

NPA News



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

August to September 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: Deborah Robinson, "Into bright waters" (goggled swimmer, Coniston boats in background)

Photo: Deborah Robinson

Back Cover: Raku Party - 17-07-21
Organised by NPA members Kathryn Stevens, Roger Bell, Bob Park and Lara Clahane.
This event will be covered in the next issue.

Next issue

The copy date for the next issue of NPA News is 20 September 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

Its good to see so many exhibitions and events being planned by the regions. Hopefully now that restrictions are being gradually lifted and the Stay-cation seems to be the buzz word we should see some good footfalls and sales.

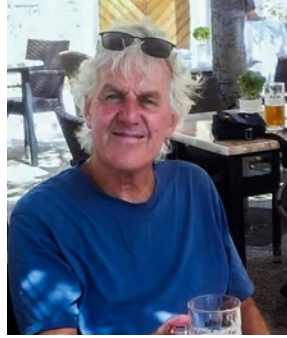
I had another foray into an online ceramics auction. All I can say is that every piece sold for more than twice the predicted price. I thought I might be able to pick up some bargains but it was not to be.

The curator of the Earth Works exhibition at the WSG reported over £4000 of sales for the NPA exhibitors which is encouraging and I look forward to the next exhibition which should be in a couple of years. The gallery are very supportive of the NPA and individual members who regularly exhibit.

A number of bursary projects are ongoing and it was good to read the Glaze Chemistry article in the last edition of the News by Diane Nicholson. The NPA Bursary Fund has helped towards the costs of the online course and I am sure will be of great resource in the future and will be an ongoing program of research and should encourage more members to apply to the fund.

Your committee have been researching different ways of promoting ceramics within the regions. At the moment a small grant of £200 is available for each region to access but it is felt that with our healthy bank balance we could do more bearing in mind the awful year that we have just had. We are researching the possibility of allowing regions to bid for a Kick Start grant of up to £1000 from a total fund of £5000 spread over 2 years. This fund will be available up to the AGM of 2023. The fund will allow regions to spend the money on such things as venue and equipment hire, the purchase of a piece of equipment, and even an inter-regional event, the opportunities are endless. Further details will follow.

John Cook



Your Committee

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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

1 May to 30 Sept	Cumbrian Sculptors Exhibition Rydal Hall, Ambleside Includes work by NPA members Bob Park, Kathryn Stevens and Roger Bell.
12 July to 18 September	Craft Open Platform Gallery, Clitheroe Some NPA members will be showing
30 July to 1 August	Potfest in the Pens Penrith Some NPA members will be showing
20 to 22 August	Art in Clay Windsor Race Course Some NPA members will be showing
22 August	Connect with Clay Sun, 11:00–12:00 York Art Gallery, Exhibition Square, York
22 August	Pop-Up 2 Pottery Fox Valley Retail Centre, Stocksbridge, Sheffield S36 2AB
29 August	Ceramics in Southwell Southwell, Nottinghamshire Some NPA members will be showing
4 - 5 September	Art in the Gardens Sheffield Some NPA members will be showing
4 - 5 September	York Ceramics Fair St John University Foss Sports Hall, York, organised by the CPA Some NPA members will be showing
11 September to 17 October	British Ceramics Biennial Stoke on Trent
16 to 19 September	Handmade Oxford Waterperry House, Wheatley, Oxfordshire Some NPA members will be showing
18 - 19 September	Art at the House Shepley Some NPA members will be showing

8 to 10 October	GNCCF Manchester Victoria Baths, Manchester 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

NPA member Sarah Villeneau is showing a piece at the Royal Society of Sculptors Summer Show which is on from 28 June to 19 September, 11am to 5pm at the Royal Society of Sculptors, 108 Old Brompton Road, London SW7 3RA. Contact the Society for further information on +44 (0)207 373 8615 or info@sculptors.org.uk



Sarah Villeneau

Stop Press

Fired Up Furness Event 2021 (outdoor event)
Ulverston Potters Collective and guest ceramicists will be exhibiting and selling their wares
From 10am till 4.00pm on Saturday 11 September
on New Market Street, Ulverston.

Stay Connected



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Northern Potters Association



@NorthernPotters

New Artists to the Website



Sharon Howarth



Loretta Mayfield



Ravi Ivaturi



Melvin Fowell



Micaela Schoop

NPA Website – Artists Pages

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. Links must be complete with the <https://www> prefix for inclusion.

Contact John Cook with the details and updates.

website@northern-potters.co.uk



Swimmers – Deborah Robinson

How I make my work

My name is Deborah Robinson and my business name is Tarnside Ceramics.

Predominantly a ceramic sculptor, I specialise in human and animal forms (dogs and hares being the most popular) though I also enjoy throwing. I work mainly in stoneware, (Earthstone smooth textured crank for hand building and Valentines V9A for throwing) as well as David Leach porcelain for small thrown items and lino cut embossed work.

My latest sculptures are a series of swimmers inspired by the popularity of wild swimming in the Lake District during the last 18 months of restrictions.



"Mikey the Channel swimmer" (Commission)

Although I have been working with clay in one form or another for over 20 years I feel I am constantly developing and learning and try new techniques and designs regularly to keep my work fresh, though having tried contemporary styles of sculpture my natural approach is realism.

Over the years I have used various techniques for hand building but my preferred method for sculpting always begins with a thrown cylinder. This gives the body of the piece a good structural base and also avoids the need to hollow out later. I then manipulate the cylinder by pushing out the clay from the inside to form the contours of the body and then stuff with paper to prevent slumping and cracking before adding the head, legs etc.



"Contemplation" (swimmer on a rock)

The heads of my pieces are made using the thumb pot technique. I then add the detail to the face by adding clay and the use of various shaping tools.



"At Brown Howe" tiled frieze 750mm x 750mm currently on show at Cumbria Sculptors Sculpture trail, Rydal Hall, Ambleside until September.



"Into the deep" (diving swimmer)

The legs/arms are rolled out using a thin dowel inside to make them hollow, often leaving the dowels inside the legs and arms to help keep the form and remove them when leather hard.

Once the piece is assembled extra clay is added to form the detail of my work.

I particularly enjoy working on the faces and contours of the body to highlight the bone structure muscles and sinew. I am fascinated by the malleability of clay and how the mere press of the thumb or point of a sculpting tool can change the expression or nature of the subject, be it animal or human form.



"Anticipation" (swimmer adjusting goggles)

Faces and hands are the most interesting parts of the body to me as they are the most expressive.

For glazing my sculptures I use a combination of velvet underglazes, gloss glaze and oxides.

Several coats of underglaze are applied to the body before bisque firing and then several more, along with oxides and gloss glazes before glaze firing.

My thrown pieces are finished in oxides and dipped in a small range of favourite recipe gloss glazes.

I have a small top loader electric Kiln (13" x 14") which means restricting the size of my pieces to fit, this can sometimes be a challenge!

All my pieces are twice fired, bisque to 1000°C and glaze to 1240°C with a 40 minute soak.



Wild Swimmer - bending pose

The journey of the weatherbeads – Kim Graham

The weatherbeads emerged during lockdown. They started off as experimental chunky beads with pattern and texture, later I added text. I made them in response to themes that were set by fellow potters on our weekly Clay Comrades zoom catch ups. We also had some making together sessions on zoom which worked really well – almost like being back in the studio!

People ask ‘what are they for?’ I reply, they can be anything you want them to be. Look through them to a perfectly blue sky, focus on a favourite plant, roll down a hillside, hold on to for a moment of peace and calm.



Cowslip weatherbead

I've always made beads, all shapes and sizes since the 1980's when I studied ceramics at Preston Polytechnic (now UCLan). Over time the beads have grown bigger.

The original weatherbeads had weather-words stamped into them, then the names of flowers grown in the garden at Prospect Cottage, Dungeness, inspired by artist Derek Jarman who spent the later years of his life creating his paradise-garden up until his death from AIDS in 1994. His book *Modern Nature* is full of inspiration.



Icey weatherbead



Pale weatherbead

Over time the healing weatherbeads emerged, small enough to hold in the palm of your hand and filled with words such as snug, rest, enjoy, peace, calm, relax...imbued with love and care.

Like many people, I'm a creature of habit – repeat patterns, shapes and colours are at the heart of my work, they provide a certain rhythm and reassurance. I'm influenced by the work of artist Yayoi Kusama, her bold repeat patterns and shapes full of colour and life. Henry Pim's ceramics are equally inspiring especially his early textured forms.

During lockdown with no access to community studio facilities I decided to invest in a kiln. I chose the Little Chief from www.northernkilns.com which is a 'plug in' and perfect size for my work. It's enabled me to develop the weatherbeads and work out, after many trials and tests, a lovely matt, barium blue glaze.

The weatherbeads are hand built from a finely grogged stoneware clay B17C. I use a range of tools including old textile rollers for the patterns and text. The barium glaze is dipped, poured, layered and trailed then fired to 1220 degrees with a soak for twenty minutes. Everything depends on the glaze application to ensure that the text and pattern is enhanced.

I'll be exhibiting a selection of weatherbeads at the Platform Gallery, Craft Open during 12 July – 18 September. The weatherbeads journey continues...

IG @Pogoandpots
www.gold-thread-bobbins.com



Live and Love weatherbead, "tumble"



Perfect blue

Finding the right clay, part 2 – Joan & Jack Hardie



Continued from the last edition of NPA News

To recap, we built and use a 3d clay printer which is a clay extruder attached to a robotic machine which follows a path set by our digital design, to make a computer controlled coil pot. Having engineered and built the machine, the next step was testing and adjusting the clay.

Over time, we tried many different types of white stoneware and porcelain, making good use of samples available from the clay suppliers and talking to their experts at ceramics fairs.

Our designs improved and got more adventurous, and we were able to make bigger pots, both of which made greater demands on the clay.



Layer adhesion

As our designs and printing improved, poor layer adhesion became the biggest problem. Imagine

making a coil pot without working the clay over the layers but just pushing them together to make them stick. We can control the amount the printer moves up between layers which pushes them together, but the clay must be sticky enough for the layers to adhere. If it isn't, the layers will come apart when the clay dries or is fired.



This led us to reverse on deflocculation and we replaced the Dispex with Epsom Salts to flocculate it and make the layers stick together better. Bingo!



Grog and fibres

We had assumed that grogged clays and flax clays would be out of bounds for the extruder but when we tried them, they work surprisingly well providing

that the particle size is not too great for the nozzle diameter! The grog or fibres help layer adhesion and add interest to the texture of the surface.



De-watered clay

De-watering

We also found that some clays would not hold water under the high pressure in the extruder. This led to the clay at the bottom of the cylinder being too wet and the clay at the top becoming short and unworkable. It took us a long time to understand this but eventually we worked out that we needed clays with a range of particle sizes so that the gaps between particles are very small, suggesting clays containing ball clay or bentonite.



Porcelain flax clay

Appearance

We are aiming for thin-walled pots with a modern feel and high-quality surface finish, so have limited our search to white stoneware and porcelain. Glazing thin-walled complex shapes is problematic, so we started using body stains for colour, bringing the added advantage of single firing.

If you've ever cleaned out a pugmill, you will understand why we only want to use one type of clay. Audrey Blackman Porcelain is our current choice. We mix in a body stain after pugging and then marble this with white before putting it into the cylinders. We sometimes use grogged porcelain for large pots and porcelain flax clay to get a woolly finish, mixing them by hand.



Audrey Blackman Porcelain

Confused about clay? For help with clay terminology or anything else to do with pottery materials or techniques, we strongly recommend *The Potter's Dictionary* by Frank Hamer and Janet Hamer, published by Bloomsbury, now in its sixth edition.

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

For a link to the website referenced here, point your smartphone camera at the QR code.



My Favourite Pots – New feature from NPA members

To introduce what I hope will become a series of NPA News features, I have photographed some favourites from the many pots which I have accumulated over the years, and written about why I like them or what significance they have for me. The idea is that the personal insight given to other peoples work will give an interesting context to both the pieces shown and the varied responses we have to ceramics.

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What they are, and why they are my favourite pots:

1. Sophie MacCarthy - Jar with cherry decoration, earthenware with coloured slips over layers of wax resist.

Sophie was one of the people who taught me when I first started doing pottery at Islington Adult Ed. in the 1980s. Later she had a studio two doors down from mine at The Chocolate Factory, Hackney N16. I bought this from her at one of the open studio weekends we had there, in the late 90s. I love her loose wavy lines and the fat looking cherries. She is an excellent thrower and I learned a lot from her.

2. Yixing Teapot found in the Mind charity shop on the Archway Road in north London.

This is an exquisite little teapot, unglazed stoneware with spout and handles mimicking bamboo. The branches spread onto the body of the pot. I was impressed with the careful detail of the modelling when I found it and the skill of the unknown maker is still an example for me to aspire to.

3. Clementina van der Walt - Plate, earthenware with underglaze colours and enamel decoration.

Bought from the maker at Art in Clay, Hatfield in about 2012. Clementina works in South Africa so I took the opportunity to get this lovely little plate from her when she was on tour over here. The little red squares stand up proud from the surface of the plate and have a really strong red overglaze on them. I like the contrast between the matt whitewash slip over the dark clay, and the shiny overglaze enamel in bright colours. A very accomplished piece of work.

4. Tomasz Niedziółka - Wood fired beaker or yunomi, stoneware, ash glaze?

This finely thrown pot is in constant use. It was given to me by the maker after we had sat opposite each

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other for the four days of the Dießener Töpfermarkt in 2019, we got on very well. I shall miss the opportunities that E.U. membership gave us and which I only took advantage of just before they were taken away.

5. Keith Ashley - Mug, roughly thrown stoneware, white slip over Hyplas 71 body, glaze decoration over a transparent glaze.

Keith taught me a lot about pottery and firing with gas. This painterly mug is influenced by Sandy Brown, who was a student of Keith's when he worked near Farnham. I rented space in his workshop on the Archway Road, north London when I first started making pots to sell and I moved with him to Hackney when he set up the Chocolate Factory studios. This mug reminds me of him and I am very fond of it.

6. Susan Nemeth - Bowl, coloured porcelain nerikomi technique. High fired in oxidation with no glaze.

One of Sue's seconds bought at her open studio sale. She now makes very different work. This was made over a plaster hump mould, and after firing the finished bowl was rubbed down with fine wet and dry paper. The decoration goes all the way through like a slice of Blackpool rock. A very controlled technique but she has managed to give the flower motif a beautifully spontaneous feel.

7. Akiko Hirai - Rock pool bowl, reduction fired stoneware.

Akiko and Aneta Regel shared my studio space just after they graduated from the Harrow ceramics course. This bowl is made with very coarse clay - crank with extra chunky grog added to it. It is lined with porcelain slip, which crazed beautifully on drying, before firing. She was disappointed that more crystals had not grown in the pooled glaze, but I like it as it is.

If you have one or two or more, favourite pots or any ceramics that you love, please submit your own photographs with descriptions and some background information to Chris Barnes at this address npanews@northern-potters.co.uk - Any sort of ceramic production is acceptable, you just have to be able to share with the readers why it is a favourite and provide us with as good quality images as you can.

Posting Ceramics Safely

During the pandemic many potters have started to sell their work on-line and grapple with how to post their work safely. Following a request from NPA member Judith Glover, here are some suggestions from a few seasoned potters.

Posting pots is risky

Generally, carriers do not offer insurance against breakage of ceramics or glass. Assume that the box will be dropped, stacked upside down, thrown onto a conveyor belt, have heavier boxes piled on top of it, and be otherwise maltreated. Even if you pay for an individual courier or specialist fragile delivery service, there is a risk it will be dropped. It is up to you to pack your work so that it can withstand this treatment.

Packing pots for posting

Fragile pieces need double boxing. The outer box should be double corrugated cardboard, inner boxes single. Wrap each piece well in bubble wrap or equivalent and pack it in its box, filling all the gaps with shock-absorbing material such as screwed-up newspaper. Find an outer box big enough to leave two inches all-round the inner box(es). Fill this space with shock-absorbing material like egg boxes, rolls of corrugated card, screwed up newspaper, shredded paper etc.

Strong items like mugs can be wrapped in one sheet of white newsprint and then one sheet of newspaper and put into a layer. Pad out the gaps and sides with newspaper and some polystyrene chips or similar and carry on like this until the box is full. The heavier the box, the less likely it is to have breakages. Smaller boxes tend to have more breakages, so need more protection around the pieces.

Seal boxes well with good quality tape and stick "fragile" tape all round.

Packing materials

You can ask local shops, other businesses, friends and neighbours to save used boxes and packaging materials for you to reuse. Businesses must pay to dispose of it, so they'll be happy to give it to you. Large double-corrugated cardboard boxes can be obtained from Kite packaging. Banana boxes are strong and free from supermarkets!

Potters often use bubble pack, newspaper, and polystyrene chips e.g., from Pelespan. Biodegradable corn starch chips sound attractive but compact easily and go mushy if wet. You may be able to buy and collect large rolls of bubble wrap and tape from a local storage business.

There are various ways of avoiding plastic packaging. Paper-based packing materials can be just as good, if a little heavier, particularly soft corrugated cardboard

which can be wrapped around pots to make their own boxes within the box. "Speedman" recycled paper void filler is good. Wool padding used in the food industry is thick but very light, can be obtained free for recycling and used instead of an inner box. Put crumpled up newspaper in any spaces.

Tapes and labels

Beware cheap plastic tapes which don't stick well. To avoid plastic tape, brown paper tape can also be used but avoid the brown paper tape from Kite Packaging which doesn't stay stuck. Eco-craft tape is good. Sticky tape printed with "FRAGILE", plastic or paper, is cheaper than buying individual Fragile stickers.

Make sure that the address label is clear, well stuck down, and on the top of the box.

Choosing a carrier

Most carriers insure against loss (non-delivery), though you may have to pay extra to cover the full value of your work. For individual orders, many potters use the Royal Mail or Parcelforce and a local Post Office.

For larger parcels, look at a comparison site like Parcel2Go, which gives an option on prices, delivery times and collection options. To send a parcel up to the Highlands and Islands of Scotland, Menzies charge about £15 for a large parcel. Other carriers used through Parcel2Go include Hermes, UPS and Parcelforce.



Contributors: Chris Barnes, Lyn Grant, Joan Hardie, Kathryn Stevens

If you think we have missed any important aspects, or have any useful pot packaging tips of your own, please send them in to the editor.
npanews@northern-potters.co.uk

Members' Gallery

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



Graham Northing, 4-mug stoneware teapot



Graham Northing, earthenware slipware breakfast bowls



Jaime Westwood, "Eat Clay"



Graham Northing, stoneware cat inspired by seeing Phillipa Perry's on Grayson's Art Club over lockdown.

Elements: Artists in the scientific landscape – Carolyn Corfield



Carolyn Corfield - Cosmic Explosion

Innovation is no stranger to the North East, being where the railway was born and electric lighting conceived. Now recent electrical technology encompasses paint to harness solar power and diamonds that can power satellites, just two of the elements explored in this intriguing exhibition by 16 members of Interface Arts, Durham, which responds to innovation past, present and future within Industry, Architecture and Art.

The exhibition is an explosion of ideas relating to materials and local resources linked to technology – ‘activity that forms and changes culture.’ It engages with North East heritage and is inspired by science. Developments in glass production, interactive fabrics, observational astronomy, medical science and alternative fuel sources are presented in a diversity of media ranging from ceramics, drawing, glass, painting, printing to sculpture, jewellery and textiles.



Carolyn Corfield - Earth Chronicles

Having pursued and planned this exhibition some three years ago with the Science Museum Hub, London, I am pleased to say that after a one year deferment the event is scheduled to open on the 31st July until 1st October 2021 at Locomotion, Railway Museum, Shildon. Covid restrictions may require advance booking for entrance which is free. The Flying Scotsman will be at Locomotion until 17th August which may interest other family members in tandem with a permanent display of Roland Emmet's automaton 'A Quiet Afternoon in the Cloud Cuckoo Valley.'



Carolyn Corfield - Cosmic Eyes



Carolyn Corfield, Watchers and Dreamers

For this event I took inspiration from a fascinating and informative day spent several years ago at the Ogden Centre, Durham University, when scientists discussed their work in observational astronomy and cosmology. As a centre for Extragalactic Astronomy it is 1st in the UK, 2nd in Europe and 6th in the world for the quality and influence of its research into space science. Calling themselves the Watchers and Dreamers, these scientists inspired a Vessel of that name in acknowledgement of their work, whilst 'Cosmic Eyes' signify their flights of fancy. This aspect of my display also features a motion sensor playing 'Cosmos,' music specially composed for me by my granddaughter, a musician and composer. A rather handy connection!

Also within the North East's booming space industry, Diamond Light Source, Durham (a synchrotron science facility), has developed the technology to manoeuvre satellites using diamond power. I could not resist a group of Lucii (- in the sky with diamonds!) to illustrate this concept.

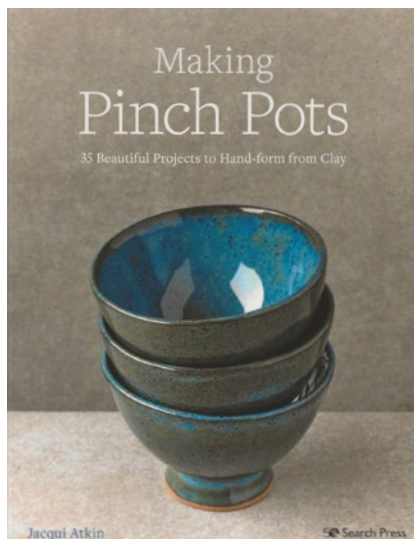
Several other of my pieces refer to bio-medical engineering within Newcastle University, presenting what is perhaps a future aesthetic for the human form, in addition to the sterling Covid research by chemists in both GlaxoSmithKline, Barnard Castle and Centre for Life, Newcastle.

I hope you find time to visit what is a superb venue with something for everyone in its displays and activities.

Locomotion.org.uk Shildon, DL4 2RE
Collection Building – Free Exhibition 10.30 - 16.00
"Elements" by Interface Arts Durham
31st July -1st October 2021

Books – Roger Bell Review Making Pinch Pots, Jacqui Atkin

Published by Search Press at £14.99



It is a long time since I reviewed a book on actually making pots. So let us get back to basics with the making of pinch pots. The technique most of us started with to get the 'feel' of handling clay but abandoned when we were allowed on the wheel or utilised clay slabs. Later it became useful from time to time for additions to a form. Yet for some it has remained a major element in hand building work including Jacqui Atkin, who is the author of 8 books currently in print and has taught ceramics. She makes (and sells) her own work using a combination of slabbing, throwing, coiling and pinching.

The format of the book is a commonly used one. The basics of clays, tools and equipment, health and safety and the main hand building techniques are described. These are followed by 35 different projects. The final chapter covers the basics of decorating and there is an index. The 'core' making processes section goes on from straightforward pinching to joining pinch pots and the use of wooden dowels to produce cylinders and conical tubes. All notable for the clarity of text and photos.

The quality of this kind of book is dependent on how interesting the projects are, how clearly each is explained and overall is it value for money. There are 35 projects included starting with a simple cereal bowl and covering a range of domestic ware including mugs, jugs, cup and saucer, and even a teapot. Vases, a piggy bank and a tea light are

New Books

Justine Allison – The Language of Clay	4.50
Seeing Things – Alison Britton	20.00
Ceramic Exchange & the Indian Ocean Economy (AD400-1270) – S Priestman	40.00
Ceramic Processing: Industrial Processes D Sorler	42.99
Trevor Corser – Life & Work – Matthew Tyas (Editor)	10.00
Jack Doherty – Living Space	40.00
Clare Curneen – Succour	12.00
Clay Matters: A Go To Guide for Ceramics Teachers & Students – Tracey Fortune	15.79
David & Margaret Frith – 50 years of Brookhouse Pottery	15.00
German Ceramics 1960 – 1990 – Graham & Aaroe	26.11
Bernard Leach – Discovered Archives – Simon Olding	25.00
My Life as a Potter – Mary Fox	32.49
Native American Pottery Symbols & Designs – James Barufaldi	13.18
Porcelain in the 3rd Reich–Walsh	20.95
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

covered as are sculpting a pine cone, an artichoke and a blackbird. Each starts with an indication of the difficulty, the amount of clay required and the tools utilised. There follows a series of photos with descriptions of the stages of making. Each project has a photo of a glazed finished piece. Clarity is sought and achieved for each object and there is no hiding of the difficulty of working on some pieces. For example the tea lights are made from porcelain. It is made clear that it is a difficult material to work but practice makes the end result worth the effort.

Page layout of text and photos is very clear. The paper used is of a good thickness but not as glossy as usual with publications these days. I presume this may help keep production costs reasonable. It does not detract from readability and seemed to avoid the reflections you sometimes get from high gloss paper under artificial light. 'Making Pinch Pots' is certainly excellent value for money.

From **mud** to
work of art

...and everything in
between



OUR
FUTURE

IS IN THE
MAKING



John Cook

June Roddam



Judith Roberts



5% member discount proof required

POTCLAYS.co.uk
LIMITED
Est. 1932 | 85 years



If you use Clay - You need CTM Potters Supplies

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Low Interest Rate Subsidised Retail Finance
available on Potters Wheels, Kittec and Rohde Kilns



We aim to provide the most cost-effective ranges of clay, tools, glazes, materials and equipment for potters in the UK. You can visit us, see test tiles and browse, or order over the phone or email - please see www.ctmpotterssupplies.co.uk



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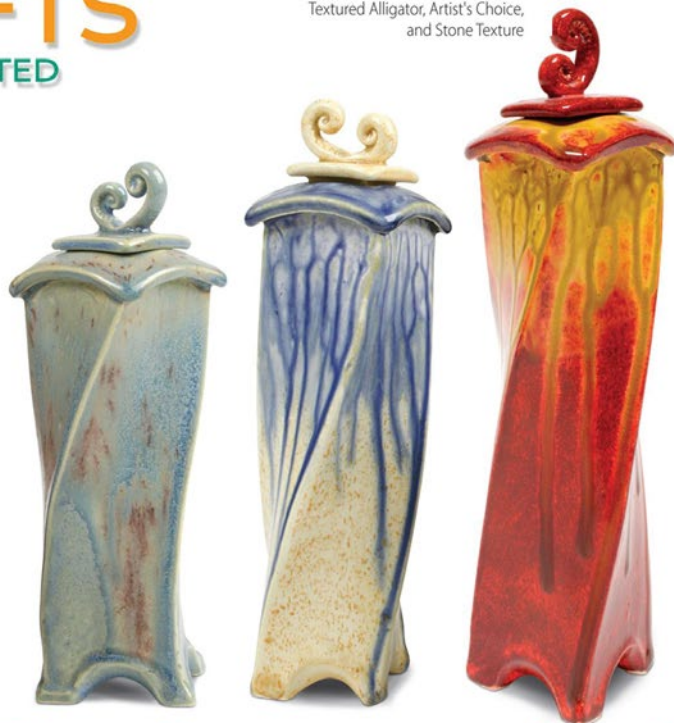
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Alford Craft Market report

– Sarah Taylor

The Alford Craft Market, which took place over the May bank holiday weekend was themed on pottery with a number of Northern Potters Association members in attendance. As part of the event the organisers held a jug competition with prizes for the judges' choice and the peoples' choice.

Congratulations go to NPA member Peter Hawes of Kirton in Lindsey Pottery for winning the peoples' choice with his large bird jug, hand built in crank, decorated with red iron oxide and reduction fired.

Peter and his wife Christine have been potters at Kirton in Lindsey for over 40 years as well as living in Botswana where they taught pottery.



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.

Keith Webster	Berwick, Northumberland
Michael McGowan	Preston, Lancs
Jo Ferguson	Alford, Lincolnshire
Marie Crackett	Newton Hall, Durham
Jill Benson	Northallerton, N. Yorks
Lynn Walker	Preston, Lancs
Lee Steele	York, E. Yorks
Marilyn Gollom	Hyde, Manchester
Michael Marshall	Thirsk, N. Yorks
Thomas Humphries	Sheffield
David William Sampson	Long Eaton, Notts
Theresa Monks	Whitchurch, Shropshire
Lisa Aveyard	Osssett, W. Yorks
Michelle Lois Maloney	Grantham, Lincolnshire
Tracy Bramley	Worksop, Notts
Lindy DeMelo-Garner	Cheadle

Ann Davis

Membership Secretary

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



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 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. Applicants must have been NPA members for at least one a year.

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

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

From Joan Hardie

Do you have old copies of NPA newsletters?

I am trying to extend the collection of past NPA newsletters on northern-potters.co.uk/newsletters/ to give us a record of the NPA's history and provide a research resource on studio pottery in the north of England. Several members have sent me past copies and the archive is now almost complete back to 2003.

If you have any newsletters from 2002 or earlier please let me know. If you wish, I will return them after scanning.

Joan Hardie npa@jhardie.com

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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.

Small ads

RESIDENTIAL GREEK ISLAND RAKU WORKSHOP for beginners and intermediate enthusiasts. 25 Sept- 1 Oct. 2021 For more information and to book your place:

www.artemis-studio.gr/raku2021

As members of the NPA you can place your 30 word-(ish) advertisements here at no cost. They will be seen by over 600 subscribers with a keen interest in ceramics. Send them to npanews@northern-potters.co.uk and remember to include contact details.



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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.

I would like to thank Thora Talling for her cobalt wash zoom demo in June, members left inspired to try the technique in their own work. If anyone else would like to do a demonstration or has suggestions for future zoom events please email me as below. We are currently awaiting confirmation that we have been successful in our application to exhibit at the Silverdale Art Trail in September and once we have a decision I will be in contact with those that applied.

We had our first face to face social event at the Derby Arms Witherslack in July, it was so nice to see our ceramic friends in person and meet some new members, after so long living within government restrictions. The pub meal and drinks rounded off

Kathryn Stevens

northernpottersnw@gmail.com



NPAnorthwest



@northernpottersassociationNW

a busy day as we played host to the National Raku Party to help celebrate 100 years of Leach Pottery. You will be able to find out more about the event in the next issue of NPA News. *(I could not fit the article in to this content laden edition, sorry - Ed.)*

Our instagram page now has over 400 followers which is amazing given we are quite a small region. I would love to share more of your pictures and videos of your work, so if you would like to feature please use #npanw in your Instagram posts.



NW

I hope everyone is keeping well and enjoying the sunshine in between potting and exhibiting now that more restrictions are lifted.

The Craft Open is currently on at the Platform Gallery in Clitheroe until 18 September with work from over 50 makers including NPA West members, well worth a visit.

The deadline for Connecting Crafts exhibition at the Platform Gallery has now passed. Those who have been selected should have been informed by the time you've received this newsletter. The exhibition will take place 24 January – 19 March 2022.

We now have an earlier date for our exhibition at Lytham Heritage Centre, which will now take place 31 May – 19 June 2022. It'll coincide with the Queens Platinum celebrations so we're expecting it to be very busy.

Please let me know if you would like to display your

work at our NPA West exhibition at Garstang Arts Centre 16 October – 13 November. Reminder that's it's wall mounted pieces only!

There will be opportunity to exhibit work at Arteria Gallery, Lancaster next May – September 2022. It's likely that 5 NPA West makers will be selected. I'll let you know as soon as I have more details regarding application criteria.

In September we're hoping to return to the studio at UCLan for our Monday evening Ceramic ArtLab sessions. We're still waiting for confirmation of this, until then the WhatsApp group is keeping us in touch.

A reminder that British Ceramics Biennial is back in Stoke on Trent 11 September - 17 October www.britishceramicsbiennial.com

Happy potting!



W

Kim Graham

west@northern-potters.co.uk



NPAwest



@northernpottersassociationWest (TBC)

The news is that sadly there is no news!

Our meet up picnic at the Firs Pottery hosted by Joy Wild had to be cancelled because of the storms and there isn't yet a new date. As soon as we get one we will forward it to you.

We do know however that some of our area members have places at Potfest so all being well some of you will see each other then.

Meanwhile we are hoping to get a venue sorted for an exhibition before Christmas. Fingers crossed and watch this space.

All the best,

Juliet and Simone.



SW

Juliet Myers & Simone Cobbold

email@sw-npa.co.uk



NPAsouthwest



@northernpottersassociationSW



NE

After a year of battling the ever-changing COVID restrictions and trying to resurrect several events which were planned in the North East region, unfortunately we have had to make the sad decision to cancel the Darlington Ceramics Festival for October. We received insufficient response to be able to make the event viable. Darlington Council are extremely keen to run something like this in the future so watch this space! The award-winning Festival of Thrift, in Redcar, is keen to have a Northern Potters Association presence at the event, promoting their ethos of sustainable, socially responsible living, and creative, resilient communities. We still need a larger group of interested potters to

either run workshops or sell their work. Similarly, the exhibition and workshop opportunities at Jarrow Hall has now been rescheduled for February 2022 so we will be looking for interested potters to join us there. We are pleased also that The Python Gallery in Middlesbrough is keen to show the work of our members, with a date to be arranged for next year. Please get in touch with us asap for information about any of the events, also if you would be keen to join our regional planning group. We have been pleased to welcome Claude Frere-Smith and John Scott who have joined the planning group, yet would greatly welcome more new people, ideas and input.

Carol Newmarch & Wendy Turner

Robert Campbell, Carol Newmarch, Diane Nicholson, Helen Pickard, Wendy Turner & Jaime Westwood

north-east@northern-potters.co.uk



NorthernPottersAssociationNorthEast



@northernpottersassociationNE

Lots of NPA East members have gone to the Potfest events as exhibitors and visitors and are just pleased to be meeting up again. Others are involved with events closer to home. We have a cluster of members in the York area and quite a few will have been involved in York Open Studios, Avigayil Franklin exhibited at the 'Lockdown and Unity exhibition in Sheffield and Alistair Gittens was involved in the 'Walk of Art' event in The Avenues in Hull all during July. Alistair's event is part of a wider initiative called 'Absolutely cultured', I hope they all got support from fellow members as details were publicised via email.



E

Shirley Sheppard is working on the third instalment for the magazine about the building of her lockdown kiln. It has been delayed due to her overworked metal tradesman. She is still waiting for the final lid and special flue. Shirley loved doing Potfest in Scotland and was looking forward to doing Celebrating Ceramics at Waterperry gardens in Oxford.

At the gallery, Blandscliff gallery, Scarborough, in addition to all the other ceramics there is a very special exhibition for the potter John Egerton who turned 80 last year.

http://blandscliffgallery.com/page51_2021.html. It shows John's and others work.

Lyn Clarke

enpa.coordinator@gmail.com



NPAEast



@northernpottersassociationEast

Events and activities are well under way at the moment, with several events coming to fruition over the summer / autumn period.

We had a very good meeting in early July at Swinton with a dozen potters attending. It included a lovely talk from Andy Lee about the history of the Rockingham Pottery site. One of our members, Adam Cowdrill, did a great write up about it on the SENPA Facebook page.



SE

The photography course by Ian Daisley took place to general acclaim. An excellent tutor and so informative. We may run this workshop again in the future.

Organisation for Pop-Up 2 Pottery on 22nd August is going well with everything now in place. 27 potters are now

attending so room for just two more gazebo spaces (drop us an email for details). What we need now is lots of advertising, 'shares' on social media, and good weather.

Two other events, Art in the Gardens (4th/5th Sept, Sheffield) and Art at the House (18th/19th Sept, Shepley) are also organised and all our group spaces are now taken. Although there are individual spaces still available at Art in the House via the organiser's website.

The group medieval pottery talk at Clifton Museum, Rotherham will go ahead. Details and how to book tickets will be posted soon.

At the Swinton meeting we decided on early October for our next SENPA group meeting - venue and date to be confirmed.

Graham Northing & Wendy Wall

senpacoordinator@outlook.com



NPAse



@northernpottersassociationSE

Back Page: The seven ages of bucket – Shaun Clark



As far as I can remember from school there are seven ages of man.

In the pottery world there are also seven ages of bucket.

If you; like me, buy plastic buckets and wear them out you will understand my theorem.

- Rubber buckets are for chicken farmers and people with too much money.
- Tin buckets are good for miniature raku firings but not much else.
- Plastic buckets start off lovely and smooth, shiny black or maybe orange from a particular diy store. And so they burst into the world, eager to please, - casting slip usually christening mine!
- Next comes glaze mixing, number three is washing both other buckets and the clay off myself.
- By the fourth age of bucket it's still good for plaster mixing but can never go back to its previous incarnations due to the scratching and general loss of inner smooth loveliness.
- Lives five and six alternate between car washing and collecting gardening detritus.
- And the seventh age of bucket?... it gets the hamster shavings in it.

It's a strangely fitting essential duty though, as said shavings then go into the tin bucket that I ignite my raku pots in, thus (as Elton famously sang) completing the circle of life - well, the circle of buckets.





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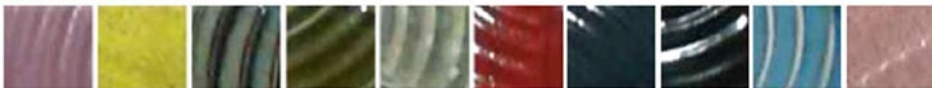
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