

NPA News



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

October to November 2021
£2, free to members



In this issue

- 3 From the Chair
- 3 Your Committee
- 5 New Artists to the Website
- 6 The Sheffield Ceramics Festival 2021 – Brian Holland
- 8 National Raku Party – Kathryn Stevens
- 10 From the archive – The International Potters Path
- 12 Pots that inspire me – Viv Rumbold
- 13 Members Gallery
- 14 A cobalt wash technique – Thora Talling
- 16 Throwing large – Carl Gray
- 18 Books – Roger Bell
- 21 Welcome to new members
- 22 Committee News
- 22 From the Membership Secretary
- 24 Regional News
- 26 Back Page: Make do and mend – Shaun Clark

Next issue

The copy date for the next issue of NPA News is 22 November 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.

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: David William Sampson

Photo: David William Sampson

Back Cover: Images from an alternative firing retreat with Naked Raku, Raku and pit firing at Muddy Fingers Pottery held back in May 2021

Photos: Diane Nicholson

From the Chair

Reports from all recent selling events have been very encouraging, as we emerge from COVID restrictions and get back to normal.

I had to attend a family wedding on the date of our AGM so many thanks to Nadine our Vice Chair for delivering my report, Sally for organising it, and to all those who attended.



After travelling I wondered how many families would bother to add such a lot of expense to a holiday with all the testing costs. I had to have a negative test before I travelled even though I had had the two jobs.

On a number of occasions over the years I have banged on about volunteering for the the NPA. I even contact all new members when they join encouraging them to volunteer. These appeals have largely fallen on deaf ears. We will be seeing changes on the committee over the next few months and again I would ask members to step forward and offer a few hours each month to the NPA. You do not have to be an experienced potter but just a willing hand. Please consider contacting me NOW at, chair@northern-potters.co.uk to discuss how you might help.

Hopefully if things go to plan we should be holding a face to face committee meeting for the first time in over a year in October. This will an interesting experience as several of us have never met!

I visited the Platform Gallery in Clitheroe recently where several NPA members were exhibiting in the 2021 Craft Open. It's a small space but the exhibition was extremely well curated and we should see some sales as the gallery is in a tourist area. Hopefully some NPA members will have taken the opportunity to forward work to the winter exhibition at Water Street Gallery, *A Modern Bestiary*. It promises to be a very interesting exhibition of mixed work.

In July I visited the Yorkshire Sculpture Park (YSP) to view the work of Joana Vasconcelos. For me the completely wonderfully pointless, intriguing fine art installations were fantastic. It must be great to have a team of skilled textile workers and engineers employed to manufacture your designs. To embroider over a sink and pedestal, and construct a huge piece from picnic plastic knives, forks and spoons. I was less convinced with Damien Hirst's huge sculptures, but again to develop ideas with a structural engineer must have been rewarding. I suppose I will just plod along wherever my ideas take me, in my garage.

John Cook

Your Committee

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Lynn Grant	York
Carol Newmarch	Middlesborough
Bev Seth	Sheffield
Kathryn Stevens	Barrow in Furness
Nina Wright	Otley

Diary

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

18 Sep to 14 November	<i>In the Open</i> Ryedale Folk Museum, N Yorks, YO62 6UA NPA member Judith Glover is exhibiting
2 October	<i>Medieval Pottery illustrated talk</i> Clifton Museum, Rotherham S65 2AA Some NPA members will be showing
8 to 10 October	<i>GNCCF Manchester</i> Victoria Baths, Manchester Some NPA members will be showing
11 to 17 October	<i>Pop-up Shop</i> Stamford Quarter, 14 George Street, Altrincham Some NPASW members will be showing
30 to 31 October	<i>Oxford Ceramics Fair</i> St Edward's School Oxford Some NPA members will be showing
6 to 7 November	<i>Only Clay</i> Sheffield Some NPA members will be showing
24 Jan to 26 March 2022	<i>Connecting Crafts</i> Platform Gallery, Clitheroe NPA exhibition

The NPA members who will share the Starters Stand at Only Clay

Ravi Ivaturri

I grew up in Chennai, India and the traditional stone sculptors in Mahabalipuram and potters in Auroville along the beautiful Coromandel coastline, have always intrigued and inspired me.

I stumbled upon pottery after a back injury in 2019 and am now passionate and committed to it. The pottery community has helped and encouraged me to branch out and guided me while I set up my studio near the Peak District

I can relate to the Wabi-Sabi Japanese aesthetic of asymmetry, ruggedness, simplicity, austerity and appreciation of natural processes.

I make bonsai, cacti and succulent pots matching the aesthetic of the plant and pot to create a living biome.

Marie McGowan-Griffin

My work is hand built with patterns and curves and has aesthetic style and purpose. I regularly Raku fire, in order to provide a black backdrop to my pieces. My work reveals the energy of the making process, employing form, texture and colour, to produce unique and contemporary artefacts. The latest Raku collection is named 'Identity' and is inspired by the complexity of us as individuals.

I was born in Wales and previously taught in the arts and systems design. Moving on from teaching, I found the medium of clay to be my new passion and invested in broadening my ceramic skills. I now work from a studio in a peaceful location in the Staffordshire Moorlands, where I also run hand building and Raku workshops.

Lyngard Simpson

I am a fifth generation artist/potter in a family who have worked in the ceramic industry from the late 19th century. After leaving Newcastle-under-Lyme Art College one of my earliest careers was at Royal Doulton where I was trained to be a ceramic artist. After working in several factories I then became a ceramic restorer and worked on the high end ceramics from factories all over Europe.

Now retired I am using the skills and insights that I've learned within my two careers. I have spent many years studying the techniques (through books and trial and error!) on how to produce reduction fired lustres, which now have become my passion.

I am influenced by the Arts and Crafts movement and the lustre works produced in Italy during the 15th and 16th centuries. My own ceramic artworks are slip-cast, underglaze painted and finished with a lustre reduction firing and sometimes finished with a resin lustre firing.

Pop up shop – 14 George Street, Altrincham

Tuesday 11 to Sunday 17 October 2021

For one week only!

Ten potters from the Northern Potters Association South West group are 'popping up' in Altrincham this October for an exhibition with a wide range of styles and approaches to ceramics.

The exhibition will be manned daily by the artists who will be happy to talk to you about their work and inspiration, so feel free to call in for a chat.

Tue to Sat 9.30-5.30 and Sun 10-4.

For more information please email email@sw-npa.co.uk

New Artists to the Website



Lee Steele



Victoria Reynolds-Crompton



Sharon Howarth



David William Sampson

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 four photos of your work, an artist's statement of about 120 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



David Howson

The Sheffield Ceramics Festival 2021 – Brian Holland

A general view of the hall, photo Dave Pickersgill



A new venue, Kelham Island Industrial Museum, and a new team, Brian and Michelle were joined by Wendy Wall (secretary and web-site), Graham Northing – Nog-(treasurer) and the return of Kaktus Leach to the fray meant that there was much to be excited about. This also meant, especially with the added complication of working to Covid restrictions, that there was much to be anxious about, and many fingers were crossed and nails bitten until the day.



Photo Brian Holland



Covid restrictions meant that most of the planning had to be done away from the site. There were at least two changes of date before our 8th show was allowed to go ahead. However eventually it went ahead very smoothly, thanks to the hard work of all the team, the enthusiastic help of the volunteers, the co-operation of the exhibitors, and not least because of the brilliant team at Kelham Island - Nicola Coates and her really helpful staff.



We were ready on time and opened at 10 am Saturday morning and by then the visitors who had booked the first time slot were gathering. A steady flow of visitors then continued all the way through the two days of the festival and lots of people were seen leaving the hall carrying packages. Sales all round were very good. The feedback from the visitors was complimentary and most of the exhibitors have expressed a desire to return to our next show in April 2022.

Phew it worked! A big thanks to everyone for their hard work, thanks to the 40 exhibitors- a large proportion of them being N.P.A. members- for putting on a good display, and thanks to Kelham Island Industrial Museum.

Sheffield Ceramics Festival 2022 will be on April 2nd, 3rd 2022 also at Kelham Island Industrial Museum, our new regular venue. Notice of applications will be published at the end of November 2021.

All photographs are by Dave Pickersgill except where credited.



Photo Brian Holland

National Raku Party – Kathryn Stevens

Back in March 2020 Deborah Robinson and I submitted a bursary application to receive funding to hold a Raku firing event in Cumbria. We submitted applications for two sites, one in the south and one in the north of the county. The event was jointly funded by the Arts Council England, Cornwall Council and the Garfield Weston Foundation to help celebrate 100 years of the Leach Pottery. The event was scheduled for mid May that year, but as we all know a world wide pandemic cancelled all plans. The idea was that Leach Pottery wanted to find partners to run their own free events in their communities so that more people could give raku a go for themselves.

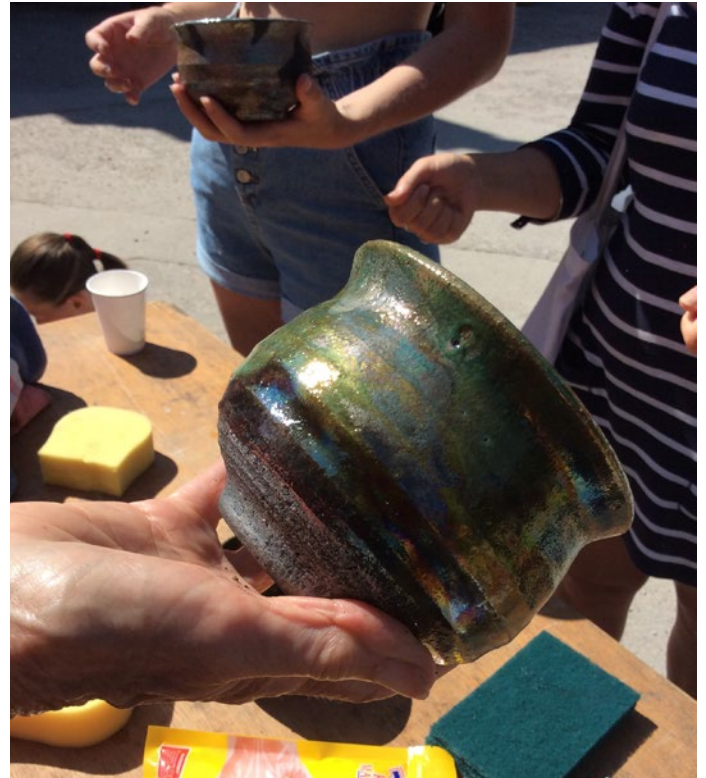
We were successful in one of our applications but we were asked to postpone until government restrictions were lifted. Roger Bell, Bob Park and Lara Clahane joined us to form a planning team and help source raku kilns and produced bisque pots for the public to decorate. Leach Pottery got in touch a year later and confirmed that they were rescheduling the event from the 15 - 18th July 2021 which presented a four day window for their partners to host their own raku parties. We contacted Halecat House, which is where our event took place and agreed that we would hold the party on the 17th.



Glazed pots warming on the kiln

Raku is an engaging and quick way of firing pottery. As many of you may know, pots are decorated before being swiftly heated in a kiln, removed whilst still glowing red hot and plunged into water or covered in sawdust and smoked. Once cleaned the pot reveals its magical colours and glaze decoration. In 1911 Bernard Leach visited Japan, tried the technique at a raku party, which was his first ever pottery experience, a pivotal moment which changed his

life and inspired him to follow the path of ceramics. Over the years, Leach Pottery brought raku to new audiences giving visitors the chance to try this fun process for themselves and get involved with pottery.



Admiring fired pots after cleaning away the ash

Lots of paperwork, legal documents and requirements were negotiated to ensure our event on the 17th could take place. Risk assessments, insurance arrangements made, ticking all the boxes requested of us ensuring a safely delivered party. Our funds were limited, we had no budget for advertising so relied on social media in the main. Publicity on tourism websites was a big help in selling tickets as was Facebook forums and groups. We used www.trybooking.com as our booking platform who are a local company based in Kendal. Their platform has easy to use reports, dashboards and online forms to manage your event effectively. Tickets sales opened 9 weeks before the party date, with a third of sales going in the first week and by week 7 we had sold out.

Covid restrictions still applying, we cordoned off the kilns and set up glazing stations and smoking bins at opposite ends of the yard to help with social distancing. Traffic Marshall Steve AKA Deborah's husband helped manage the parking arrangements and the flow of people at the event. Martine Becquet,



Clean up

our NPA volunteer for the day joined us and helped party goers navigate through the different parts of the process whilst keeping an eye out for fire hazards. The sun was beating down on us and the feedback that we received confirmed that everyone enjoyed themselves.



Another pot emerging from the bucket

Some feedback from a participant at the event:

NPANW have a great camaraderie, resulting in an excellent event which I am so happy to have been involved with. It was well organised and in a great location. Good to see people of all ages involved in a process that they would never normally have the opportunity to experience. Participants were willing to get hands on with the activity and were overwhelmed by the results. A fabulous day!

D Robinson



Unloading hot pots

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From the archive – The International Potters Path



Capel Celfyddyd Criccieth – The Chapel of Art, geograph.org.uk

The August/September 1997 edition of NPA News included an item about a millennium project to make an International Potters Path at the Chapel of Art in Criccieth, North Wales.

“The Chapel of Art is the brain-child of Eckhard and Janet Kaiser who have spent six years restoring the building and converting it into a centre of excellence for art and crafts. The entrance area needs to be made more wheelchair friendly so instead of laying a path with cobble stones in the local paving tradition, they have decided to invite all ceramic artists from around the world to donate tiles to pave it. The organisers require 5000 tiles to complete the project, which means five tiles per day up to the Grand Opening on New Year’s Eve in 1999.”



Chapel of Art for sale

“Potters from Europe, Australia, New Zealand and USA have already submitted tiles but to date there has been a very poor response from potters in the UK. Tiles need to be 10cm by 10cm and 1cm thick. They must be non-porous and safe to walk on when wet. A personal mark or signature should be incorporated in the design.”

“Each tile is displayed before being stored and in return for each donation, you will receive a photograph of your tile once laid in the path, together with full documentation.

In a follow up article in 1999 Judy Adams wrote, “I visited the gallery recently and it is a superbly restored and refurbished venue, with art, sculpture and ceramics very well displayed. David Frith and Richard Chester were among those whose work was in the gallery. Potters who donate a tile also receive preference for exhibiting work there, so it is well worth finding room in your kiln for a tile.”

Intrigued, I did a bit of web searching and found some photos of the Chapel of Art and the potters’ path. The Chapel at 8 Marine Crescent, Criccieth was formerly the Presbyterian Chapel and is now a private residence. The potters’ path was still there in 2008 when the building was for sale, so I’m hoping that the potters’ path is still there.

There will be NPA members who know much more about this than I do, so I’m hoping that they will get in touch.

Joan Hardie



Criccieth Chapel of Art



The three images above and the large image opposite are of tiles in the chapel path, taken in 2007, photographs © Alan Fryer - creative commons

Pots that inspire me – Viv Rumbold



1

1. A lidded earthenware jar by Michael Cardew

I purchased this lidded jar about 1974 from Michael Cardew at his pottery in Wenford Bridge, Cornwall when I was lucky enough to meet him. This visit was part of a research trip I was on with Jonathon Snell - co-owner of Wetheriggs Pottery - and American potter Sharry Stephens. I was working with them as an 'apprentice' at the pottery. We visited potteries and Museums around the country such as the Fitzwilliam at Cambridge. The purpose was to extend their range of ware.

This fabulous large jar is in an alcove with a plate by Edward Hughes above it. Stunning work!

2. A sculptural jug bought from Colin Pearson himself at "Earth and Fire" Rufford.

In about 1995 Colin Pearson had a stand. I was delighted to be able to meet and talk to him! I had long admired his work and it's sculptural qualities so I was thrilled to buy this beautiful - mainly blue with touch of pink - jug with a wonderful handle. It has pride of place in my sitting room alongside two of my other best pieces by Eric Mellon and Roger Cockram. They look so well together.



2



3

3. Puzzle Jug by Dominique Garet from La Borne in France.

We visited La Borne in the centre of France in about 1995. It has been a centre of ceramics since the 13th century. About 80 potters work there and many are making stoneware fired in anagama kilns as does Dominique. It is a wonderful

place and we went there about four times to buy work for Laburnum Ceramics, the gallery that we started in 1994. We ordered jugs from 4 of these French potters for our exhibition Pitchers and Pichet (anglo/french exhibition of jugs). One of those was Dominique - married to English girl Roz Herrin from the Lake District. This puzzle jug is fabulous and we had to buy it for our collection. I closed our gallery in 2004.

4. Large two spouted teapot by Clive Bowen.

This woodfired earthenware piece was bought when we visited Clive about 40 years ago. We were lucky enough to meet him and his wife. His work has a warmth, and richness with slip and scraffito decoration employed spontaneously and combined with the ash from the firing created this superb unique piece that I treasure. I love his work and have several pieces.



4

Members Gallery

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



Alan Ball, A Flattened naked raku pot with a sculpted lid, 23cm H. x 23cm W.



Shaun Clark, Part of a Tile path for the Community Garden in Ollerton, North Nottinghamshire, made by the children of Parkgate Academy and Whiskerhills Pottery. The aim is to celebrate Nottinghamshire wildlife whilst creating a calming sensory garden for the community.



Pete Singer

A note from Anna Lambert

Following on from the article on sending pots in the August/Sept newsletter - While it is true that most carriers will insure for loss/non delivery, you will need to pay the premium for the whole value of the box which may be expensive. A cheaper option is to insure via Securus, who will also insure against breakage.

A cobalt wash technique – Thora Talling

The Cobalt wash technique – a new way of drawing.

The technique of using an oxide wash over wax resist is something I was introduced to in the eighties at Kendal College under the watchful eye of Karen Wilkinson. I don't think she minds me saying that she was one of the big influences and inspiration for my now ceramic career.

The cobalt wash technique, could be called the iron oxide wash technique or you could use copper oxide (but not for anything with food, and really these days should not be in the centre of a bowl). However cobalt oxide and iron oxide are fine, and a transparent lead glaze is used on the fired vessel. If you would like the recipe I make most of my glazes up myself, and this one comes from the book –“A Potter's Palate” by Steve Ogden and Christine Constance. I bisque fire to 1060 and give 15mins soak, and glaze fire at 1075 with 20mins soak. I have just discovered (an overlap with my glaze recipe project) that these temperatures work best!

Now for the decoration:

The first step is to paint in your picture in underglaze colours. Either pots of underglaze colour or made up from powder is fine. Powder gives a bit more watercolour effect. I find colour on colour gives a very nice effect. Bear in mind that you will be “defining” your drawing with an oxide outline, so no need to be too accurate! I like this!

This drawing is put on a green ware slab, bowl or vessel. A bit dryer is better than too soft, as your scratchings will be too severe ie cause roughness. The blank canvass is a vessel etc with slip (has been poured) on the inside, left to dry, then on the outside. I like a green slip for some of my work, which is white with a small amount of copper oxide in to give a hint



of green. An initial rough drawing can be “drawn” lightly with the back of a brush, a lesson gleaned from my 95yr old mother! NOTE TO MYSELF Listen to your mothers!

Once you have a (rough) draught of the drawing in underglaze colours, then you need to apply the wax resist. Where you don't apply the wax will be blue when you apply the cobalt wash. When you have outlined the area you want to cover with the wax, then

The stages of a demo piece which was a girl and her horse. The piece was based on the photograph visible at the top of the first image in the sequence .





let it dry for 10-15 mins. If you leave it too long it is harder to scratch through the wax.

I recommend a choice of "scratchy tools". A thicker and a thinner (could be pointed needle used for throwing). I find the thinner one is best for defining my drawings. Now you need to scratch your outlines through the wax.

Once waxed and scratched the last stage is the magic one. A wash of oxide applied by a soft brush. The oxide wash is literally that - just oxide powder and water. Check the strength on your wooden bench then wash off!

You can use an underglaze colour instead of an oxide eg bright green, orange or red. Obviously the oxide bleeds into the glaze, whereas an underglaze colour won't. I like the bleeding effect, which is part of why I use this technique.

Then bisque fire, then glaze. Be careful when glazing if you are using a coloured glaze ie blue for a cobalt wash and green for copper, honey for iron, if using this glaze on the undecorated surface. To prevent drips onto your design, latex resist is very good I have recently discovered. (I complement the decorated surfaces with a matching or contrasting coloured glaze on the undecorated surface).

Basically this is a very easy, versatile decorating technique which has many possibilities I haven't explored. Good luck!



Transparent glaze recipe

- Lead bi-silicate 65
- Whiting 10
- Potash Feldspar 15
- China clay 10



Throwing large – Carl Gray

An account of throwing tuition with Mark Griffiths, part funded by an NPA bursary.



Mark Griffiths, vase

It has long been a desire of mine to throw large, voluptuous pots with narrow bases. I could throw such forms but they were bottom heavy and not pieces I was proud of.

For many years I have admired Mark Griffiths' narrow base vessels which are his signature pieces.

During a weekend workshop at Whichford Pottery in 2008 I saw Mark demonstrate throwing a large vessel where he explained that if drawing clay up seems daunting, stop half way, collar in and continue from that point.



Ponne, from Charente

Early in 2020 I was asked if I could make a cinerary urn and later that year I was drawn to a large pot in an interiors shop. Known as a *ponne*, it is a 300 year old meat salting pot from the Charente area of France, 32cm high and 44cm

wide. I knew that this piece would influence the future direction of my work.

At the beginning of 2021 I was offered a bursary to part fund two days one-to-one tuition with Mark. As homework, I made maquettes of the forms I wanted



Maquettes

to create and read *Throwing Large* by Nic Collins. This is a useful book which takes you through several methods of making larger and/or taller forms as well as featuring the techniques and work of a number of potters who make big pieces.



Historical copy, Mark Griffiths

At the start of the two days I learned that many of the very large outdoor pots Mark used to make were commissioned pieces for the grounds of historic properties. Sometimes he was presented with nothing more than fragments of pots and asked to recreate them, a process that involved a great deal of thought, ingenuity,

experimentation and trial and error. During a walk around the garden the following day I came across one of these pots, see image 5. Mark was unsure of my skill level and began by getting me throwing increasing weights of clay, to work out what I was capable of.

We entered into a discussion about “geometry” which, in essence, was about what you do with the skills once you are capable of throwing large work. I repeated what David Scott told me at Loughborough University, “that good decoration can never improve a bad form”. The conversation turned to the ‘towards a standard’ essay in *A Potter’s* book by Bernard Leach and how a wide base pot can evoke a feeling of stability and a narrow base elegance.



Comb tool

Mark tends to throw larger pieces, and some smaller pieces such as his pebble pots, in sections. Due to time constraints a gas burner was used to dry off the bases before the next section

was added. Mark normally works on several pieces at the same time, adding the next section when the clay is ready for it. To prepare the partially dried clay for taking the next section he uses a simple homemade tool, a section of hair comb set into a wooden handle.

Although there are no fixed rules Mark issued a few guidelines: each successive section needs to



The three sections of pot 4

practise, be brought down over the joint as the wheel is turning.

I was surprised how soft Mark's clay was as I had assumed it would need to be quite firm. Not so, as this simply increases the required pressure to draw the clay up, and in so doing increases the torque, thereby risking the lower section buckling.



be about half the weight of the one before; the base of the wall needs to be, initially, thicker than that above to support the weight of the pot; when adding a section the diameter needs to be a few millimetres less than that of the piece below; when two sections are brought together on the wheel, throw clay downwards over the joint.

The secret to a good shape is for the inner diameter to be 'right' and a note made of this in preparation for the turning stage when the surplus clay/weight is removed.

Throwing clay downwards felt strange initially but made complete sense as the lower section had been dried off a little. The soft clay of the upper section can, with a little

practise, be brought down over the joint as the wheel is turning.

The upward angle of my first large pot was too shallow, the 'geometry' not being right. Although I successfully made a large pot it was dumpy. Pot 2, modelled on my pot in image 3, was better from an aesthetic point of view.



the rim & split this to form the gallery and flared top.

Mark was pleased with pot 4 which was made in three sections, images 7 to 9.



Pot 3, modelled on my pot in image 4, was a little dumpy. The flared top with gallery was not suited to sectional throwing in the same way; normally, with a smaller version thrown from one piece of clay, I would leave more clay at

There was enough time at the beginning of the second day to experiment with large scale versions of my freely thrown inkwell inspired vessels.

Turning the bases of the pots made on the first day involved throwing a large chuck a little narrower than the widest section of the pot. Mark used a roll of heavy duty cling film to cover this in which he cut a hole, see image 13. This provided good grip and prevented the pot surface from getting messy. The primary objective of turning is to remove the surplus clay at the wall base which supported the pot in the making process. Mark does the initial removal of clay with a small surform blade, see image 14.

The two days in Mark's studio were thoroughly enjoyable and most informative. I am indebted to Mark and his wife Sarah for their generosity and hospitality as well as Northern Potters Association for the financial contribution that made it possible for me to undertake this professional development.



Books – Roger Bell Review

The Holy Grail and Other Totemic Ceramic Artefacts, Gordon Elliott



The Holy Grail and Other Totemic Ceramic Artefacts



**Published by Clay
Lake Publications**

**CD £13 Digital
Download £9**

This book and the eleven others currently available from the author differ from the majority currently available on ceramics or indeed on other non fiction subjects in that

none are available in physical form but only as digital downloads or on CD. There are no extra charges for UK supply, so the price from £5 to £13 per book is very reasonable.

Elliot's background is as Keeper of Ceramics at what is now the Potteries Museum, Stoke On Trent, followed by Principal Lecturer in ceramic history at the University of Staffordshire and now a lecturer and writer with a dozen books currently available. All titles reflect his long involvement with ceramic history with *Clarice Cliff Rediscovered* something of an outlier being an account of his conversation with her before the big exhibition of her work in Brighton Museum and Art Gallery in 1972. Other books include *Ceramic Materials & Procedures From Antiquity to Circa 1900* and *Traditions & Trends in British Ceramic Collecting*.

This book has nothing to do with the Holy Grail but uses a number of ceramic pieces from BC to Wedgewood to muse on many of his interests. The Holy Grail is inextricably bound up with myths, speculation and even fraud. It may or may not have ever existed. There is no evidence of what material it might have been made of. Elliott uses this to point to show how dating, attribution, identification of materials and making methods have over the years been confused by inadequate research, guesswork and even deliberate errors to give information that is incorrect and confusing, and frequently carried forward without being checked. In addition to the technical information there is a great deal of interesting historical information which was new to me.

New Books

<i>Amazing Glaze Recipe & Combinations</i> Gabriel Kline	£15.99
<i>Aspects of Ceramic History Vol I, II, & III</i> Gordon Elliott	3 x £7.00
<i>Ceramics & Modernity in Japan</i> Jones & Cort	£36.99
<i>Ceramic Materials & Processes from Antiquity to circa 1900</i> Gordon Elliott	£7.00
<i>Ceramic Perspectives on Ancient Egyptian Society</i> Leslie Anne Wark	£15.00
<i>Clarice Cliff Rediscovered</i> Gordon Elliott	£5.00
<i>Design Process in British Ceramic Manufacture 1750 to 1850</i> Gordon Elliott	£10.00
<i>The Holy Grail & Other Totemic Ceramic Artefacts</i> Gordon Elliott	£9.00
<i>Painted In Blue</i> Lois Roberts	£10.00
<i>Pots, Personalities and Propaganda</i> Gordon Elliott	£7.00
<i>Pots, Prints & Politics</i> Patricia Ferguson	£40.00
<i>Potters</i> Gordon Elliott	£9.00
<i>The Radical Potter (Wedgewood)</i> Tristram Hunt	£25.00
<i>Traditions & Trends in British Ceramic Collecting</i> Gordon Elliott	£8.00
<i>Utsawa: Japanese Objects for Everyday Use</i> K & J Johnson	£20.99

Items considered for examination by the author include Egyptian faience, an alkaline and cobalt glazed jug late 13C from Kashan, salt-glazed stoneware with silver gilt mounts from Germany and an anti-slavery medallion by Wedgewood from 1787. Technical information is sometimes a major feature. One criticism I would make is that Elliott sometimes elaborates too much on what is an interesting piece of information. For instance the technical information on the colour separation in Attic ware between terracotta and black would lose nothing by being more concise. Also the consideration given to Wedgewood's experiments and rivalry with the other Stoke potteries is perhaps overdone. However one of the charms of this book is how the interests (even obsessions) of the author are followed through. I liked particularly some of the links Gordon makes. In particular he writes of a meeting with Alan Caiger-Smith in 1980 discussing his lustre ware, its history and how it was side-lined for many years by most ceramic writers and makers.

In short an interesting and quite different volume which many will find interesting but with features that may from time to time annoy.

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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.

Robin Williams & Leisha Marlow	Sheffield, S. Yorks
John Chappell & Tom James	Sheffield, S. Yorks
Siew Allender	Newcastle upon Tyne
Lynne Barker	Barnsley, S. Yorks
Susanna Blatherwick	Buxton, Derbyshire
Kathryn Borg	Derby, Derbyshire
Sarah Brabbin	Sheffield, S. Yorks
Catherine Cole	Bradford, W. Yorks
Noreen Collins	Eccles, Manchester
Eric Earnshaw	Manchester
Simon Farrimond	Sheffield, S. Yorks
Elicia Gardner	Stockport, Cheshire
Jasmine Gilbert	Halifax, W. Yorks.
Katherine Greenwell	Holmfirth, W. Yorks
Jayne Hayden	Darlington, Durham
Kate Hodge	Retford, Notts
David Howson	Leek, Staffordshire
Steph Larkin	Lancaster, Lancs
David Lewis	Welburn, N. Yorks
Cherry Marshall	Penrith, Cumbria
Lisa Pritchard	Middlewich, Cheshire
Sharon Purdy	Eastwood, Nottingham
Lynne Rose	Doncaster, S. Yorks
Vikki Singleton	Nottingham, Notts
Carl Sneyd	Thirsk, N. Yorks
Michael Spoor	Sheffield, S. Yorks
Maggie Stockdale	Underbarrow, Cumbria
Lynne Taylor	Glossop, Derbyshire
Ivanna Taylor	Matlock, Derbyshire
Jenny Thomas	Retford, Nottinghamshire
Katy Thornton	Leeds, W. Yorks
Alison Young	Leeds, W. Yorksh

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.

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.

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B&W	1/2 pp £20	1/4 pp £15	1/8 pp £8
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Committee News

AGM Highlights

The AGM was held on Saturday 31st July 2021 at Potfest in the Pens. It was good to meet in person and thank you to those members who were able to join us.

New committee members were elected as follows: Nadine Blakemore as vice chair, Chris Barnes as NPA Newsletter Editor and Committee Member and Bev Seth and Nina Wright as Committee Members. Thanks were given to all members standing down, including Joan Hardie who has dedicated much time and effort to her roles as Newsletter editor and chair.

The Chairperson's address outlined an important new proposal. Historically a balance of c.£10,000 has been retained in the bank by the NPA to ensure ongoing costs could be covered in the short term. As discussed at the last two AGM's members have queried the size of this balance and in response the Committee has looked at income and expenditure over the last five years. This found that the NPA has a larger membership, giving an increased annual income, and smaller outgoings, principally as the website is now being managed by the NPA. This has led the working group to suggest that the balance held could be reduced to £5,000. The Committee is now considering how the current surplus can be used and is developing proposals for a regional fund. Each region could bid for up to £1,000 for regional development from a £5,000 overall pot. Proposals could be extended or expanded depending on the balance held in the bank and membership income year on year. Examples for the use of the fund include venue and equipment hire, guest speaker expenses or the purchase of equipment. Inter-regional and other events could also be considered.

Exhibitions and events are only just starting up again after such a difficult year. The first NPA exhibition at the Water Street Gallery in April in Todmorden resulted in over £4,000 of sales for members who exhibited. COVID restricted the ability of the regions to run events. However, there are now several self-funding events in the pipeline in the regions for 21/22.

The Website now includes a successful online application form. A Courses tab has been introduced both for members who provide courses throughout the year and those who provide one-off courses. Members using the Artists tab continue to increase.

Newsletter: Members can now elect to receive NPA News in digital format if preferred.

Bursary Scheme: The conditions of the bursary application process have been updated and any NPA member can apply for a bursary up to £250 from a

total annual fund of £1000. The committee assesses each application on its merits and none up to now have been refused. Members are encouraged to apply.

Volunteering: The Chair now contacts all new members encouraging them to volunteer to help in the regions or for the NPA Committee. Over the next year some members will be stepping down after their tenures and there is a need for different members to take up positions of responsibility.

Treasurer's report: A copy of the 2020/21 Financial Statement was printed in the June/July NPA News. In summary, at the end of March 2021: The NPA bank balance stood at £16,935.69, with income up just over £1,277 from 2019/20 which was due to an increase in membership. NPA expenditure was down by £446.

Any other business: The SE regional representatives have been compiling a list of their members Website and Instagram addresses and requested if this information could be added to the new members application form. This will be looked into by the Committee and added if in line with GDPR rules.

The 2022 AGM will be held at a location to be decided. The NPA is currently considering suitable locations, including Potfest, which could be run in rotation.

Sally Streuli, Secretary.

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

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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.

We joined over 60 artists at 30 venues across the Silverdale and Arnside Art Trail at the beginning of September. We are also considering applying next year, dates are end of June. If interested in applying please let me know if you haven't as yet.

The opportunities to have a pop-up shop in Carlisle and Penrith have been put back until next year due to the low numbers of people wanting to get involved.

If you wish to continue to receive regional emails it's important that you let the membership secretary know of changes to your contact details.

Kathryn Stevens

northernpottersnw@gmail.com



NPAnorthwest



@northernpottersassociationNW

Hi Everyone – hope you're enjoying exhibiting again and that you're all keeping well.

We have good news from UCLan that the Monday Ceramic ArtLab sessions are ready to re-start on 27 September. We can't wait to be back!

We've had a good response for *Findings*, the Garstang Arts Centre exhibition, planned for 16 October–13 November 2021. Opening times are Tuesday 10am–12.30pm & 2pm–4pm, Thursday 10am–4pm and Saturday 10am–12.30pm. Please pop along if you're in the area, there's public car park just over the road from the centre.

The Craft Open exhibition at Platform Gallery, which closed 18 September, had such a great range of work. Well done to everyone.

Congratulations to members who have been selected for the *Connecting Crafts* exhibition at Platform

Kim Graham

west@northern-potters.co.uk



NPAwest



@northernpottersassociationWest (TBC)

Guess what? Pop Up Shops don't just Pop Up.

However those of us that are taking part in our SW NPA Pop Up Shop in Altrincham are very busy behind the scenes and working together for a great week. The teamwork is definitely helping to keep Simone and I sane.

Hopefully this will be a success and we will have a formulae for others. Pop Ups are becoming available in a lot of towns now and could be an exciting way ahead.

If you are about we would love to invite you to our Preview night (Guinea pig night). It's on Monday 11th October 2021 at the Stamford Quarter, 14

Juliet Myers & Simone Cobbold

email@sw-npa.co.uk



NPAsouthwest



@northernpottersassociationSW

There will be a chat and demonstration by Patricia Shone on 20th November, zoom link will be emailed to members in due course.

Our pot made in July at the National Raku Party has been selected to be part of an exhibition that celebrates the Leach 100 community events that have taken place across the country. The exhibition will be in the Cube Gallery, Leach Pottery and will run from 20th October 2021 until April 2022.



NW

Gallery planned for 24 January–19 March 2022.

We need a couple of members to help with preparation for the planned exhibition at Lytham Heritage Centre, 31 May–19 June 2022 and we'll need members to provide staffing throughout. Please email me if you can help.

There is an exhibition planned for May 2022 at the Arteria Gallery, Lancaster. Details to follow.

That British Ceramics Biennial continues at The Goods Yard, 4 Glebe Street, Stoke until 17 October. Check out their website for details www.britishceramicsbiennial.com & don't miss *Use and Ornament – A manual for Recovery through Pottery and Ceramics* at AirSpace Gallery, Hanley www.airspacegallery.org Happy potting!



W

George Street, Altrincham, WA 14 1SF. It's next to WHSmiths on the pedestrianised area. Please email us and we will send you an invitation, email@sw-npa.co.uk

It would be so nice to see you there.

If you can't make it for the preview our opening times are Tuesday 12th – Saturday 16th October 2021 9.30am–5.30pm
Sunday 17th October 2021 10am–4pm

Please introduce yourselves; our members are always very happy to say hello.



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



Work by NPANE members Carol Newmarch, Wendy Turner and Robert Campbell,

Diane Nicholson is looking for images and stories of members work to put on the NPANE social media channels. Please email, message, WhatsApp or

Facebook Diane and she will promote your work on the NPANE pages.

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

north-east@northern-potters.co.uk



NorthernPottersAssociationNorthEast



@northernpottersassociationNE

NPA East members have been busy over the summer.



E

Pamela Thorby has opened her own pottery/ceramics gallery in the Ryedale village of Nunnington in the courtyard of Nunnington Studios.

Ali Bradley attended a production throwing course at the Leach Pottery in St Ives and thoroughly recommends it.

Catherine Boyne Whitelegg will be at the *Inspired* selling event at The Georgian Chapel, York YO10 5AJ on the 20th & 21st November 10am-5pm. As well as ceramics there will be jewellery, paintings, prints, collages, textiles & furniture. The event has free parking and is free to attend.

Lee Steele is running 5 sessions a week, some are intended for beginners, and for people happy just to continue their own bits and pieces. He is also happy to rent out kiln space. Contact him through his website <http://www.thepotterman.co.uk>.

Finally we would all like to wish John Egerton every happiness in his new home as he leaves Sneaton Pottery near Whitby after many years, for a new life in Warrington. Thanks for your support John and the wonderful Surface Decoration event you helped stage at Sophie Hamiltons Pottery a few years ago.

Lyn Clarke

enpa.coordinator@gmail.com



NPAAEast



@northernpottersassociationEast



SE

Phew. It's been a busy few months in the South east region. Nog did a fantastic job of organising a second Pop Up Ceramics market at Fox Valley retail park. 27 members took part and there were throwing demonstrations from Caroline Lee and Ken Taylor. Whilst there weren't as many visitors as we had last year it was a very enjoyable event and a great chance to reconnect with our members.

Eight members had a very successful weekend at *Art in the Gardens* in the Botanical Gardens in Sheffield. After a drizzly start the sun came out and the event was very well attended. We featured the work of the wider membership, which was very well received and several members sold work for the first time.

We have just been to *Art at the House* at Shepley where as well as having a group area of ten potters several other SENPA members were in attendance. It was an interesting event with stalls laid-out throughout a lovely woodland setting.

By the time you read this we will have also had a talk on historical pottery at Clifton Museum, Rotherham given in conjunction with members of The Medieval Pottery Research Group.

We are planning a winter/Christmas get together, but early days yet. The Instagram page continues to grow and we try to feature as many members as we can. It would help us to find you if you could use the hashtag **#northernpotteraassociationse** on your posts.

Graham Northing & Wendy Wall

senpacoordinator@outlook.com



NPAsoutheast



@northernpottersassociationSE

Back Page: Make do and mend – Shaun Clark

They never taught us to recycle much at University other than used clay, possibly quite rightly. It was a time to learn new stuff, to use pure materials and practise new skills passed on from old pros.



Fruit bowl mould with strengthening

But now I'm fending for myself on the proceeds of art I've become a rapacious regurgitant of material (as well as words I hear you thinking). I also like to think I'm helping save the environment by consuming less material as well as saving some hard earned cash.



Mould with hessian and inner tubes with a finished slip cast tankard

Back in the day I worked for a pottery down in Hampshire. The owner told me once, what ever else you make, always make fruit bowls. He was so right. I have made lots. And lots. I slip cast my bowls, but unfortunately my moulds are finally reaching the end of their service. I reckon I've got about two thousand casts out of these workhorses over the years. Splits are appearing and the surface is pitting but they



A finished Curlew Bowl

soldier on. One way of slowing their demise is to glue hessian strips on the back. This also helps to stop chips being knocked off the moulds into your slip. Plaster and casting slip are not good bed fellows, you'll reap their rewards later with blown out glaze and pit marks...

Good old fashioned sticky tape wrapped around the outer edge holds drop out moulds firm and prevents more chipping. Split moulds can also be repaired with gorilla glue or PVA, anything that preserves their working lives is a bonus. You will probably get lines in the castings...just



Strapped tankard mould

learn to fettle well! Patches of hessian help protect the sides, especially if you are as clumsy as I am. Not something we were taught at university, maybe they should. Who knows, maybe they do nowadays..?

One thing that makes me wince (whilst watching the telly) is parcel tape used to hold together two and three part moulds then discarding it after draining (as seen on a certain well known pottery show). All you need is a rubber bicycle inner tube cut longways into strips to make reusable mould bands that will last forever and make life far simpler. I found some tubes recently discarded and hanging off a branch in our local woods where kids go BMX biking. Sometimes useful things do literally grow on trees.



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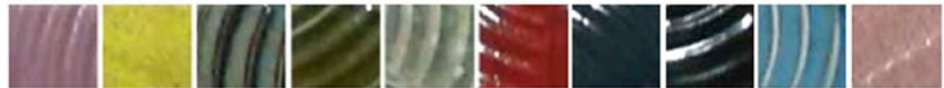
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