promoting door step deliveries and tutorials. www.makenorth.org/

The North Yorkshire Open Studios has decided to go online this June, rather than cancelling. Participating artists have made videos showing their studio, talking about their work etc. www.nyos.org.uk

Sell online Follow Vicky Yates' advice (see p5) and set up online sales on platforms such as Handmade in Britain, Etsy and many others. It's worth it for what you'll learn. There's a list of online selling sites at www.thedesigntrust.co.uk/best-places-to-sell-your-crafts-online/

Take the Artists' Support Pledge Artists post images of their work on Instagram which they are willing to sell for no more than £200 each. Anyone can buy the work. Every time an artist reaches £1000 of sales, they pledge to spend £200 on another artist's work. Let generosity be infectious. www.instagram.com/explore/tags/artistsupportpledge/



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