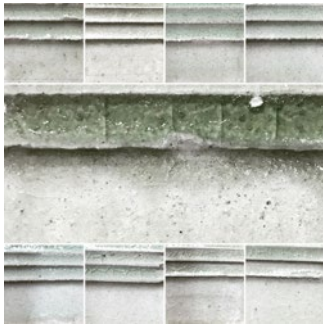
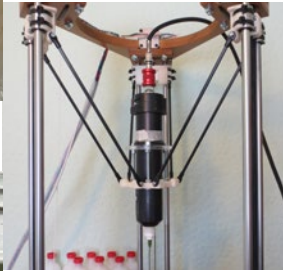


NPA News



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

June to July 2021
£2, free to members



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The opinions expressed in this newsletter are those of the contributors and do not necessarily represent those of the editor or the Northern Potters Association.

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Front Cover: Mel Fowell, Funnel Form 16cm x 10cm with matt blue engobe base and tin/chrome glaze line work fired at cone 04

Photo: Mel Fowell

Back Cover: Shirley Sheppard, Three Graces in Conversation, Oil Spot Tenmoku glazes wood fired, standing on shells, for 15 hours to 1300 degrees. One kiln casualty was rejoined using epoxy and gold leaf.

Photo: Shirley Sheppard

Next issue

The copy date for the next issue of NPA News is 19 July 2021

Articles should be between 200 and 1000 words saved as text files or written in an email.

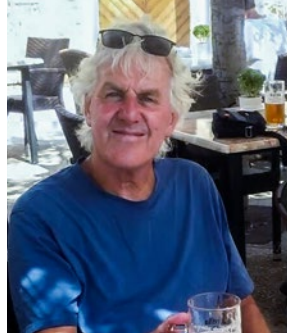
Images need to be high quality for printing, saved as .jpg files. 1MB is a suitable sized file.

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 or need help.

From the Chair

It was disappointing not to be included in *Grayson's Art Club*. I thought my Coral Reef fitted the bill in the Nature category but it was not to be. Such is life. Hopefully the set of 5 that I have made will be exhibited later in the year. The good news is that the NPA *Earth Works* exhibition opened on the 12th of April, at the Water Street Gallery Todmorden and online, together with a promotional video. It all looked very professional.



I recently read an article about air in clay in **Ceramics Monthly** and got the author's permission to reprint it. It makes for interesting reading - see page six.

Due to COVID we have lost the NPA demonstration area at Potfest, and have yet to have confirmed whether we can have a promotional stand. We will circulate the details of the AGM both through the regional reps and on the website when we have finalised the details.

Good luck to any NPA member who has applied to be part of the next *Pottery Throwdown*, series five. Interestingly an article in the Mail on Saturday highlighted the interest in ceramics as a result of the programme and dedicated a whole column to visiting various ceramic venues in their travel section.

As the world is getting back to normal we have introduced a Courses tab to the website. The tab has two sections, one for those members who have a one-off course and the other for those members who have regular courses throughout the year. Details are in this issue - see page 22.

Remember that applications are still being accepted for *Connecting Crafts 2022* with the deadline being extended until the 12th July.

The exhibition is at the Platform Gallery in Clitheroe and is a joint exhibition with the NPA and a group of print makers. If you are interested contact Graham Hough at graham@redspr.com for an application form.

For those many NPA members who make sculptures keep your eyes open for the late autumn exhibition at the Water Street Gallery, *A Modern Bestiary - Animals-Fact and Fiction*.

John Cook


Your Committee

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Lynn Grant	York
Carol Newmarch	Middlesbrough
Bev Seth	Sheffield
Kathryn Stevens	Barrow in Furness
Joan Hardie	Cockermouth
Nina Wright	Otley

Diary


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

to 6 June	Earthworks Water Street Gallery, Todmorden NPA exhibition
to 30 Sept	Cumbrian Sculptors Exhibition Rydal Hall, Ambleside Includes work by NPA members Bob Park, Kathryn Stevens and Roger Bell.
11 to 13 June	Potfest Scotland Scone Palace, Perth Some NPA members will be showing
13 June.	SENPA area meeting Pottery Fields, Blackamoor Road, Swinton S64 8UX (site of the Rockingham Pottery).
16 to 18 July	Celebrating Ceramics Waterperry House, Wheatly, Oxfordshire Some NPA members will be showing
17 July	National Raku Party Halecat House, Witherslack, Cumbria Organised by NPA members
23 to 25 July	Potfest in the Park Hutton-in-the-Forest Some NPA members will be showing
24 to 25 July	Sheffield Ceramics Festival Kelham Island Museum, Sheffield Some NPA members will be showing
30 July to 1 August	Potfest in the Pens Penrith Some NPA members will be showing
22 August.	Pop-Up 2 Pottery SENPA Summer Ceramics Fair Fox Valley Retail Centre, Sheffield, S36 2AB
29 August	Ceramics in Southwell Southwell, Nottinghamshire Some NPA members will be showing
16 to 19 September	Handmade Oxford Waterperry House, Wheatley, Oxfordshire Some NPA members will be showing/
6 to 7 November	Only Clay Sheffield Some NPA members will be showing
24 Jan to 26 March 2022	Connecting Crafts Platform Gallery, Clitheroe NPA exhibition



Ceramics in Southwell

Sunday August 29th 2021
10.00am to 4.30pm
Market Square, Southwell
Nottinghamshire NG25 0FS



www.ceramicsinsouthwell.org.uk

Halecat House Witherslack Cumbria LA11 6RT

Saturday 17th July 1-5pm

National Raku Party

Northern Potters Association
celebrating 100 years of Leach Pottery




Booking Essential

Free public event, have a go at making your own ceramic pot using the exciting technique of Raku Firing. Scan QR code to book.





Beverley Sommerville, No Matter



Simone Cobbold, Birthmark Pair



Cheryl Tully, Bowls



Sara Livingstone, Plate



Allison Wiffen, Mugs

New Artists to the Website

As an NPA member you can have a page on the NPA website to display and promote your work.

You will need to provide up to four photos of your work, an artist's statement of about 100 words, email address, phone number, plus any website, Facebook and Instagram links. Contact John Cook with the details and updates.

website@northern-potters.co.uk



The Air Bubble Myth – Sue McLeod

Defining the Terms

Bone Dry: The state of dryness of clay at which the maximum amount of moisture has evaporated from the clay, given the relative humidity of the air around the clay.

Water Smoking: When the temperature of the kiln reaches the boiling point of water (100°C at sea level) and moisture in bone dry ware begins to turn to steam. This is fully reversible before the clay is heated above 250°C.

Dehydration: The driving off of water chemically bound as hydroxyl or OH- ions, from the clay lattice. This is an irreversible process. It typically occurs when the clay is heated to between 600°C and 700°C, according to Robert Fournier in his *Illustrated Dictionary of Practical Pottery*.

The Myth

There's a common belief in ceramics that leaving pockets of air in your clay, either due to insufficient wedging or by creating an enclosed form, leads to explosions in the kiln. The belief is often communicated in these ways. "Poorly wedged clay containing air bubbles will explode," or, "If you create an enclosed form, you need to poke a hole for the air to escape or it will explode"

While its true that enclosed pockets of air in your clay can lead to explosions, the explosions don't have anything to do with air being trapped unable to escape. The explosions have everything to do with trapped water. If your pieces aren't 100% dry inside and out, problems can arise during firing.

What Happens When Water is Heated?

At room temperature, water naturally evaporates. Natural evaporation happens relatively slowly and is dependent on the humidity of the surrounding atmosphere. If the relative humidity of the surrounding area reaches 100%, evaporation stops until the moist air is replaced with drier air, and evaporation can continue.

As water is heated, the molecules start to move faster and evaporation speeds up. If we continue to heat to boiling temperature, water (a liquid) converts to steam (a gas). At sea level, this occurs at 100°C.

Three important facts about water turning into steam.

1. It expands greatly in size- over 1500 times.
2. It can produce a high amount of pressure.
3. This all happens at very high speed.

Consider boiling a kettle of water. As water begins to

boil, you hear a faint whistling sound. As more water converts to steam it expands, increasing pressure in the kettle, which increases the speed at which the steam passes through the tone hole and the whistling sound gets louder.

When the kiln temperature starts to climb, any moisture left in the clay starts to evaporate faster. If the moisture reaches boiling temperature before it has a chance to evaporate, it will convert to steam. The expansion, pressure, and high speed of the water converting to steam within the clay body will cause the clay to explode, unlike the kettle that allows the steam to escape. This is why its so important for clay to be completely dry before it is fired.

Do Air Bubbles Cause Explosions?

When clay is wet, all the space in between the clay particles are filled with water. As the water evaporates, the clay becomes porous, meaning there are tiny pathways of void space (air) in between the solid clay particles. Essentially, bone-dry clay is full of teeny pockets of air. Air within the clay is not a problem. If we make pieces and we leave an air bubble in the clay, that air pocket does not directly pose a risk of explosion. Air is free to move through tiny porous pathways in the dry clay.

Only water leads to explosions. Its a causation/ correlation misconception to say air causes explosions. While enclosed air doesn't cause explosions, it can prevent thorough drying and trap moisture, which does cause explosions. When we enclose air bubbles within a clay form, that pocket of air provides water molecules with a nice humid place to hang out.

A thin piece of clay with an air bubble will dry and fire without issue. When the clay is thicker, it can feel very dry on the outside while the inside contains moisture. When the kiln temperature rises, the air pockets fill with water vapour, which builds pressure as water turns to steam. The pressure of the steam causes the clay to explode from the inside.

Say you throw an enclosed form or you join two pinch pots together. Poking a hole will promote more thorough drying before the firing by allowing dry air to circulate so evaporation can occur from the inside as well as the outside. The bigger the hole, the faster the piece will dry. During the firing, the hole gives the steam a pathway to exit, preventing pressure from building up and hopefully, preventing an explosion.

But, is it possible to leave air bubbles in your clay and make enclosed forms without holes in them that don't explode in the kiln? The answer is yes! If the clay is 100% dry inside and out at the time it reaches boiling temperature, there is zero risk of explosion. But on

the flip side, explosions can occur even when air bubbles are not present if your clay isn't thoroughly dry.



Plate casualty caused by bisque firing before the bone dry state was reached



Moisture check with safety glasses during candling

How to Ensure Pieces Are Dry

Two factors contribute to quicker evaporation: one is heat and the other is air circulation.

The most common advice is to candle your kiln, which means you turn the kiln on low and hold it just below boiling temperature until all the moisture has escaped. While this is good advice, it isn't fail-safe, especially with thicker clay. Candling doesn't always complete the drying process in a reasonable amount of time. While I do recommend candling your kiln as a final measure, I would suggest using air circulation initially so your pieces are as dry as possible before they enter the kiln.

Air circulation is effective because evaporation speeds up as the humidity of the surrounding air decreases. If the air is completely still, evaporation will cause a cloud of moisture to form around the piece, slowing down further evaporation. If the moist air is replaced with drier air, evaporation continues. The easiest way to accomplish this is by using a fan to circulate the air around your drying wares.

Make sure your pieces are already fairly dry before putting a fan on them or they may dry unevenly and crack. While the fan is on, periodically turn your pieces over to allow the air to reach all sides. If you can add heat to the circulating air, this will further speed up drying. If your kiln is vented, be sure to turn the vent fan on while candling to help remove the humid air in the kiln.

Moisture Test

Damp clay is cool to the touch, whereas dry clay is room temperature. If your pots feel cool, they're probably not ready for the bisque firing. Be sure to check the bottoms and insides. Once you're sure your pots are thoroughly dry, you can load them into the kiln and start the candling process for good measure. Keep the kiln temperature low until all the residual moisture has escaped.

A simple way of checking for moisture escaping the kiln is to hold a piece of glass or plastic (I use my safety glasses) near one of the open peep-holes during candling. If it fogs up, this is a sign that there's still moisture escaping. Continue candling until there is no longer any sign of moisture and then proceed with the firing as usual.

The author Sue McLeod is a potter and studio technician in Victoria, British Columbia, Canada. She teaches online glaze classes and writes articles about glazes and studio tips on her blog at www.suemcleodceramics.com

*If you love learning about and discussing firing and glazes, check out McLeod's free social learning Facebook group, [Understanding Glazes with Sue](https://www.facebook.com/UnderstandingGlazesWithSue). The group is full of videos and discussions about firing, mixing glazes, and fixing various glaze issues. McLeod also teaches an online class, *Mastering Glaze Consistency*. To learn more about it, visit <https://suemcleodceramics.com/masteringglazeconsistency>*

“Originally published in the April 2021 issue of *Ceramics Monthly*, pages 54-55.
<http://www.ceramicsmonthly.org>
© The American Ceramic Society.
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Finding the right clay, part 1 – Joan & Jack Hardie

After over 40 years of making pots, we first entered the unknown world of 3d printed ceramics in 2014. It has taken us on a new journey through the land of clay.

3d clay printer



To set the scene, a 3d clay printer is like a clay extruder attached to a robotic coiling machine which follows a path set by our digital design. Our clay extruder forces clay out of a plastic cylinder through a nozzle a millimetre or two in diameter and builds the walls of the pot in a continuous spiral. This is very exacting in its demands on the clay and making it work has taught us a lot.

Water content

Trials with small syringes and icing bags taught us that we would need to use soft clay but obviously not slip, which wouldn't stand unsupported. To find out how much water to add, we did tests mixing wet clay by hand in a bowl and extruding it using compressed air. An addition of 6% of water by weight to a commercial prepared clay, extruded under a pressure of 6 bar gave the best result. I quite liked using a hand-controlled extruder and made some pots this way.



To help the clay flow more easily, we started adding the deflocculant Dispex. Clay this wet is horribly sticky, with the consistency of soft dough. When I spotted a bargain offer on dough mixers in the local hardware shop, I bought one and used it for several months.



Much later we talked to Potclays about making wet clay for us. They asked if they would put it in a bag or a bucket, which is a very good question as the answer is somewhere in between. Of course, this meant that they couldn't make it with either their clay or slip making processes!

Eventually, we bought a pugmill and use it to add as much water as we can – too much and the clay won't come out! Even with our de-aerating pugmill, we have to hand knead the wet clay from the pugmill to make it a very even consistency and remove every trace of air. Any harder or softer parts will show in the fine coils and even a tiny air bubble will pop and form a crater when it comes out of the nozzle under pressure. Because the clay is so sticky, we have to knead it on a wet plaster batt, wearing latex gloves and with a scraper to hand.



Uneven consistency

Clay tests and plasticity

From our previous work hand-building (Joan) and throwing (Jack) we had a range of clays in stock, so tested each of them in the extruder and with the 3d printer. There were clear winners and losers. The losers were clays that either wouldn't stick together or else wobbled about and wouldn't stay where the printer put them.



Clay tests

The winners were clays with high plasticity and low elasticity.

To be continued in the next issue of NPA News.

Our website www.printedpots.co.uk has more about our making process and a gallery of finished pieces.



Throwing/modelling clay

Earthworks NPA exhibition Water Street Gallery – John Cook

Following all the lock-down's over the past year it was with great relief that the NPA exhibition at the Water Street Gallery finally opened to the public. www.waterstreetgallery.co.uk

Planning for the exhibition, in which 22 NPA members participated, started some time ago. It was originally scheduled for 2020, but circumstances made that impossible. I finally made my visit when the gallery reopened in early April and I can only say what a fantastic exhibition the gallery has given us.

The gallery website describes the exhibition so: "Working within restrictions since last year, it is a miracle that this exhibition has happened. A huge thank you to members of NPA who have participated, we know that creativity and the pandemic was a struggle for many. The variety of works from the humble medium of clay is stunning.



An established bond with particular characteristics of our landscape is shown in works by Sue Turner - the patchwork interactions of moorland, borders, and fields, and in the deeply serrated cracks of Emmeline Butler's limestone inspired exquisite orbs. Hand-built stoneware sculptures by Janet Halligan





express abstracted landscapes through the dynamic juxtaposition of curves and angles while overlapping glazes in Gerry Grant's stoneware vessels create a truly three-dimensional statement inspired by the unique stratification and sweeping curves of the Yorkshire Wolds. Evoking the seashore and coastline, vases constructed by Dianne Cross feature washes of cobalt and copper glazes with occasional 'pops' of yellow. And, both subtle and robust hints of natural and urban features are the bedrock of Rosemary McGarr's porcelain and stoneware sculptural works. The plant life of the shoreline and underwater inspires Anne Haworth to create complex and intricate sculptural forms using traditional skills in both black and white hearthstone or porcelain clays. Exploring new territory in ceramics are Joan and Jack Hardie with their experimental 3D clay printer, resulting in



stunning, small scale works in glowing porcelain. The transition from 2D to 3D through folding paper fascinates Kate Buckley and is apparent in her porcelain sculptural works, particularly reflecting the play between shadow and light. Observing animals, dogs, birds, sheep, and even wild boar is a fine body of works by Kay Kennedy, executed in raw clay with a saggar smoke firing, creating a powerful body of work. Anthropomorphic 'Caretaker Birds' by Beverley Seth are a poignant and timely reflection of our current predicaments with a creative nod towards folk art. Expressive and abstracted responses to animals, interpreting primitive and sacred aspects, are exhibited by Helen Cammiss in her 'Herd' series.



The diaristic vessels and wall works, 'Fragments' by John Cook incorporate mixed media in an original and colourful way and, if steam-punk is your thing, then look at Marion Walsh's informal slab-formed sculptures with cogs and screws embedded in the surfaces. Defying the functional and pushing boundaries are rapidly thrown pieces on the potter's wheel by Sarah Heaton; raw, yet warmed, pieces made with red clay underlying dripping slip glazes. Stressing the domestic, Potters including Charles Brown and Varie Freyne encapsulate all things homely through terracotta and bright painterly glazes. Combining the decorative and functional are pots by Janet Nuttal who enjoys contrasting glazed and unglazed surfaces. The turquoise green colour of David Helm's crackle glazes lidded storage jars juxtapose with the smooth hand built vessels by Claire Allam, which act as a canvas for exploring the effect of fire on clay - the ancient method of pit firing with all of its unpredictable and stunning outcome".

We hope to maintain our relationship with The Water Street Gallery who are happy to put on an NPA exhibition every couple of years. For those members who take inspiration from the animal kingdom, factual or fictional, keep an eye on the gallery website for an exhibition in the late autumn entitled "A Modern Bestiary". I have attempted a few pieces.

NPA bursary and glaze chemistry – Diane Nicholson

Having received the £100 bursary last year to help towards my glaze studies, I have now completed the online course Advancing Glazes.

The bursary was easy to apply for, you need to commit to writing an article about your experience, share pics and info and overall it's worth applying for if you want to further your studies. This course I signed up for was £350 so the money to put towards it was appreciated!



Extruded test tiles using grogged stoneware

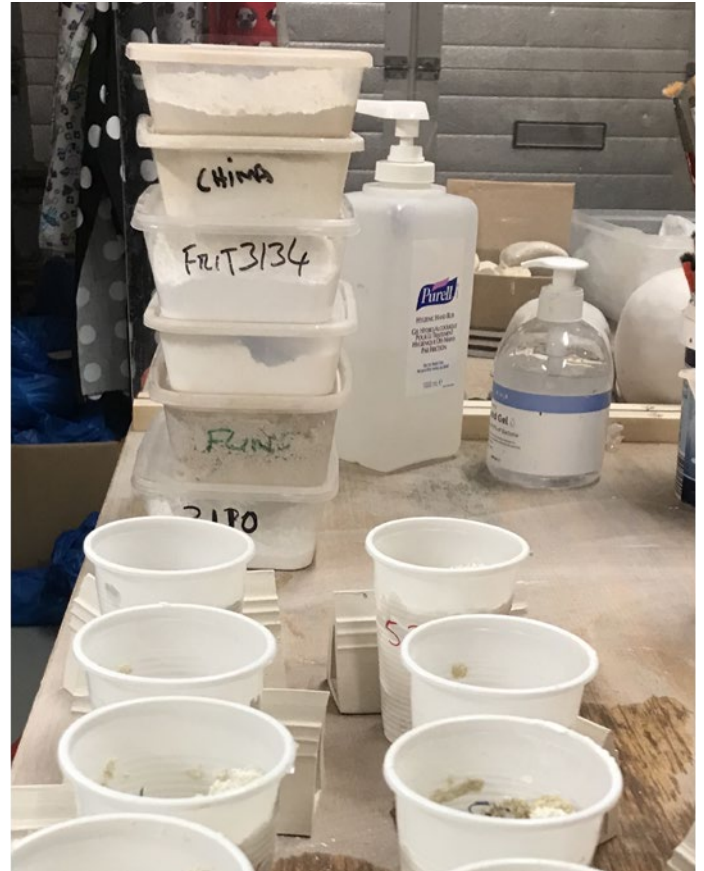
Understanding Glazes Online is a three month course focused on the science behind glazes. The course provides information and science to help everyone utilize glazes in ways that will help them take control of their materials and make their studios the best they can be.

This course aims to develop a basic understanding of the following:

- Ceramic materials: their chemistry, origins, properties and functions
- The tenants of heat and temperature as related to ceramic performance
- Glaze formulas, analysis and performance
- Glaze flaws: identification and correction
- The function of ceramic oxides and color

Having some basic understanding of glaze chemistry before these classes I can now fully appreciate how complex and interesting a subject it is. The course is

science heavy, nothing is speculated, everything can be proven.



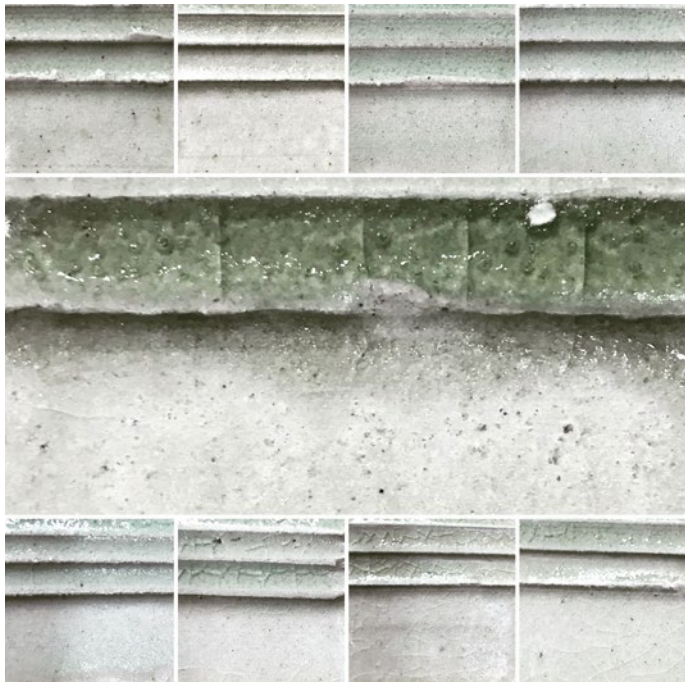
Weighing out ingredients for crystalline tests

When you've been looking on glaze pages and ceramics pages on the internet and realise how much of it is speculation (even some books don't ring true) then you do this course, it's a real eye opener. Glaze chemistry is such a massive subject that you could spend the rest of your life studying it and not know everything there is to learn.

The beauty of this advancing course is that you can choose your glaze subject and work on that for the 3 months. You have group support, can email the course leaders anytime with questions and also attend an online class to discuss your work.

As we run lots of classes, I wanted to have a look and see what I could do with some new glazes for our students. So I had a look at crystalline glazes and also ash glazes. It took a few attempts with the firing cycles but we now have a pretty good simple crystalline recipe. The ash glaze is still a work in progress, it's been difficult to get many tests done as our kiln is huge and when there's no classes going

on, it's difficult to fill every week meaning I haven't done quite as many tests as I would have liked.



Ash glaze reduction fired in raku kiln

However, I've become a patron of Ceramic Materials Workshop on patreon, which grants me access to course lectures that I've previously studied as long as I keep up the monthly payments. So I'll keep working on the fake ash glaze for the electric kiln, we need a good dark blue transparent and a clear glaze too so I'll work out those from scratch soon ... fingers crossed!



Homework time! Watching the lectures online at my pace

I'm planning on running a very basic glaze making class at some point this year but with covid still around I think I'll have to wait a bit. There will be a discount for NPA members, just keep an eye out for an email to follow later in the year. It may be that I do a short online class instead, we will see!



Gas fired Raku kiln getting up to stoneware temps

Overall I'd say go for it if you're thinking of furthering your ceramic studies and I'd really recommend this course if you're interested in how glazes work.

www.ceramicmaterialsworkshop.com



Matte crystalline cone 6 tweaked to work at my kiln temps

The original recipe can be found on glazy.org

Members' Gallery



Martine Bequet, thrown on the wheel, using white stoneware. Bisque fired to 1000°C and then fired in wood and sawdust with copper wire and dried organic matter- 10cm H. Photo Martine Bequet



Lara Clahane Vase, porcelain, made, and the glazes developed, during lockdown. One of a group to be exhibited in *Through the Locking Glass* at Rheged in the summer.



Carolyn Corfield, Wall Torsi



Maggie Barnes, *Phoenix* featuring Kintsugi repair, porcelain, gold
Photo David Chalmers

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

When sending images for the Gallery, please provide a print quality jpg file of about 1MB or more, sent as an email attachment.

It is helpful to readers if you give short details about the piece including its title, size, material and key firing information. Email to npanews@northern-potters.co.uk



Wendy Wall, Sun, sea and sky bowl, stoneware crank, decorated with stoneware and porcelain slips before bisque. Then decorated with underglazes and glazes then fired to 1280 in an electric kiln.
Photo Wendy Wall



Helen Graham, *Up and Round*, 10cm tall, Southern Ice Porcelain pinch pots fired in oxidation to 1250°C, surface decoration shellac resist, with recycled pitch pine wooden stand. Photo Amanda Manby



FOR SALE - in Cumbria

3 storey building, 1830

Featuring a ceramics gallery, office and large workshop on the ground floors.

Above the gallery are 2 upper floors with planning approval for a 3 bedroom maisonette.

Situated in a busy corner of Alston Market Square, the gallery and pottery have been successfully established for over 25 years.

For more photographs, email sylmacro@btinternet.com

**The whole building is for sale for
£150,000**

New work at York Art Gallery's CoCA – A conversation with Dr Helen Walsh, Curator of Ceramics

The press release sounded enticing, “More than 40 ceramic works, many of international significance, have been acquired by York Art Gallery's Centre of Ceramic Art (CoCA). The ceramics, which date from the 1970s to 2000s, were part of a larger selection of ceramics and fine art belonging to the late American collector Patricia Barnes.”



Tea Pot, 1988-2002, Edla Griffiths.

© Edla Griffiths, image courtesy York Museums Trust.

I jumped at this chance to interview Dr Helen Walsh to talk about the new ceramics coming to CoCA. The list of makers includes Carol McNichol, Alison Britton and Janice Tchalenko, and introduces some artists who have not been represented at the gallery until now. I asked Helen if she thought there was a stand out piece in the new donation. She replied that the work is very varied, an unusual donation made through The Contemporary Art Society, who have tried to keep the collection of work together. Just three Galleries were offered the work, which is why CoCA were able to take so many pieces.



Fruit Bowl, 1980-99, Carol McNicoll.

© Carol McNicoll, image courtesy York Museums Trust.

She was invited down to London to see the collection in situ, at Pat Barnes' Bloomsbury house, to make a wish list of 30 pieces plus a secondary list, in case of clashes with other galleries. What an opportunity! The gallery curators talked with each other on their visit, to find out who wanted what and avoid clashes of interest. The house was very much as it had been while Patricia Barnes lived there. Helen says she was drawn towards some work with which she was not familiar, including a dog, which at first she thought was a rabbit, and people had to find out about it for her. The dog was put onto the list before she had discovered who the maker was. It turned out to be Carolein Smit, who as more knowledgeable readers will know, is a renowned Dutch artist.



Dog, 1990-9, Carolein Smit.

© Carolein Smit, image courtesy York Museums Trust

In the end the pieces on the first choice list were all donated to York and many of the back up list pieces are joining them. This is a great result.

I asked how Helen would integrate the new pieces into the existing collection and she was forthcoming about planned alterations to the CoCA displays. Initially, as many of the new pieces will be put out on display as possible, including additions to the “Wall of pots”. This display has been undergoing a sort out during the lock-downs, in an effort to make it less cluttered. Helen explained how difficult it is to change this display because of the interactive interpretation panels, which were installed for the opening in 2016. The panels use a film of the display to navigate the works, which means it is very problematic when changes are made, and can be confusing for visitors. Any new work which is inserted will have non interactive labelling for the time being and pieces will be introduced gradually into the displays.

“In the future we plan to change the theme of the *Rainbow Wall* to the *Wall of Women* and this new gift of work fits perfectly with that.. The new pieces reflect Patricia Barnes’ varied taste and they are domestic in scale, personal objects.”

I asked if there were plans to promote the fact that the museum now has these fantastic new donations. Helen said that in “normal times” there would have been talks and handling sessions to let people have a closer look. These will go ahead when circumstances allow.



Bowl, 1980-9, Janice Tchalenko. © The Estate of Janice Tchalenko. Image Courtesy York Museums Trust.

The Janice Tchalenko bowl pictured above is particularly interesting, as it is an unusual shape from the artist, being very deep and “big enough to put your head inside”. It looks like an impressive piece, one of many which I would like to seek out when I next visit the gallery.

Which pot was Helen’s favourite? She diplomatically replied that they were all her favourites, as she had carefully chosen all of them. She went on to say that she particularly likes the Hylton Nel cat plates in the collection, but if she could take anything she liked



Plate, 1990-5, Hylton Nel.

© Hylton Nel. Image courtesy of York Museums Trust.



Set of five cups, 1992, Alison Britton.

© Alison Britton, image courtesy York Museums Trust

home with her it would be the Alison Britton cups, small things that you can pick up, play with and re-arrange.

Chris Barnes

Here is the full list of the artists whose work is coming to York with this gift from the private collection of Patricia Nichol Barnes, presented by the Contemporary Art Society, 2020:

Carol McNicoll, Jacqueline Poncelet, Janice Tchalenko, Alison Britton, Jill Crowley, Elda Griffiths, Angus Suttie, Henry Pim, Quentin Bell, Ken Eastman, David Garland, Hylton Nel and Bryan Illsley.

For a link to orkartgallery.org.uk/news-media/latest-news/internationally-significant-ceramics-donated-to-york-art-gallery/, point your smartphone camera at the QR code.

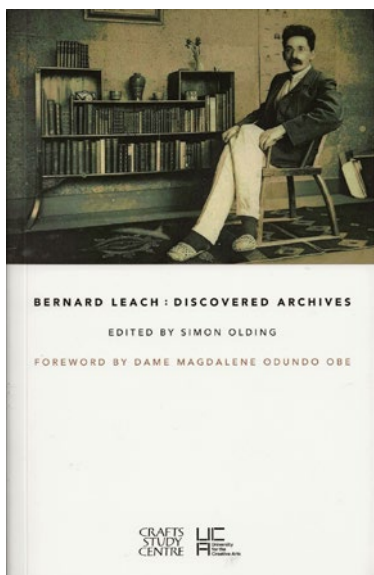


Books – Roger Bell

Review

Bernard Leach : Discovered Archives, Edited by Simon Olding

Published by Crafts Study Centre at £25.00



How is it that I have been unaware of publications by the Crafts Study Centre, part of the University of the Creative Arts based in Farnham until now? My excuse – this is their first substantial work on ceramics to date. In my first draft I described this book as ‘substantial’ but it would be much more accurate to describe it as ‘significant’ and while it is 180 pages long it is never ‘heavy going’. I found it much more interesting and

readable than the other fairly recent volumes by Emmanuel Cooper, Edmund de Waal and Louise Taylor, although these cover other elements of his life.

It has the advantage over previous books and exhibitions of using archival information recently added to the collection of the centre. Simon Olding, Professor and Director of CSC, is the editor and contributes two substantial chapters. Two Japanese academics add two further chapters with insights into the influence of Japan on Leach and his time in Japan. But the lovely introductory foreword by Dame Magdalene Odundo talks of meeting Bernard, Janet Leach and David Leach at St Ives in 1973 as she embarked on her ceramics course.

The first chapter by Olding is called *Looking at Ancestors*, referring to Leach’s significant collection of pots which he used to illustrate to visitors points he made in discussions. Work ranged from a 12thC Chinese stoneware bowl and 13th or 14thC English earthenware jug to contemporary work such as over 30 pieces by his friend Shoji Hamada. These pots were donated to the Crafts Study Centre in 1979 when based at the Holbourne Museum, Bath and formed the basis of the exhibition *Pots of Inspiration*.

New Books

Bernard Leach – Discovered Archives Simon Olding	£25.00
Seeing Things – Alison Britton Alison Britton	£20.00
Olivia Brown	£10.00
Clay Matters: A Go To Guide for Ceramics Teachers & Students Tracey Fortune	£15.79
Trevor Corser – Life & Work	£10.00
Clare Curneen – Succour	£12.00
Lowrie Davies	£10.00
Jack Doherty – Living Space	£40.00
German Ceramics 1960 – 1990 Graham & Aaroe	£26.11
My Life as a Potter Mary Fox	£32.49
Pots, Prints, & Politics Patricia Ferguson	£40.00
Pottery Book for Beginners Garth Mullard	£11.33
Shapes from out of Nowhere (R A Ellison Jr Collection) K A Spinozzi	£46.50
Jenny Southam	£10.00

Interestingly some were included soon after in an ICA exhibition *Fast Forward: New Directions in British Ceramics* showing that young potters (Britton, Poncelet, Fritsch, Slee etc.) were by then moving on from Leach’s vision.

There are also chapters by museum curator Yuko Matsusaki Kawakita and Associate Professor Sadahiro Suzuki. The first relates to Shoji Hamada’s collection part given to set up the Mashiko Sankokan Museum. These works are applied arts and hand-crafted objects, roughly half ceramics, and are objects for use – a similar philosophy to Leach. Chapter 4 relates to Leach visiting Japan in 1934/1935 and his involvement with the Mingei movement (folk craft). The funding from the Dartington Hall Trust was to research Japanese ceramics to produce fine stoneware. It allowed Leach to consider and resolve, largely successfully, his own personal and business problems. It might seem that this 14 month visit is less important than his earlier time in Japan but the detail of the work he made and his travels reveal much about the man that a more straightforward chronology will miss.

A book well worth considering about a key figure in UK ceramics 40 years after his death.

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between



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John Cook

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Judith Roberts



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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.

Helen Hills	York, N. Yorks
Lisa & Sophie Delarny	Bristol, Somerset
Logan R. Obermeyer	Lancaster, Lancs
Clare Paul	Leeds, W. Yorks
Avigayil Franklin	Leeds, W. Yorks
Jennifer Gourley	St. Ives, Cornwall
Natalie Woodcock	Worksop, S. Yorks
Christine Walker	Middlesbrough, N. Yorks
Lorna Gilbert	Leeds, W. Yorks
Kemi Kilburn	N. Shields, Tyne & Wear
Chris Sheryn	Cowling, N. Yorks
Louise Robinson	Hartlepool, Teeside
John Stride	Arnside, Cumbria
Andrew Smith	Sowerby Bridge, W. Yorks
Jane & Peter Dixon	Woore, Shropshire
Tina Wagner	Pudsey, W. Yorks
Patricia Morgan	Barnsley, W. Yorks
Julie Smith	Hexham, Northumberland

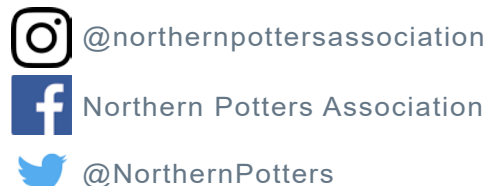
Ann Davis

Membership Secretary

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



Stay Connected



Newsletters on northern-potters.co.uk

Thanks to the members who searched through their old NPA Newsletters to help fill gaps in the newsletter archive on the website. Particular thanks to Hanne Westergaard, Susan Adams, Jill Christie, Mary Whitby, Dianne Cross, and past editors Barbara Wood, Carol Metcalfe and Ian Marsh, all of whom made major contributions. The archive is now almost complete back to 1997, though there is a gap in 2000.

I also have several early newsletters and copies of "Clay" magazine from 1978 to 1982 which are not currently on the website.

So I am again appealing for all long-standing members to search through any old copies and let me know if you have any for these dates:

2006, Apr/May & Jun/Jul
2001 Feb/Mar
2000 (all)
1999 Dec/Jan
1998 Oct/Nov
1997 Feb/Mar
1996 to 1983

If you are able to scan them, this helps enormously, but if not, you can post them to me and I will return them later if you wish.

The newsletter archive provides a valuable research resource on studio pottery in the north of England as well as the history of the NPA. You can use the search box on the website to search for a potter, event or subject, or just dip in at random – there are all sorts of treasures to be found.

If you are surprised by the sudden appearance and disappearance of colour in 2004, all can be explained. These copies came electronically from the then-editor Ian Marsh who compiled them in colour but they were printed in black and white. The first edition printed in colour wasn't until Oct/Nov 2008 when Carol Metcalf was editor.

Joan Hardie

npa@jhardie.com or phone 01900 821001

NPA Bursary Scheme

The NPA is offering bursaries to members needing support to develop their work by attending courses, workshops or otherwise exploring new directions. The maximum award is £250, from a fund of £1000 for 2020/21.

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. Applications will be considered by the committee at quarterly intervals through the year at the end of January, April, July and October or the nearest committee thereafter. The committee will then let you know if you have been successful. Applicants must have been NPA members for at least one year.

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

Advertising Courses on the NPA Website

We have added a *Courses* tab, designed by our Website Administrator, to the NPA website for those members who organise and run ceramic courses. The site receives about 10,000 hits each year, so this could be a useful promotional channel to a wider audience and a resource for those seeking courses.

We have two sections to the tab, one is for scheduled courses and the other is an enquiry section for courses which are not date specific.

To promote your course please forward the details to John Cook, the website coordinator at: website@northern-potters.co.uk I will need the full details of the courses with photos if possible, and all other relevant details. This information should be forwarded as an email attachment.

Small ads

For sale:

Potclays Silver kiln S65 with kiln furniture and Firemaster 4 controller. (£600)

Fires to 1300, 2 piece body main section is a S43 with an additional ring which can be added in. Total volume 184 litres, power rating 10.8kW, S43 alone 122 litres power rating 7.26kW. Although bought in 2001 it has had very minimal use. In good condition and fired very satisfactorily this year.

Raku equipment, very minimal use. (£100)

Aeromatic Barter N75 raku burner set
2x 13kg calor bottles, raku tongs, Old Cromarty Hobbytec 40 kiln modified to create a raku kiln with Perfect Fire controller DTP-56DC-E
Home made raku kiln in small dust bin.

Thermal Ceramics Insulating firebricks 23 grade.

Unused, size 230 x 114 x 76cm, 4x packs of 20 bricks plus 1 pack with 15 bricks (£50)

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Mob: 07902348850

Muddy Fingers Pottery are running an alternative firing retreat in the heart of Northumberland 7th to 11th June. For potters of all abilities including beginners, this course covers handbuilding and burnishing techniques, raku, obvara, naked raku, pit firing, saggar firing and horse hair raku. £180 per person. Book on eventbrite.

From the Membership Secretary

Digital Newsletter now available

You can now choose to receive your NPA Newsletter as a PDF by email instead of the paper edition in the post. If you would like to give it a try, send an email to membership@northern-potters.co.uk requesting this. Send it from the email address you want to receive the PDF at, and please make the subject PDF Newsletter. You will be able to change your choice back to a postal copy at any time.

No action is required by members wishing to continue receiving a printed copy by post.

Other reminders:

Don't forget to let membership@northern-potters.co.uk know if you have changed any of your contact details so that you don't miss out on any events and/or information.

Also, please remember that we don't send out membership renewal reminders - you're in charge of your membership.

If you have any queries don't hesitate to contact me at membership@northern-potters.co.uk

Ann Davis

Equality & Diversity

The NPA is an inclusive, not-for-profit organisation run by volunteers which welcomes and values diversity (of age, ethnicity, race, religion, disability, belief or non-belief, sex or sexual orientation) within its membership. Our aim is to ensure that all our members are treated with dignity and respect.

Advertising in NPA News

Per issue prices

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
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Regional News

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

In April we held a Troubleshooting Clinic on zoom with lots of advice wanted regarding kiln firing problems, uneven glaze results, using pugmills, underglaze application, electricity bills and replacing elements. As you can see a good variety of issues were raised, debated and hopefully useful to those asking for help.

Our first social event of the year is planned for Saturday 17th July following the National Raku Party at Halecat House in Witherslack. We have booked the Derby Arms for 6.30pm, just waiting for the menu to arrive so that we can preorder. The following month we are meeting up at Rydal Hall for lunch/coffee & cake to view the Cumbria Sculptors Outdoor Art Trail on Saturday 21 August. We have three members exhibiting in the event, Debbie Robinson, Roger Bell and myself as well as makers using wood, metal, stone and textiles in

Kathryn Stevens northernpottersnw@gmail.com



NPAnorthwest



@northernpottersassociationNW

I hope everyone is keeping well and enjoying being able to meet up with friends and family.

Good news is that the exhibition planned for Garstang Art Centre will go ahead 16 October - 13 November. Wall mounted pieces only please. email west@northern-potters.co.uk if you're interested in this.

The Craft Open at The Platform Gallery is planned for 12 July - 18 September, well done to everyone who has had work selected for this.

Our Lytham Heritage Centre exhibition is now rescheduled for 2023, so plenty of time to prepare!

There may be exhibition opportunity at Arteria Gallery, Lancaster, Summer 2022 exhibition - more news on this in the next newsletter.

Many studios have re-opened, which is great news. Sadly the Ceramic Artlab studio at UCLan will remain

Kim Graham west@northern-potters.co.uk



NPAwest



@northernpottersassociationWest (TBC)

The news this month is that we have a date, time and venue for our first in a very long time real life meet up. So exciting and such a relief.

Sunday 4th July 2021, 3pm The Firs Pottery, Nantwich, CW5 8DE – Joy Wild's studio and gallery. We are planning a demonstration in the studio followed by a picnic in Joy's beautiful garden.

It would be so lovely to see you all. Joy has a lovely big garden so there will be plenty of space for everyone outside. Fingers crossed for good weather.

Juliet Myers & Simone Cobbold email@sw-npa.co.uk



NPAsouthwest



@northernpottersassociationSW

their pieces. If you haven't received an email from me inviting you to these events please let me know.

Thank you to those members who volunteered to help run our free public event celebrating 100 years of the Leach Pottery, which was postponed from last year. The National Raku Party promises to be a fun and enjoyable afternoon. The event is by ticket only which can be purchased for free at <https://www.trybooking.com/uk/BBNP> or by scanning the QR Code into smart devices. (See page 4). Please help share this event within your local and online communities, it's a great way of raising awareness in ceramics and the work of the NPA potentially recruiting future members.



NW

closed until September at the earliest. We're still keeping in touch through our WhatsApp group, which has been a great help to everyone and we're hoping to meet for a cuppa pretty soon.

The British Ceramics Biennial is back this year! 11 September - 17 October on the former Spode works site Stoke on Trent www.britishceramicsbiennial.com Clare Wood is the new Artistic Director.

At Artist Union England www.artistsunionengland.org.uk there are commissions and a solidarity fund available for members to apply for, as well as offering members public liability insurance.

Don't forget to check in on Instagram [@northernpottersassociationwest](https://www.instagram.com/northernpottersassociationwest) and the Facebook page NPAWest - Happy potting!



W

A big thank you to our lovely potters who took part in The Pots at the Parsonage exhibition. It was a great SW NPA collaboration as everyone who took part was involved in some aspect of the organisation. And a very big thank you to those members who didn't have their pots at the exhibition but who came and spent the day volunteering as gallery supervisors, essential in these Covid restricted times. It was also really lovely to see other members pop by to say hello during the three days. Thank you.



SW

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

Regional News



NE

Helen Pickard is standing down as NE Regional Co-ordinator, although she will continue to be part of the NE planning group. We would like to take this opportunity to thank Helen for the work she has done as co-ordinator over the past two years.



Carol Newmarch is now NE Regional Co-ordinator with Wendy Turner.

Events planned for NE region inevitably had to be postponed because of the pandemic, and meanwhile, some of our original venues are no longer viable. We are in the process of identifying new venues and dates

for our intended exhibitions and events going forward.

The NE planning group will host a regional members meeting as soon as we have new information to share, and members who have already indicated their interest will be emailed directly. Of course any member is welcome to contact us with ideas and suggestions meanwhile.

NE Planning group is Carol Newmarch, Wendy Turner, Helen Pickard, Jaime Westwood, Diane Nicholson and Robert Campbell.

Carol Newmarch, Wendy Turner, Helen Pickard, Jaime Westwood, Diane Nicholson & Robert Campbell,
north-east@northern-potters.co.uk  NorthernPottersAssociationNorthEast  @northernpottersassociationNE



E

As we ease out of lockdown there has been a flurry of NPA East members getting ready for shows and exhibitions. Face to face teaching has started again so lets hope we can all meet as a group soon. The local directory is due for another edition, if you would like to join in please contact me, there are over 50 people taking part now and it has been particularly popular with new members, and we have had a lot of new members joining in our region over the last few months. We can start organising events from the end of June. Any suggestions of venues and offers to host studio visits gratefully accepted.



Work by Ali Bradley - NPA East member

Lyn Clarke enpa.coordinator@gmail.com  NPAEast  @northernpottersassociationEast



SE

With life beginning to open up and events starting to happen we in the South-East have several things in the pipeline.

First is the outside meeting at The Pottery Fields in Swinton, the site of Rockingham Pottery, on the 13th of June. We can have a meeting of up to 30 people then. This will be our first 'proper' meeting since January

2020. Hopefully the weather will be kind and we can have a good chat and make plans for the future.

We have a group photography course in June to look forward to. Several of our members will be attending a day long course hosted by photographer Ian Daisley in Matlock.

Planning for our second ceramics market on the 22nd

August *Pop-Up 2 Pottery* at Fox Valley, Stocksbridge continues well with 20+ potters now signed up. There is still room for a few more, please get in touch if you are interested.

We have two events in September, *Art in the Gardens*, at The Botanical Gardens, Sheffield on the 4th/5th (8 potters) and *Art at the House* at Cliff House, Shepley on the 18th/19th (10+ potters).

Finally, we have a talk on Medieval Pottery and Archaeology at Clifton Museum on 2 October, delivered by John Hudson and Dr Chris Cumberpatch after which we're hoping to have a look at the museum's collection of Rockingham pottery. As always, we are on the lookout for more ideas, events and venues. If you have any, please let us know.

Graham Northing & Wendy Wall senpacoordinator@outlook.com  NPAsoutheast  @northernpottersassociationSE

Financial Statement 2020/2021

Financial Statements to April 2021 - from the Treasurer

NORTHERN POTTERS ASSOCIATION		>	31 Mar 2021	>	31 Mar 2020
RECEIPTS					
Membership Fees			14029.22		13274.22
Events Income		1128.00		2101.00	
Events Expenditure		967.95	160.05	2463.75	-362.75
UCLAN Talks					
Regional			0.00		0.00
Interest			0.00		0.00
POS Admin Charges					
POS Trans Charges					
Sundry Income			0.00		0.00
			14189.27		12911.47
EXPENDITURE					
Committee Travel and Venue Costs			0.00		1770.01
Exhibition Travel Expenses			0.00		0.00
Postage & Stationery			494.45		217.38
Insurance			271.04		259.84
Publicity			576.00		0.00
Website Expenditure			1380.04		2322.24
Newsletter		9851.49		9383.28	
	Less Adverts and sales	1380.00	8471.49	1834.00	7549.28
Bursary			300.00		
Sundries			178.99		0.00
Auditor			300.00		300.00
			11972.01		12418.75
	Current Surplus/Deficit		2217.26		492.72
BALANCE SHEET					
Assets					
Yorkshire Bank – closed					
Co-op Bank Current Account			16935.69		14903.43
Unpresented items / Timing Differences			150.00		-35.00
			17085.69		14868.4
Liabilities					
Opening Accumulated Funds			14868.43		14375.71
Current Surplus/Deficit			2217.26		492.72
Timing Differences					
			17085.69		14868.43



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