

# NPA News



Northern Potters Association  
[www.northern-potters.co.uk](http://www.northern-potters.co.uk)

June to July 2022  
£2, free to members



## In this issue

- 3 From the Chair
- 3 Your Committee
- 4 Diary
- 5 New Artists to the Website
- 6 Pottery road trip to Chennai, Pondicherry & Auroville - South India – Ravi Ivaturi
- 8 NPA Bursary Scheme – Simone Cobold
- 10 Tim Copsey: A Modern Day Alchemist – Linda Southwell
- 13 NPA Audited Accounts 2021 - 2022
- 14 Inside my Head – Jaime Westwood
- 16 Vacant posts on our committee
- 17 NPA Potters Camp Announcement!
- 17 NPA Annual General Meeting
- 18 Book Review – Catriona Archibald
- 21 Welcome to new members
- 22 From the Membership Secretary
- 24 Regional News
- 26 Back Page: Jubilee Tea Party

## Next issue

The copy date for the next issue of NPA News is 18 July 2022

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](mailto: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.

No part may be reproduced without the permission of the editor.

Front Cover: No News Here

Photo: Jaime Westwood

Back Cover: The anagama kiln at Phoenix Potteries, Auroville, South India

Photo: Ravi Ivaturi

## From the Chair

Hello and welcome to our June / July edition of the newsletter. We recently passed a milestone when we went over 700 members for the first time. Lots of people have joined us in the last few months, so a warm welcome to all of you. There is a lot to get involved with in each region, so I hope you can make the most of it. Also, with show season upon us, I would like to wish all of you who are taking part in exhibitions, open studio events and other shows the very best of luck. I hope there will be lots of visitors and sales.



Now to the more sensitive topic of volunteering. Your NPA committee now consists of 14 members who are giving their time for free to oversee the admin side of the NPA, organise meetings and workshops, administer the website and many more interesting tasks. We have lots of exciting ideas for events, exhibitions, and online workshops for the coming years, but we need more help to get it all organised, especially setting up the technical side of things. In this magazine you will find application forms for both the secretary and vice-chair positions, please do think carefully if you can help with a few hours each month. Equally, if you are familiar with CRM solutions and integration with social media and are happy to help out, please get in touch. Your NPA needs you!

I would like to take the opportunity to say a big thank you to Ann Davis, who has been our membership secretary for the past few years. And please welcome Jennifer Gourley who has now taken over the role.

I also wanted to let you know that Dr Helen Walsh of CoCA, York got in touch to say, that the Yorkshire Tea Ceremony exhibition will run at least to the end of April next year and is likely to be extended beyond that.

Last but not least here is a date for your diary: Our 2022 AGM will be held at the Only Clay exhibition on Sunday, 25th September 2022 from 2 pm at Only Clay Ceramics Fair, Kelham Island Museum, Alma Street in Sheffield (S3 8SA). Refreshments will be provided, so please do come along!

Best wishes

Nadine

## Your Committee

Chair	Nadine Blakemore <a href="mailto:chair@northern-potters.co.uk">chair@northern-potters.co.uk</a> Ilkley
Vice Chair	Vacant <a href="mailto:vice-chair@northern-potters.co.uk">vice-chair@northern-potters.co.uk</a> ?
Secretary	Sally Streuli <a href="mailto:secretary@northern-potters.co.uk">secretary@northern-potters.co.uk</a> 01619 287184 Altrincham, Cheshire
Treasurer	Michelle Park <a href="mailto:treasurer@northern-potters.co.uk">treasurer@northern-potters.co.uk</a> Low Bentham, Lancs
Membership	Jen Donkin Gourley <a href="mailto:membership@northern-potters.co.uk">membership@northern-potters.co.uk</a> St Ives, Cornwall
Newsletter	Chris Barnes <a href="mailto:npanews@northern-potters.co.uk">npanews@northern-potters.co.uk</a> 01229 318090 Millom, Cumbria
Publicity	Dianne Cross <a href="mailto:publicity@northern-potters.co.uk">publicity@northern-potters.co.uk</a> Keighley, West Yorks
Website Coordinator	John Cook <a href="mailto:website@northern-potters.co.uk">website@northern-potters.co.uk</a> 01282 695886 Burnley, Lancs
Website events/courses	Dianne Cross <a href="mailto:publicity@northern-potters.co.uk">publicity@northern-potters.co.uk</a>
Gerry Grant	York
Lynn Grant	York
Carol Newmarch	Middlesbrough
Bev Seth	Sheffield
Kathryn Stevens	Barrow in Furness
Nina Wright	Otley

# Diary

In the current circumstances, you should check with the organisers before travelling to events.

To add your events to the diary and website, email Dianne Cross [publicity@northern-potters.co.uk](mailto:publicity@northern-potters.co.uk)

3 - 5 June	<b>Potfest in the Pens</b> Auction Mart, Penrith NPA members will be showing
10 - 12 June	<b>Potfest Scotland</b> Scone Palace, Perth NPA members will be showing
11 June	<b>Festival of Making</b> Blackburn Cathedral NPA members may be showing
24 - 26 June	<b>Silverdale &amp; Arnside Art &amp; Craft Trail</b> NPA members will be showing
2 & 3 July	<b>NW Region Summer Exhibition</b>
2 & 3 July	<b>Public Raku Party</b> Hare Hill Barn, Cartmel Fell
29 - 31 July	<b>Potfest in the Park</b> Hutton-in-the-Forrest NPA members will be showing
21 August	<b>Pop-Up 2 Pottery</b> Fox Valley, Stocksbridge Up to 28 potters
3 & 4 Sept	<b>Art in the Gardens</b> Botanical Gardens, Sheffield 8 to 10 potters
24 & 25 Sept	<b>Only Clay</b> Kelham Island Museum, Sheffield NPA members will be showing

## Call for makers

Applications invited for the **National Festival of Making** market to be held at Blackburn Cathedral Saturday 11 June. The makers market is being curated by Hopeful and Glorious. Keith Brymer-Jones is confirmed as guest speaker.

Please contact Heather at [hopefulandglorious@gmail.com](mailto:hopefulandglorious@gmail.com) for further details or visit

<https://hopefulandglorious.co.uk/apply/national-festival-of-making-2022/>

## Save the Date!

6 October 2022.

You know how puzzling it can be to discover that all of a sudden you are getting different results from your glaze? How can your kiln be used more creatively? Why do some pieces crack and others don't? In fact, anything you have ever googled about ceramics, well we have Mr Google himself. Philip Plant has probably one of the best CV's ever. He's held senior positions in all of the major Potteries, including Wedgwood, Royal Doulton and Spode. He's an international consultant on all things ceramic.

Now he is coming to Cheshire on 6th October for **Ask Philip**. Bring along your puzzles, your strange failures, your successes (but you don't know why!). This is a fabulous opportunity to pick one of the best ceramics brains in the business.

**Venue:** Cheshire Clay Studio  
at Lowes Farm, Moss Lane, Middlewich, CW10 9NG,

**Date/Time:** Wednesday 6 October 6.30pm arrival for the session starting at 7pm.

## BORN IN FIRE - Anagama

3 Weeks Residential Workshop at  
PHOENIX POTTERIES - Auroville  
30 Jan - 19 Feb 2023

Indrani Singh Cassime - Phoenix Potteries of Auroville  
in co-ordination with Ravi Ivaturi - Vana Pottery of Sheffield

£2100/- per person (£100 a day for 21 days)

Min 8 - Max 12 potters - First come first serve basis

**Deadline - 31 August 2022**

Details on request from  
[ravi\\_ivaturi@hotmail.com](mailto:ravi_ivaturi@hotmail.com)

## Stay Connected



@northernpottersassociation



Northern Potters Association

## New Artists to the Website



Colin Chapman



Sarah Brabbin



Mary Sewell



Tony Ovenell

## 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 100 words, email address, phone number, plus any website, Facebook and Instagram links. Email John Cook with the details and updates [website@northern-potters.co.uk](mailto:website@northern-potters.co.uk)



# Pottery road trip to Chennai, Pondicherry & Auroville - South India – Ravi Ivaturi



Red glow into the night sky

My usual 2 yearly trips to India took a back seat since 2020 due to the pandemic and I was just dying to get there and start interacting with potters who I've kept in touch with by social media. I grew up in Chennai, India and the traditional stone sculptors in Mahabalipuram and potters in Auroville along the beautiful Coramandel coastline, have always intrigued and inspired me. So this trip was even more memorable and awe-inspiring. The journey from UK to Chennai, India was fine without any hiccups and I flew in by Emirates from Manchester via Dubai. The paper work was pretty much straight forward and self explanatory in the websites.

Having finished off my social interaction with family and friends in Chennai and being stuffed to the brim with some much missed home cooked south Indian food, I started my journey towards the south coast

and headed to Pondicherry (now called Puducherry) and Auroville. I took my car and rented a driver for a few days so that I could just focus on the surroundings and take a lot of notes. The drive was fabulous and took about 3hrs (95 miles) with a few rest stops to hydrate myself and the driver as the temperatures were getting close to 40 degrees C. Along the route there are various sites to look at e.g.. the shore temple of Mahabalipuram, various beach resorts, stone sculptures, the famous crocodile bank trust run by the American / India Romulus Whitaker, harvesting salt from the sea, tons of casuarina, coconut wood plantations and a whole lot more!



Ravi with the pottery legend Ray Meeker of Golden Bridge Pottery in Pondicherry

I reached the legendary Golden Bridge Pottery (GBP) studio run by the famous Ray Meeker. It was founded in 1971 by Deborah Smith and Ray Meeker. The studio produces a flexible line of wood fired, glazed, stoneware pottery. Deborah took charge of the pottery production in 1985 when Ray began a series of experiments in "fired building" technology. Deborah retired in 2018 and Ray presently manages the production and oversees student training long with Aarti Manik and artist residencies that began in 1983. He continues his individual work on monumental



Raw clay pieces glazed and ready for firing

clay sculpture. Having had his darshan (blessing) I proceeded to Auroville to meet up with a few other potters who were students of Ray and now well established potters with large studios.

Another half hour journey from Pondicherry to Auroville and you're in a different world! Auroville is a small township which wants to be a 'universal town where men and women of all countries are able to live in peace and progressive harmony above all creeds, all politics and all nationalities. The purpose of Auroville is to realise human unity'. The surroundings are tranquil and everyone is extremely friendly and helpful.

I met up with Angad Vohra of Mantra Pottery, Adil of Mandela Pottery and finally interacted with Indrani Singh Cassime of Phoenix potteries. The amount of space and the kiln sizes they all have is to die for. Some of them have at least a minimum of 3 large kilns! I witnessed a lovely anagama firing and got into an agreement with Phoenix potteries to conduct a yearly residential workshop for UK based potters interested in Anagama firing. I managed to get back with a lot of helpful hints from various potters and their eagerness to help out really stands out.

*Born in Fire* - Auroville, India - Residential 21 days Anagama wood-firing workshop - Jan 30th - Feb 19th 2023. (Please contact Ravi for details of the workshops and itinerary [ravi\\_ivaturi@hotmail.com](mailto:ravi_ivaturi@hotmail.com)).

A brief about Indrani Singh Cassime - Born and brought up in New Delhi, this potter made Pondicherry / Auroville her home for almost 2 decades. She has been working in Ceramics for the past 22 years. She works mainly in organic and strong forms. She is in the forefront of Anagama firing in Indian Ceramics. After building her own Anagama Kiln, she holds workshops to share her firing techniques at her studio Phoenix Potteries, Auroville – Pondicherry. She has



Terracotta horse being built by local potters

participated in various National and International shows, workshops and symposiums held in India, UK, Italy, Croatia, Japan & China.

The link below is a quick video by Russian potters who did an anagama workshop.

<https://disk.yandex.ru/i/Fc3cgWGz8Zqw4Q>



Lord Ganesha - Remover of obstacles

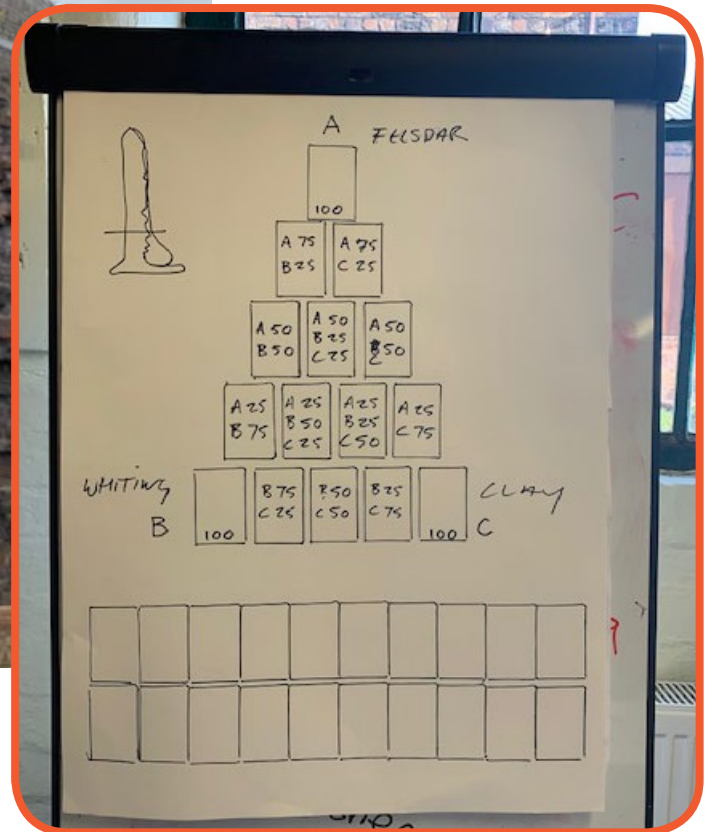
# NPA Bursary Scheme – Simone Cobold



## Glaze Formulation for Stoneware. April 2022

I returned to ceramics a few years back after a long time away from making any art. When covid hit, the studios I was accessing had to close and at the same time I lost my job. The one thing that was keeping me sane stopped, so I made the decision to use my redundancy to invest in a kiln and studio. I continued to make at home and since May 21 have been selling my ceramics at various fairs, makers markets and exhibitions.

Bottle Kiln at Middleport Pottery, Stoke-on-Trent.



Tri-axial line blend diagram

Although I have always played with clay at college and evening classes I had very little glazing experience or knowledge, using other people's pre mixed glazes and handing my work to technicians to be fired. When I started to make at home I was armed with two glaze recipes; a zircon white and a dry blue, and some basic kiln instructions generously given to me by Liz and Lisa from Cheshire Clay studios. All the knowledge I have gained over the last 12 months has

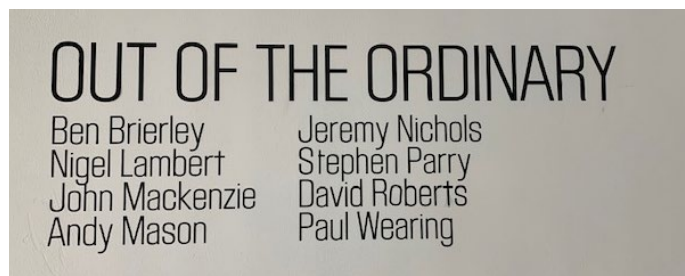


FLINT & FELSPAR pipes

been self-taught and a result of trial and error... with many errors! To continue to develop my practice I felt that I really needed some tuition and hands on advice. I have two young children one of whom is disabled. Being her main carer I am currently unable to study part time or any distance from home so when I saw the course at Clay College in Stoke, I thought this would be the ideal opportunity and I am really grateful to NPA's bursary scheme to enable me to attend.

So again a really big thank you to the NPA bursary scheme for making this happen and I would really recommend anyone wanting to further their studies and knowledge to apply.

Examples of my work can be seen on Instagram @ [simonecobbaldart](#)



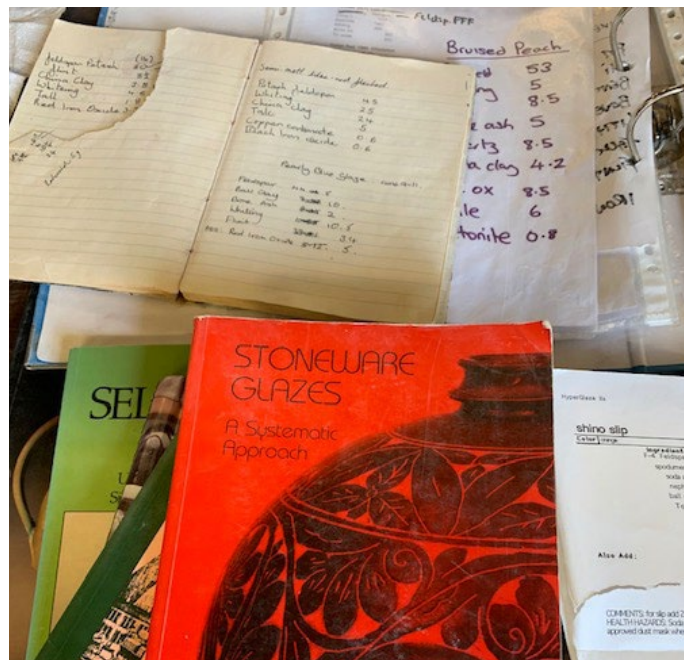
Exhibitor list for *Out Of The Ordinary*

The course was over two days in April and was held in the studios of Clay College at the beautiful Middleport Pottery in Stoke on Trent, taught by Kevin Millward the course director. The studio space was amazing with beautiful pots everywhere, on all surfaces even the cups for making tea were beautifully handmade. Whilst there I was also able to visit the 'Out of the Ordinary exhibition' in the gallery which in itself was really worth the visit.

During the two days we learnt about the historical development of glazes, glaze technology & manufacture and about how the raw materials can be blended to form a range of glazes with varying surface qualities. We were taught the components of a glaze – glass formers, flux and stabilizer and learnt how the clay body can effect the glaze, alongside the general formulation of transparent glazes using colouring oxides and stains.

We were shown how to mix and develop your own glazes so that they are repeatable and had a practical session where we were able to mix a base glaze and then experiment with adding different materials and oxides. We looked at ash gazes, slips and engobes and with all of these we were given examples to look at and hold which really helped the information go in.

The course was delivered in a fun and engaging way with Kevin's huge amount of knowledge and numerous stories and examples. I really couldn't recommend this course enough and now feel much more confident to experiment and have ago at making my own glazes. I thoroughly enjoyed my two days spent with the other potters and came away armed not only with the course notes but a note book full of information and ideas to experiment with and hopefully over the next few months the results will start to be seen in my work.



Note books and reference books



Glaze material tests

# Tim Copsey: A Modern Day Alchemist – Linda Southwell



Blasted Ground, Tim Copsey

I first discovered Tim Copsey's work through a NPA's Instagram post and I remember being totally smitten. I'm not averse to telling people how much I love their work and so I did... lots. Poor Tim! During lock-down I purchased some of his guinomis and asked him not to post them to me as I wanted to visit him and collect them directly. Life got in the way and we fast forward, almost a year (!) to my birthday when I decided it was the perfect excuse to pick those pots up from Tim.



TC - Online preferred

If you follow Tim on Instagram, you will know that he sometimes photographs his pots in a window of his studio. It's a very beautiful way to frame the work – there is no sanitised 'photographers' backdrop – just the night and a window frame. It seemed quite magical and intriguing – almost 'secret garden-esque' and I wanted to venture in...

Tim's studio is an old solid, stone building situated in a village, on a hillside, on the edge of Holmfirth. It stands on flagged floors, over 4 levels and if you look up you can see the ceiling. He renovated it himself, with the help of a friend and it is the sensitivity with



Brick Silver, Tim Copsey

which this has been done that struck me. The internal shell has been removed and replaced with a couple of mezzanine floors and simple staircases but it is incredibly open, allowing the stone structure and old wood beams to breathe and be present. It is deeply respectful. He hasn't removed the character of the structure, he's just eased himself into it, enhancing it with his work, subtle lighting and a Japanese simplicity that carries through to his craft.



Studio window

What really interested me about Tim's work was their almost gender fluid quality: what I mean by that is that they are elegant and feminine with their pinks, golds and sparkly inclusions, but masculine and solid with the rough and free way in which they are constructed. They are yin and yang:

a unification of both 'femininity' and 'masculinity'. I see them as solid and reassuring but decorated with a decadent touch that elevates them into objects of beauty and desire.

It is also Tim's use of lustre that made my heart skip a beat. I've worked with lustre a little and I have many issues with it. I think of the expense of it so I over-process the application or use it in a fearful way. Not Tim. He uses it on a multitude of surfaces so it's not that overly-blingy 'rap-star' brashness. There is nothing garish or unsubtle about his work and, I think, that is where he is incredibly clever. It is such a hard balance to strike. The gold looks like gold but then it doesn't. It looks like it is in the middle of some alchemical change – it excites us with the drama that it should do. It characterises that intense change in

the kiln where we take basic, rudimental materials and coax them into something magical and other-worldly. Pottery is magic after all isn't it?



Two vases, Tim Copsey

I find Tim's work brave and playful. His use of inclusions, some of which are quite surprising i.e. a WW11 damaged brick, are incredibly evocative. I think Tim's pots speak a thousand words. They are itching to tell us a story and that story is one of the force of life – of life in all its forms – the darkness and the light.

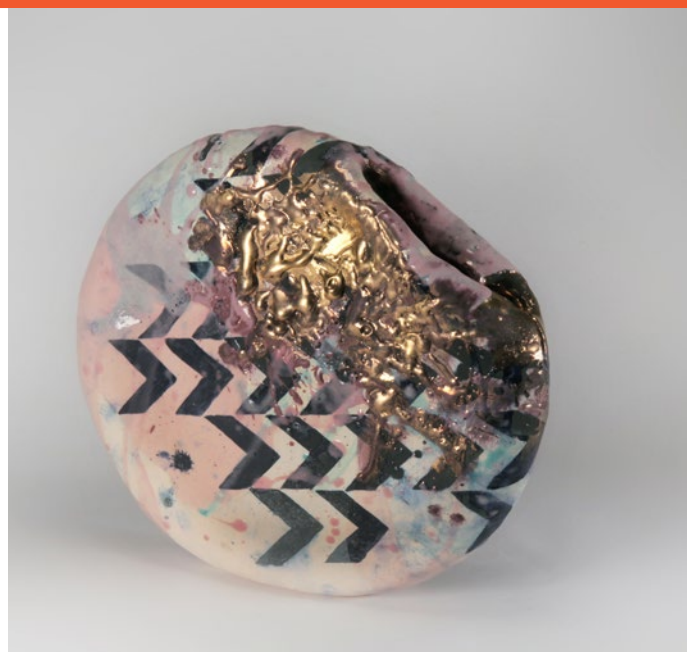


Cups, Tim Copsey

#### Q&A with Tim

What is your background with ceramics?

I come from a brick working area in Cheshire, most of my neighbours worked either in the clay pits or the brick works... clay and bricks were everywhere. I fully intended to study pottery during my degree, but I got a bit side tracked working collaboratively with film, dance, performance and music and that pretty much informed the next twenty years, but 10 years ago I



Pink Dazzle, Tim Copsey

renewed my relationship with pottery and – well – the passion just flooded back. The short answer is I'm self-taught with many great teachers along the way and I've found other potters to be most generous and open with answers.

Do your previous working experiences contribute to your making practise now?

Yes, it's all one creative practice. I've made films for over 20 years for commercial and creative clients, this experience has been invaluable; I enjoy the making of pots as much as I enjoy the photographing and publishing – I guess it's called marketing, which is fun to subvert as much as it is to participate in honestly and practically... see my 'Serving Suggestion' films.

How do you see your work developing?

I hope bigger, although scale is always tricky issue. I'd be lying if I said I didn't want to see my work being more widely exhibited. I'm investigating augmented reality at one end of my practice and new shapes at the other.

Tell me what part of the process excites you the most? What keeps you making?

This is hard – it's all such a challenging exploration – I enjoy the first development of a form; I always set about a piece knowing that it's going to be a bottle, bowl or vase, I have set forms for each of these that pretty much always start the same, and then they are adapted, so this is exciting because chance steps in. After that I fine tune the shape, so curves become more fluid or the way the piece stands gets changed (this last issue sometimes even changes after multiple firings with the base being re-ground). Most pieces

---

are fired many times, I'm never quite happy with the finish of a piece. However, I really enjoy flipping between a pure wood-fired, ash glazed piece and a maximalist multiply fired, coloured glazed, gold lusted piece. I love seeing my work displayed, in people's homes... the whole process is fascinating from the thread to the needle.

What keeps me making? The way that each piece builds on the ones before.

Your studio seems fundamental to your making practise, how important to you is this space?

Very, very, very important for all the reasons you mention above and more. Sometimes the space is the work. Antoni Tàpies approach to his studio always inspired me... basically he just loved to be in the space. I'm the same.

Do you have any environmental concerns about what you do? How do you consider your impact?

Yes – where to start, I'm not even sure making pottery like I do is valid or viable. I'm currently rebuilding my wood kiln to make it smokeless and more efficient,

fuel I've always got from skips – so this reduces landfill. I've cut down my driving. I'm trying to cut down commercially bought materials for my glaze but this is hard... can't seem to wean myself off gold lustre though!

Do you have any advice to offer about making and/or selling ceramics?

No – I wish I did. Instagram works very well for me.

You had really successful shows with Thrown gallery in London and Rabley Gallery – have you got anything else on the horizon?

Both of these galleries have been fantastically supportive, I know that I have quite a good presence online, but after lock-down the physical is so much more important to me and Thrown and Rabley have made that happen. Other plans - I have work at London Art Fair and PotFest at Glynde Place, I'm at Only Clay later in the year and I'll have an open studio in early July.



Silver Flower Bowl, Tim Copsey

# NPA Audited Accounts 2021 - 2022

## NORTHERN POTTERS ASSOCIATION

### Financial Statement as at year to:

	>	31 Mar 2022	>	31 Mar 2021	>
<b>RECEIPTS</b>					
Membership Fees		16314.23		14029.22	
Events Income	1895.00		1128.00		2101.00
Events Expenditure	2694.30	-799.30	967.95	160.05	2463.75
UCLAN Talks					
Regional		0.00		0.00	
Interest		0.00		0.00	
POS Admin Charges					
POS Trans Charges					
Sundry Income		25.00		0.00	
		15539.93		14189.27	
<b>EXPENDITURE</b>					
Committee Travel and Venue Costs		880.27		0.00	
Exhibition Travel Expenses		0.00		0.00	
Postage & Stationery		345.85		494.45	
Insurance		271.04		271.04	
Publicity		40.00		576.00	
Website Expenditure		171.28		1380.04	
Newsletter	10358.60		9851.49		9383.28
Less Adverts and sales	1066.10	9292.50	1380.00	8471.49	1834.00
Bursary		750.00		300.00	
Sundries		1005.25		178.99	
Auditor		300.00		300.00	
		13056.19		11972.01	
Current Surplus/Deficit		2483.74		2217.26	
<b>BALANCE SHEET</b>					
<b>Assets</b>					
Yorkshire Bank – closed					
Co-op Bank Current Account		19573.43		16935.69	
Unpresented items / Timing Differences		-4.00		150.00	
		19569.43		17085.69	
<b>Liabilities</b>					
Opening Accumulated Funds		17085.69		14868.43	
Current Surplus/Deficit		2483.74		2217.26	
Timing Differences					
		19569.43		17085.69	

Michelle Park - Treasurer

## Inside my Head – Jaime Westwood



Despite gaining a degree in fine art and then enjoying a 16 year career (and counting) as head of art and design in a school in North Yorkshire (where I frequently teach ceramics) I've only been making my own ceramic art for about five years - after finally dusting off the pottery equipment bequeathed to me when my grandmother, an artist, a potter and an inspiration, died in 2003. Since then, I have been mainly making conceptual ceramic pieces and tile compositions about human stories. In May 2021, I was faced with a new direction in my own human story that became the starting point of a 10 month project. One that ended with a feature on national television earlier this year.

This story actually started two days before my grandmother's death 19 years ago, when I became a mother to my only child, Zac. For most of the years since, I've been a single parent to him and we've made a good team. Last spring however, I was facing his impending move to a university 500 miles away. I was very proud, he was definitely ready but I had been dreading this day for years, having heard that the 'empty nest' experience for single parents is often equivalent to a bereavement. I worried whether this change for myself, when combined with natural parental worries for him, would trigger a spiral down

a very anxious path. I could feel anxiety brewing and knew I had to deal with the mental chaos. I decided to act on it by making those worries tangible, so they could be aired and cast aside – or found a new home.



The big day



On TV

One of still the unused pieces of equipment that I had kept from my grandmothers ceramics hoard was a small slump mould for a tiny dish – possibly a soap dish or an ashtray but I decided to use it to make three bonbon dishes. It seemed right that an object I had inherited from one bereavement, experienced at the time of Zac's birth, could help me to deal with my current impending sense of loss. In place of bonbons, each dish was to contain a piece of my anxiety - a maternal responsibility that I would gift to my son and free myself of in the process. The first dish covered his basic survival needs, the second was about forming opinions wisely and the third contained those key parental questions – where are you going? who with? when will you be home? All answers I would no longer be privy to very soon. Once made, the dishes enabled a conversation with Zac and so the whole process became a cathartic release. I couldn't stop there and by the following March, I had made 100, then stopped.

The white stoneware dishes all followed the same design concept – they all had to contain some text and be decorated using only red and blue (plus a tiny bit of black) slip. Some were directly hand painted, others were sgraffito. They contained all kinds of things that were on my mind across that time scale: Worries, personal issues, interactions, memories and experiences. Mostly just clearing the clutter and organising my thoughts. They were all spontaneous, whatever was in my head at that point, like a memory triggered by a song playing on my studio radio or things I had noticed in my text messages (the amount of verification code messages I get and how often I ask Zac 'are you up yet?') were all immortalised on dishes. I became very self aware and with more dishes, I could see my moods changing over time – especially evident after Zac's move to uni, which wasn't the hell I had envisioned but had actually created mental space – or was it the bonbon dishes doing that? Being able to hold these thoughts and

rationalise them by writing the story of each dish as I posted it on social media, was a huge part of the process and one I have continued since with new forms.

Around the time I was finishing this bonbon journey, I had been looking forward to season three of Grayson's Art Club on Channel 4 and as it was announced, I read the weekly topics with no thought of submitting anything myself. Then I saw that week four would be 'Inside my Head'. People had been asking me 'what are you going to do with all of those dishes?' and my response was always 'I don't know, something will crop up'. Now it seemed that it had, at the exact point that I had finished making them. I submitted a few photographs and a statement, not expecting anything to come of it but it was only a few days before I received the call back.

The interview with Grayson took place via zoom while I was work, with a member of staff standing guard at my classroom door to ensure that I wouldn't be disturbed – it was surreal but an absolute pleasure. Grayson and I chatted for around fifteen minutes (cut down to around two on the programme) and then he ended the interview by informing me that my bonbon dishes would also feature in the national exhibition. The response to them since the episode aired has been fantastic. I'm not sure whether all 100 will all be exhibited but I'm looking forward to them going off on their journey to Birmingham later this year...not least to have some space on my studio shelves again!



The third national exhibition for Grayson's Art Club opens at Birmingham Midlands Art Centre (MAC) in December 2022 and will run until April 2023.

Instagram: [@jam.westwood](https://www.instagram.com/jam.westwood)

Website: <https://www.jamwestwood.com/>

# Vacant posts on our committee

The purpose of the NPA is to encourage and support its members. The NPA needs the participation of members to have any meaningful purpose. This often starts with sharing ideas about our work, taking part in group exhibitions and getting together for talks and social events. Eventually more active members may get co-opted into helping organise events, or like me, they may volunteer to do a job that requires them to be on the committee.

With the increasing size of our association this way of going on is not as inclusive of all members as it could be. Right now there are jobs to be filled on the committee which any ordinary members can do.

So in an effort to be more inclusive and transparent in our dealings, here are the job descriptions put forward by our chair, Nadine Blakemore:

## Job description for the Northern Potters Secretary position

In July 2022, our current secretary will retire and the NPA is now recruiting for a new Secretary. Without a secretary, our NPA will not function and it is vital that we find the right person for this crucial role.

Duties:

The secretary is responsible for the smooth running of all committee meetings. They circulate the agenda and other supporting documents in advance and take and maintain the minutes of all committee meetings. They assist the Chair and other committee members in the dissemination of information between the committee and to the regional coordinators. The secretary ensures the requirements of the AGM are met, by providing the agenda, including advertising the AGM in the Newsletter and ensuring the meeting is properly recorded and the minutes of the meeting are available to all members. The secretary responds to any inquiries from members and forwards their requests for help to the appropriate committee member.

The person we are looking for would be:

- Skilled in MS office
- A proactive team player
- Have the ability to prioritize

The position requires approximately 2 to 3 hours per month.

If you feel that you can help, please get in touch with [chair@northern-potters.co.uk](mailto:chair@northern-potters.co.uk)

## Job description for the Northern Potters Vice-Chair position

In January 2022, our previous chair retired and the vice-chair took over as chair, leaving the position of vice-chair vacant. The NPA is therefore recruiting for a new Vice-Chair.

The vice-chair performs a supporting role, assisting and working with the chair to ensure the smooth running of the NPA in line with the aims of the constitution.

Duties include attending committee meetings, standing in for the chair, including leading meetings when necessary. The position of vice-chair does not automatically lead to the position of chair.

The person we are looking for would be:

- a pro-active team player
- have the ability to stand in for the chair at short notice
- work collaboratively with the chair

The position requires an input of approximately 2 hours per month.

If this is you, please request more information from [chair@northern-potters.co.uk](mailto:chair@northern-potters.co.uk)

# NPA Potters Camp Announcement!

In our last issue of NPA News you will have read that as a committee we are looking into the possibility of running a Potters Camp inviting all members in our six regions to an event filled with demonstrations, talks and workshops in the summer of 2023. After much work and planning we are getting closer to realising this dream.

We are excited to announce that we will be hosting our NPA Potters Camp on Saturday 8th July 2023 and will be inviting all our members from the six regions to the UCLAN university site for a packed day of interesting demos, skill workshops and thought provoking talks. There will be plenty of opportunities to socialise with other members and to admire the work of our invited guests exhibiting in the gallery. One of the Associations objectives is to work closer with educational institutions therefore we are very

pleased to work in partnership with the team at Preston who will stage the event on their campus. This partnership has a long term vision of hosting a 2 day weekend event from 2024, if it is of interest to members.

Sadly due to funding cutbacks, there are only two universities left in the UK that run undergraduate ceramic degree courses, which has a big effect in attracting new young artists into the profession. Obviously this also has an impact on recruiting new members to the Association and sharing skills and knowledge with others. It is this reason why the relationship between education and potter communities is so important. We will keep members regularly informed via the newsletter on progress and how you can help make this event viable.

## NPA Annual General Meeting

To be held on Sunday 25 September 2022

At the Only Clay Ceramics Fair  
Kelham Island Museum  
Alma Street  
Sheffield S3 8SA

There is free parking 6 mins walk away.  
AGM to start at 2 pm.  
Only Clay website: [www.onlyclay.co.uk](http://www.onlyclay.co.uk) has directions to the car park and how to get there by other means.

There will be tea/coffee and nibbles provided.  
Room is booked out to NPA from 1.30 to 4 pm.

All members are welcome to attend.

The NPA is a not-for-profit organization run by a committee of volunteers. The committee meets 4 times a year including one AGM meeting. The aim of the NPA is to encourage and support artists in the production of sculptural, functional, fine art, and decorative studio pottery in all its forms throughout the North of England.

Membership is open to anyone and everyone with an interest in ceramics and the organization has about 700 members, mostly in the North of England.



Helen Casey

# Book Review – Catriona Archibald

## Graphic Clay - Ceramic Surfaces and Image Transfer Techniques

Jason Bige Burnett, published by Lark

Graphic clay was released in 2015 and is well worth looking out for if you want to explore more complicated techniques like screen printing with your ceramics. The book focuses solely on surface decoration covering a variety of techniques from mono printing to using resists, screen printing and decals.

The book is intended to be used as a teaching tool and is full of easy to follow, step by step, instructions complete with equipment lists and photos to allow you to explore and understand the techniques fully. With a background in ceramics, printmaking and graphic design, Burnett draws on his experience of teaching workshops as well as his own studio practice to offer comprehensive and sensible advice.

The book is split into two sections, containing the following information

### 1. Graphic Ceramic Surfaces

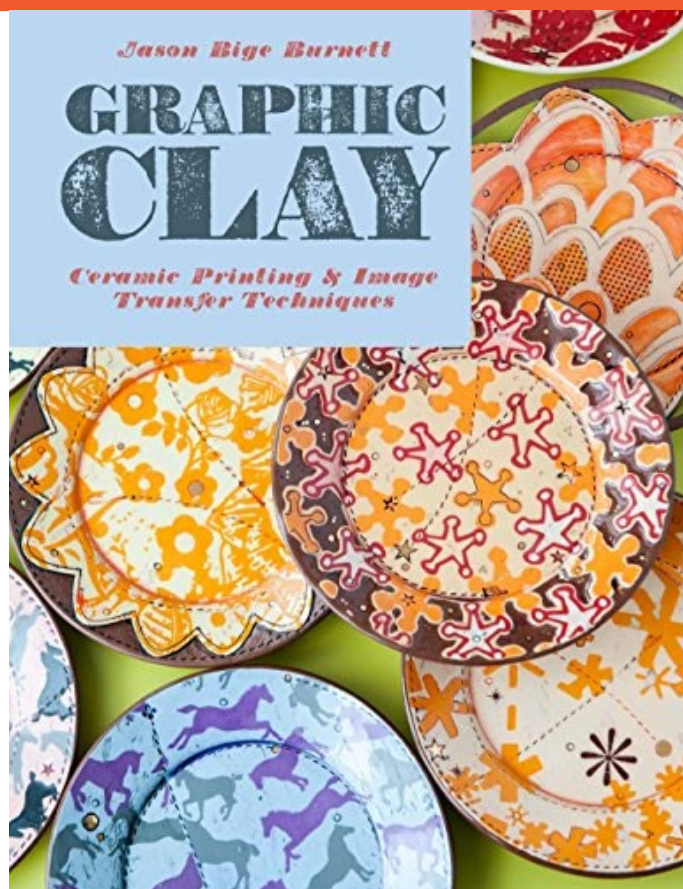
- All about Slip: Simple Applications, Stencils and Resists
- Art Fundamentals and Drawing: Mud Mark Making
- Bisque-ware: Stains, Resists and More
- Decals

### 2. Printed Ceramic Surfaces

- Preparing to Print
- Screen Applications for Stencil Generation
- The Screen Printing Process
- Image Transfer and Surface Combination

The wide variety of techniques covered in the book allows for different skill levels to begin exploring pattern and colour in their ceramics. Whilst there are projects photographed and some templates for screen printing at the back of the book, I feel the book is intended as a guide to help you familiarise yourself with the technique rather than a “How to make X”. Containing Question and Answer sessions with practising ceramicists and artists, the book gives insight into the use of these techniques in the real world, and for me further promotes the idea of using the book as a springboard to inspire you and help build on your own ideas.

Section 2 of the book, dedicated to screen printing, gives a comprehensive guide to all parts of the process. This feature of the book is what led me to it several years ago. Too many books both ceramic and print based seem to talk about screen printing but skip over the details of the process for creating and setting up in a home or studio. Burnett covers



multiple ways to prepare screens, using a stencil or exposure methods. Information on papers and preparing mediums as well as troubleshooting and instructions on how to reclaim the screen when you no longer need the image.

It was truly refreshing to find so much information in one place and despite many of the recourse listings being American, I feel the book gives the correct information to be able to seek out required equipment and resources more locally.

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

Mail Order and Collection of a wide range of tools, materials, equipment, clays and glazes etc etc  
5% Potters Association Discount on all items, excluding Wheels, Kilns, Machinery and Direct Delivered Clay



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](http://www.ctmpotterssupplies.co.uk)

NOW STOCKING KITTEC & ROHDE KILNS



Unit 7/8, Broomhouse Lane Ind Estate, Doncaster, DN12 1EQ  
or Unit 19, Hogsbrook Units, Greendale East Ind Estate, Exeter, EX5 1PY

01709 770801  
01395 233077

check for opening times  
on the website

Simba Materials Limited acts as a credit intermediary and offer credit products provided only by Klarna Retail Finance. A trading name of Klarna Bank. Klarna Bank is authorised by the Prudential Regulation Authority and regulated by the Financial Conduct Authority and Prudential Regulation Authority. Finance is only available to UK residents over 18, subject to status, terms and conditions apply.

# POTTERYCRAFTS LIMITED

AMACO® glazes: Magic Flow,  
Textured Alligator, Artist's Choice,  
and Stone Texture

**For the beginner and expert  
in ceramics & pottery**

Front & Top Loading Kilns manufactured  
in Stoke-on-Trent

Extensive Range of Clays

Pottery Wheels

Slab Rollers

Glazes

Tools & Brushes

Raw Materials

Moulds

Bisque

Helpful & Friendly Advice

**Everything a Potter needs**

**Tel: 01782 745000**

**Fax: 01782 746000**



**[www.potterycrafts.co.uk](http://www.potterycrafts.co.uk)**  
**[sales@potterycrafts.co.uk](mailto:sales@potterycrafts.co.uk)**



## Ceramics in the Stables, Festival of Thrift

# 10 YEARS FESTIVAL OF THRIFT

Fourteen Northern Potters have signed up for 'Ceramics in the Stables' at The Festival of Thrift at Kirkleatham in September.

We thought that the stables and courtyard would be unavailable due to building works, but the schedule has changed and we can revert back to that fantastic space and title. We are looking to make this an annual event, and it would be great if we could get that number of participants up to twenty. Please contact Carol or Wendy [north-east@northern-potters.co.uk](mailto:north-east@northern-potters.co.uk) if you would like more information.

This extremely popular festival had 52K visitors last year, and is a celebration of creativity with retail stands, workshops, and performances. Check out the website:

<https://www.festivalofthrift.co.uk/>

# 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.

Tony Remington	Rotherham	S. Yorks
Peta Clarke	Redcar	Cleveland
Andrea Taffs	York	Yorkshire
Elaine Jones	Newcastle	Tyne and Wear
Marnie Waghorn	Sheffield	South Yorks
Laura McNicholas	Leyland	Lancashire
Danielle Pilling	Sedgefield	County Durham
Lilly Reid	Bolton	Greater Manchester
Sharon Giles	Stockport	Greater Manchester
Alison Gane	Poole-in-Wharfedale	W. Yorks
Pamela Briggs	Newcastle	Tyne and Wear
Jill Tidmarsh	Bishop Auckland	Co. Durham
Anne Pang	Sheffield	South Yorkshire
Sally Edmundson-Bird	Preston	Lancashire
Lily Marsh	Sheffield	S. Yorks
Alice Grey	Saltburn-by-the-Sea	N. Yorks

**Jen Donkin Gourley**  
Membership Secretary

Visit [northern-potters.co.uk](http://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](mailto: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.

## Advertising in NPA News

### Per issue prices

Small ads (30 words) Free to members

Boxed adverts

colour 1/2 pp £30 1/4 pp £18 1/8 pp £10

B&W 1/2 pp £20 1/4 pp £15 1/8 pp £8

Size 176Wx106H 86Wx106H 86Wx53H

## Small Ads

Small ads are free to members. An advertisement in NPA News reaches the highly targeted audience of over 700 members, who all have an interest in ceramics. The results can be astonishing. Have you got unused or un-wanted equipment that only a potter would want? Advertise it in NPA News Small Ads.

## 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](mailto: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](mailto: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](mailto:membership@northern-potters.co.uk)

Jen Donkin Gourley

## News from Ros Walker

My friend and co-artist Heather Niven and I are both participating in **North Yorkshire Open Studios** this year - it's on the 4-5 and 11-12 June and there will be a preview evening on Friday 3 June 6-9pm.

We are both exhibiting together at Wayward Gallery which is at Station House, Kirkham Abbey YO60 7JS where I live. More info at [www.nyos.org.uk](http://www.nyos.org.uk)

I will hopefully be featured in an article in Yorkshire Post magazine either this weekend or next talking about my local clay ceramics and NYOS.

I am also going to be part of a project by Malton photographer Rachel Rimell to document the work of heritage craftspeople in Ryedale. She will be photographing and filming my work with the local Kirkham clay and traditional pit firing in June. More info at <http://rachelrimellphotography.co.uk/>

Heather meanwhile has several ceramic sculptures which will be part of the Malton sculpture trail, a new venture in the town. She will also have a ceramic piece featured at Newby Hall on their sculpture trail. More info from [www.heatherniven.co.uk](http://www.heatherniven.co.uk)

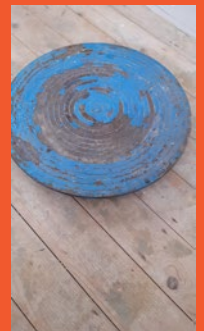
We are both on Instagram as [@wayward\\_pottery](https://www.instagram.com/wayward_pottery) and my website is [www.roswalker.com](http://www.roswalker.com)

## Studio Clearance Sale



- £95 'Clay Bulley' a bench or wall extruder complete. Very useful for extruding small coils of various sizes. They used to advertise in pottery mags. See photos
- £10 each 2x commercially made saggars 9" diam x 4.5" high internal
- £20 each 2x rect. kiln shelves 17" x 14.5" x 0.75 (one 0.24" wider so 14.75")
- Offers Turntable 18" diam Stands 1.25" off the table top. Very, very heavy. Needs some TLC sanding and treating with something like Hammerite as the paint has peeled. Excellent for large sculpture. See photo:

- £8 4.25kg Dolomite
- £2 500g Bentonite
- £2 950g Cornish Stone
- £5 500g Spodumene
- £10 1kg Zinc Oxide
- £2 1kg Talc
- £8 100g Lithium Carbonate
- £5 Clear Trans glaze powder low temp Potterycrafts
- £6 385g Soft Borax Frit
- £25 5kg Borax Frit I believe this is a standard borax frit, has Potclays label but ref does not relate to their current stock.
- £8 1kg High Alkaline Frit
- £15 1kg Standard Alkaline frit
- £10 1kg Low Expansion Frit
- £25 2.4kg Lead Bi-silicate



Contact June Ridgway [juneridgway@yahoo.co.uk](mailto:juneridgway@yahoo.co.uk) 07805515364

Studio is in Warwick.



**Serving talented people Nationwide**

**[www.northernkilns.com](http://www.northernkilns.com)**



**10 % Discount for NPA members**

*(please Email us for details)*

***All refractory materials sold for Kilns, Furnaces and Forges***

***(And other heat applications)***

**Insulation Bricks, Firebricks and High Alumina Bricks**

**Ceramic Fibre products**

**Castable Refractory Products**

**Insulation Materials / Boards / Blankets**

**High Temperature Cements and Adhesives**

**Burners, Miniature Hobby Kilns**

**Fireclay and Vermiculite**

**Made to measure Moulds and other products cut to size / shape**

**KILNLININGS**

[www.kilnlinings.co.uk](http://www.kilnlinings.co.uk)

Email us: [Sales@kilnlinings.co.uk](mailto:Sales@kilnlinings.co.uk)

## Regional News

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

Thank you to everyone who came to the face to face meeting in April on a sunny day in Ambleside. It was lovely to see some new faces as we have had some new members join in the last few months. Members have been sharing possible locations for pop up shops and exhibition spaces so please keep them coming. Unfortunately the Carlisle pop up shop in the run up to Christmas has had to be abandoned due to the lack of numbers interested in the opportunity.

We are very busy this summer with the Silverdale & Arnside Art Trail on 24-26 June, followed by our

[Kathryn Stevens](#)

[northernpottersnw@gmail.com](mailto:northernpottersnw@gmail.com)



[NPAnorthwest](#)



[@northernpottersassociationNW](#)

Hi Everyone and a warm welcome to new members – hope you're keeping well, it's been a busy time!

We held a really successful exhibition 'Glorious Clay' at the Coach House Gallery, Astley Hall in Chorley 25 March – 18 April. 20+ makers, almost 900 visitors and lots of sales. We shared the staffing between exhibitors and had a making area where visitors could have a go with clay, which was really popular. Thanks to Graham Hough for organising this and finding such a beautiful venue.

'Sea-Clay' exhibition will be held at Lytham Heritage Centre 31 May – 19 June [www.lythamheritage.co.uk](http://www.lythamheritage.co.uk) open 10am-4pm (closed Mondays). 20 NPA members will be presenting a wide range of work based on the theme of Sea-Clay.

[Kim Graham](#)

[west@northern-potters.co.uk](mailto:west@northern-potters.co.uk)



[NPAwest](#)



[@northernpottersassociationWest \(TBC\)](#)

Hello to all our regional members and a warm muddy welcome to all our many new members this quarter, Lilly and Sharon. We are looking forward to meeting you.

If you were hoping to make it to our Raku event in May you didn't miss it. Sadly we weren't able to run the event but are trying to rearrange it for September. We will of course keep you up to date.

We do have a really interesting date for your diary coming up. On Wednesday 6th October 2022, in collaboration with Cheshire Clay Studio we will be having a 'Ask Philip' evening. Philip Plant, now retired, worked all his life in the ceramics industry both within the UK and in an advisory capacity

[Juliet Myers](#)

[email@sw-npa.co.uk](mailto:email@sw-npa.co.uk)



[NPAsouthwest](#)



[@northernpottersassociationSW](#)

public Raku party and summer exhibition on the 2-3 July. There are also Potfest and Ceramic Wales events in the next few months for members to enjoy. If members are showing their work at an event this summer please let us know so we can share the news with our followers and members. When posting on Instagram please include #npanw in your post so that we can share on our page.



NW

Members currently have work exhibited in The Platform Gallery Craft Open (until 18 June) @platformgalleryclitheroe, Arteria Gallery summer exhibition – 'Kaleidoscope' (until September) @arteriawithgallery23 and will be at Potfest In the Pens (3rd – 5th June)@Potfest.

I'm sorry we haven't had time to organise a members meeting, we'll do our best to arrange this as soon as we can. Please let us know if there are specific topics you'd like to discuss.

Happy potting! – Helen and Kim



W

internationally. What Philip doesn't know about technical issues in ceramics isn't worth knowing.

Altrincham no longer has a Pop Up shop but I'm making enquiries elsewhere and as soon as I can get something booked I will let you know.

All the best,

Juliet and Michelle



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

Our second exhibition of the year opened on Saturday 28th of May and it runs until 27th June. Fourteen Northern Potters members are showing a fabulous range of work responding to the theme 'LIGHT' at Newcastle Cathedral. The Cathedral is a wonderful venue, recently in receipt of funding in order to increase access



NE

NE Regional Co-ordinators Group: Carol Newmarch, Wendy Turner, Diane Nicholson, Helen Pickard, Jaime Westwood, Robert Campbell, Chris Walker, John Scott, Claude Frere-Smith  
[north-east@northern-potters.co.uk](mailto:north-east@northern-potters.co.uk)  NorthernPottersAssociationNorthEast  @northernpottersassociationNE

Its been a busy time, a number of NPA East members are involved in this years North Yorkshire Open Studios, Anna Lambert, Helen Graham, Gill Owen, Emmeline Butler, Ros Walker and Heather Niven to name but a few. Kate Buckley has work in Sketch at York Art Gallery, Pairings Wine Bar in York and at St Nicholas Cathedral in Newcastle (organised by the NE coordinators and shared in the NPA coordinators group for everyone to join in). Galea Belinscaia is exhibiting at Handmade Oxford in Waterperry Gardens 23-26 June. Potters from Hive in Shipley are involved in 12 of the 16 gardens in Shipley Open Gardens 11-12 June. Drew Caines had sculpture featured in the Cat Exhibition online at Ceramics Congress. He is exhibiting at the Great Yorkshire Show art exhibition in July and has been asked to do an online handbuilding workshop by the Ceramic School in November. For all of you that missed it, check



E

Lyn Clarke [enpa.coordinator@gmail.com](mailto:enpa.coordinator@gmail.com)  NPAAEast

We are certainly making up for lost time here in the south east region. We held a hugely successful sculpture skill sharing workshop at Ulley Country Park in April. It was really enjoyable and the outcomes are still being shared via social media. Feedback was very positive and we are looking forward to the next one which will be later in the year at Oxcoomb pottery. In May we held a day of raku firing, lead by members Nigel Cunis and David Helm. The sun shone on us and all the participants came away with some great results. Our next group event will be at the Bonsall Arts Trail on June the 18th and 19th, where



SE

Graham Northing & Wendy Wall [senpacoordinator@outlook.com](mailto:senpacoordinator@outlook.com)  NPAsoutheast  @northernpottersassociationSE

and interaction with the public, and we are delighted to invite you to make a day of it in Newcastle!

<https://newcastlecathedral.org.uk/>

Our next show is confirmed at The Python Gallery in Middlesbrough, and will be a Christmas selling exhibition. More details soon!

out Drew's online virtual residency with East Street Arts in Leeds on Instagram @guerrillagram101. Its about 30 in depth posts describing how artists can use Instagram to raise their profile, reach their audience, be inspired and inspire others amongst other topics. Drew suggests start at the bottom and work up. Mary Brandon is half way through a fabulous one week's raku holiday on the lovely Croatian island of Brac. The accommodation is by the sea in Povljia and the studio a short walk away. It's her third stay and she is loving it! Some of you may remember the article she wrote for the newsletter after her first visit.

A lot of news is circulated by email and a number of you are not getting it so please check your junk folders or let me know if you have changed your email address.

 @northernpottersassociationEast

13 members are sharing a marquee space. Several members are also exhibiting independently so it seemed like a good idea to have our next group meeting in Bonsall on the evening of Saturday 18th June. We have several other events in the planning stage, Holmfirth Art week, a group exhibition at Harding House gallery in October, skill sharing at Oxcoomb pottery, Art in the Gardens in Sheffield and Art at the House, Shepley in September and a glazing talk and demonstration by Ken Taylor in Rotherham in October.

## Back Page: Jubilee Tea Party



Students and staff from Cheshire based Lemon Studio have just completed their Platinum Jubilee Challenge. Over the past 2 months they have been working individually to produce a collaborative, entirely ceramic, afternoon tea that is fit for a queen.

From teapots to cake stands, patisseries to pork pies, every single item is made from clay! The work will be on display to the public at The Hive Open Studios and Student Exhibition on Sunday 10th July from 1pm-4pm. All are welcome with family art and pottery activities and a huge pottery sale from the resident artists.

Jeni Jacques





40<sup>TH</sup> ANNIVERSARY  
Valentine  
Clays Ltd  
EST. 1979

t: 01782 721 200 f: 01782 949 715

Email: [sales@valentineclays.co.uk](mailto:sales@valentineclays.co.uk)  
Web: [www.valentineclays.co.uk](http://www.valentineclays.co.uk)



## SNEYD CERAMICS LIMITED

GLAZE & UNDERGLAZE STAINS  
GLAZES - FOR ALL APPLICATIONS  
PAINTING COLOURS  
RAW MATERIALS  
PRINTING INKS  
COLOURED ENGOBES

ONGLAZE COLOURS  
BRUSH-ON GLAZES  
CERAMIC CAFE COLOURS  
COLOURING OXIDES  
PRINTING MEDIUMS  
BODY STAINS

*Below is a small selection of our products*

### STANDARD COLOURED GLAZES



### STONEWARE GLAZES



### RAKU & CRAQUELLE GLAZES



*Please do not hesitate to contact us for further information*

SNEYD CERAMICS LIMITED Sneyd Mills, Leonora Street, Burslem, Stoke on Trent, UK, ST6 3BZ  
TEL: 01782 814167 Email: [sales@sneydceramics.co.uk](mailto:sales@sneydceramics.co.uk) [www.sneydceramics.co.uk](http://www.sneydceramics.co.uk)

