

NPA News



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

February to March 2023
£2, free to members



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Next issue

The copy date for the next issue of NPA News is 20 March 2023.

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: Biscuit fired test tiles

Photo: Shaun Clark

Back Cover: Shino glazed jar with droplet lid printed in TPU

Photo: Chris Barnes

From the Chair

Hello and welcome to our February/ March edition of the newsletter. It is January when I am writing this and I find this time of year the most challenging. The buzz of Christmas and New Year is over, the weather is dull and cold and even my clay feels too cold to do anything with. At least there is the Throwdown on the telly. But there is something else that has cheered me up recently, and that is the preparation of the NPA Potters Camp 2023.



You might remember from previous articles, that your NPA is planning a big event this year. A small team from our committee has been working hard and I am so excited that this is happening. I am just back from a site visit to the University of Lancaster in Preston (UCLAN), who have kindly agreed to host our event. On the day we will have access to a lecture theatre, wheels, studio space and the auditorium and we are just finalising our speakers and demonstrators. Please look out for the article in this magazine for more information on the details. Tickets will go on sale within the next month and members will receive an email from their regional representatives with a link to purchase them. For those of you who have not agreed to GDPR when you joined, we will not be able to contact you directly, so please look out for our adverts in the next newsletter and on our private Facebook group. Tickets are limited to 100 and will be released to members on a first-come first served basis.

On the topic of social media, I would like to mention that your NPA has both a private Facebook group for members only and a free, open to all Instagram account. Both accounts are managed by a very small team of volunteers and please feel free to get in touch with us at publicity@northern-potters.co.uk if you would like to promote your events or workshops. We are also happy to upload it to our website.

Finally, I would like to update you on my progress with my cone 6 glazes, and oh well, we gain some and we lose some. Although my first tests looked very promising, my last, slightly bigger pot came out of the kiln looking rather patchy. And although it is not entirely back to the drawing board, there is more work to be done. On the plus side, for the first time ever since using cones, my kiln has fired completely even. And that is also something to be happy about.

Best wishes

Nadine

Your Committee

Chair	Nadine Blakemore chair@northern-potters.co.uk Ilkley
Vice Chair	Lynne Rose vice-chair@northern-potters.co.uk
Secretary	Pat Morgan secretary@northern-potters.co.uk
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Website events/courses	Dianne Cross publicity@northern-potters.co.uk
Gerry Grant	York
Lynn Grant	York
Carol Newmarch	Middlesbrough
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

4 - 5 March	York Ceramics Fair York Racecourse, York
11 March - 9 April	Concepts in Clay Harding House Gallery, Lincoln
18 March, 10am - 4pm	Toasted The Art Rooms, Lime Grove, Long Eaton, Nottingham, NG10 4LD SE Region Event
31 March - 30 April	Glorious Clay Coach House Gallery, Astley Hall, Chorley Opportunity to exhibit, open to all NPA members
31 March - 2 April	Ceramic Art London Central Saint Martins, London, UK
27 - 29 May	NPASW Annual Exhibition The Parsonage, Didsbury, Manchester, M20 2RQ SW Region Event
May	NPANW Exhibition and Raku firing Hare Hill Barn, Cartmel Fell NW Region Event

Toasted

Ceramics Fair, Saturday the 18th of March 2023.
10.00am - 4.00pm, Free entry.

At The Art Rooms, Lime Grove, Long Eaton,
Nottingham, NG10 4LD

20+ potters and ceramic artists showing and selling at this lovely community arts venue. This is a new location for us and it is hoped to become a regular event.

For more details please contact Nog and Wendy at senpacoordinator@outlook.com

Stay Connected



@northernpottersassociation



Northern Potters Association

News

Proposed South East NPA events in 2023.

February

26th Area meeting, Copper Cogs, Long Eaton.
SENPA confirmed.

March

11th - 9th April, Harding House gallery exhibition, 'Concepts in Clay' Lincoln, SENPA
12th, Glaze talk by Jim Robison, Clifton Museum, Rotherham, SENPA (applications sent)
18th, 'Toasted' Ceramics Fair, The Art Rooms, Long Eaton, SENPA (applications closed)

From Muddy Fingers Pottery

We've got the pleasure of hosting Ceramic Materials workshop on their UK tour this year 23-25th September and they'll be running a cone 6 glaze workshop. They're coming all the way from the USA (Matt is a uni lecturer, works with industry to develop glazes and they run loads of online courses) so it's a really good opportunity to learn from someone at the top of their field.

£250 for the 3 days with a veggie lunch included.

muddyfingers@hotmail.co.uk

NEW COURSE STARTING!

Craft and Design Ceramics Maker T Level Full-time
at Barnsley College

<https://www.barnsley.ac.uk/course/craft-and-design-ceramics-maker-t-level-full-time/>

Contact Eve Williamson: e.williamson@barnsley.ac.uk

Confirmed dates for:

GLORIOUS CLAY, CHORLEY 2023

Coach House Gallery, Astley Hall, Chorley

OPEN TO ALL NPA MEMBERS

31st March to 30th April 2023

31st March to 2nd April

7th April to 10th April (Easter)

14th April to 16th April

21st to 23rd April

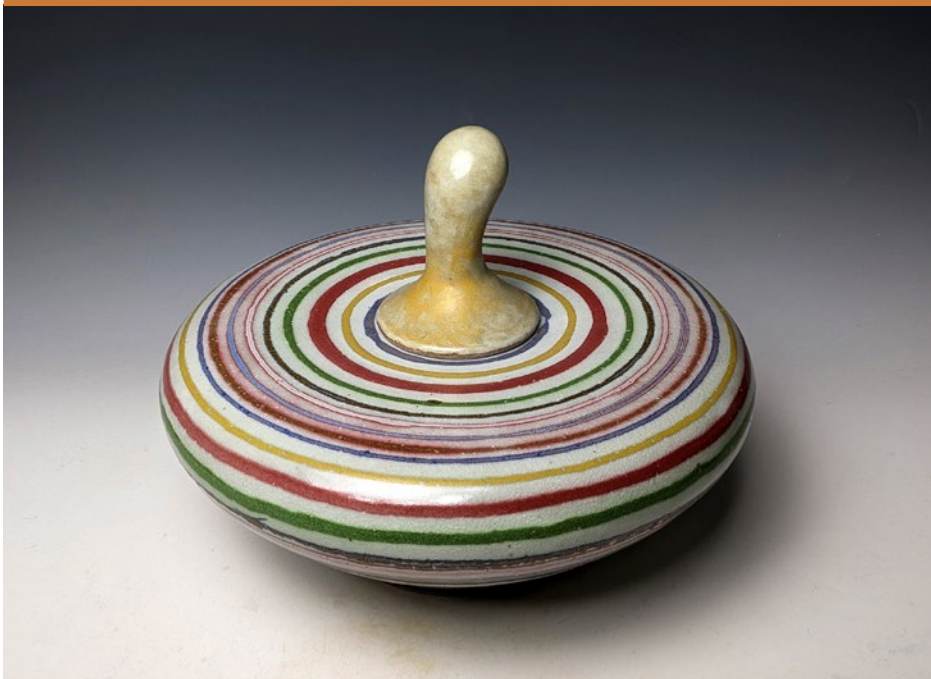
28th April to 30th April

Application forms and further information from Graham Hough

email: graham@redspr.com

text: 07519 286868

New Artists to the Website



Chris Barnes, stoneware jar fired in reduction



Laura McNicholas, porcelain



Viv Rumbold, earthenware with coloured slips

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



A studio visit to Ian Coyle – David William Sampson



Ian Coyle in his studio

I went down to See Ian Coyle, from Solidarity Bee Ceramics to see his studio and find out a little more about him and his work

Ian is a Derbyshire Potter who works from his (immaculately clean!) home Studio in Long Eaton, I met Ian a few years ago but wanted the opportunity to see his working environment and to ask more about his ceramics.

I guess the first place to begin with an interview is to find out someone's background, with Ian beginning to showcase his work in varying fairs I wanted to find out more about his life experiences. Ian said that he had always had an interest in studio pottery and named some of the pieces that were proudly displayed in his house from the 1960's and 1970's, pottery such as Red Barn and Pool Pottery. He said his clay experience started at the age of 14 at school as an introduction to the art, but later was one of the first in his school to complete an O-Level (for those who remember what they are), this was an unusual situation where the course was offered quite late in the year and Ian had to cram 2 years worth of learning, experimenting and development in only 6

months, while on the course Ian explored the range of ceramic technique and skills but throwing was the style of art that most caught his heart where his final show comprised of a tea set and other pieces of course work at age 16.

When leaving school, as with many people, there was a perceived 'better' career in line where Ian worked as hairdresser and nurse for many years.

Years later, Ian had visited The Long Eaton Art Rooms Christmas fair where, when speaking to local artists, he found a gem in the local community.

With recent life changing events Ian wanted to extend his social circles and explore what activities he could get involved in and later that week he joined a ceramic class.

Ian rekindled his love for clay in November 2019 making a yarn bowl, square planter and some dragonflies for a window display for himself until late March when Covid struck and classes came to a halt. While looking for something to do and keep his mind sane in such uncertain times he bought a cheap Chinese wheel, a Scutt fire box kiln and a bag

of clay from David William Sampson (later becoming good friends). A little nervous at first knowing that he hadn't thrown since he was 16 years old...some *ahem* 39 years ago, wondered if he still was able to throw. Starting with 3 balls of clay he said 'I wonder if I can still do this?' and then 3 bowls appeared from his hands as if it was yesterday. Over 'Lock-Down' Ian developed his practice and honed his skill finding his voice for who he was as an artist.

Ian developed a range of functional ware including mugs, bowls, spoon rests as well as popular items such as herb strippers and garlic graters.

I had asked him what he was inspired by, and while admitting it sounded a little 'naff' he said he was inspired by nature and what he sees around him. This included the colours of the seasons, while summer was full of colour and life, the autumn brought in the warm browns and winter brought the cooler blues. With Ian's hippie nature, Celtic knots stamp designs began to come through and the ideas of seasons developed in his work. For his slab built pieces he said the landscape inspired the shapes and textures of the bowls incorporating parts of wood, and recycled metal within his work.

When asking about where the name 'Solitary Bee Ceramics' comes from I was interested into why he chose this over his name. Ian went on to tell a short story about a bee he'd become fond of during the lockdown period. He warmly spoke of this small solitary bee that he would see out each morning and would hover over his pots which were drying in the



lock-down sun. He said he had seen this bee (or a similar bee if not the same one) come most days and towards the end of it's life sat on the table in the evening sun whilst Ian was having a coffee, this was the last time he saw this bee, I had thought of this being quite a romantic little story. With a solitary bee it is its nature to live alone, much as Ian lived alone over lockdown. The name stuck a chord with him, and being the nature loving hippie Ian is, he decided to keep the name in memory of this over the lock down period and start of his ceramic career.

When asking where he exhibits he laughed and commented on normally putting the postcode into the SatNav before setting off, but quickly realised he was jokingly pulling my leg, Ian showcases at local artisan markets and shows across the Midlands as well as some online sales and commissions, he said he currently has 50 dishes to create for a joint project which is happening in the future. And in thinking about this I asked what was next on his list of successes and he said Solitary Bee Ceramics would continue to evolve, he wanted to begin to combine his other love of spinning and weaving, with some ceramic elements to create some sculptural art that will complement his functional wares. Ian also said he was thinking about bigger, bolder work that would be suitable for a gallery setting but didn't want to give too much away, so guess we'll have to wait and see on this!

For more information on Ian Coyle creative work as Solitary Bee Ceramics visit his social media on:

Instagram www.instagram.com/solitarybeeceramics

Facebook www.facebook.com/solitary.bee.526



NPA Potters Camp – 8th July 2023



At the University of Central Lancashire (UCLAN) - Preston

We are so excited to share with you details of the NPA Potters Camp. The event will be held on the UCLAN campus in Preston on Saturday 8th July 2023. A booking link will be available shortly via the Regional Coordinators, social media and our website. So what can you expect from the day. Well we have packed a lot in. We have a few workshops on offer with places limited in numbers that need to be pre-booked so get in early if you fancy any of them. There are also a number of talks and demonstrations that should be of interest to a wide eclectic audience. There will be plenty of time to socialise with other potters over lunch and throughout the day.

Workshop - Photography (Basic Camera Function Skills and Basic Home-Based Lighting Principles)

Jo Garrett is a professional photographer. The workshop will last for 4 hours, 2 hours in the morning and 2 hours in the afternoon). This workshop will cover basic camera settings/functions (aperture, shutter speed, ISO, image quality, white balance) and basic household lighting techniques to create studio like shots. You will need to bring small ceramic pieces to practice arrangements with (don't have to bring ceramics, there will be objects available for demonstration). No need to bring a fancy camera, a point and shoot camera or camera phone (with adjustable settings) will be fine.

Workshop - Enhance Your Throwing Skills On The Wheel

This is a 1 hour session for potters of any skill ability to focus on their throwing technique with guidance from potter Cath Criscenti. She will lead each session to help you get the most out of your throwing and provide helpful tips and tricks to develop your practice.



Ruth King

Demonstration - Ruth King

Ruth King makes individual pots fashioned from soft sheets of clay cut and assembled to wrap and clothe space. The meticulously worked surface enriched by the passage of salt vapours reacts to each twist and turn of the form adding colour,



texture and articulation. Throughout this process each piece develops its own character but beneath their idiosyncrasy lies a tangible framework, a kernel they all have in common. Ruth has spent over forty years dedicated to the art and process of making pots. Her unique and distinctive ceramic vessels have been exhibited widely and are represented in many collections, both public and private, in the UK and overseas. Ruth trained at Camberwell School of Art and is a Fellow of the Craft Potters Association.



Sarah Howard

Talk - Sara Howard

Sara is a recent graduate from Central Saint Martins UAL and is a member of Green Grads. Circular Ceramics is a tableware collection made entirely from industrial waste by-products. By applying the principles of the circular economy to ceramic manufacturing, Circular Ceramics is able to minimise the consumption of finite raw materials and divert waste away from landfill. Her talk will discuss the industrial symbiosis she has built around the ceramics industry and scaling this up in the past year. The research into resource scarcity, and the ecological and societal impact of traditional ceramic production that motivated her to look for alternatives. Sara will also share the ceramic, community and coral restoration programme she started in the Maldives in 2022 and Golden Earth Studio, a collaboration with a property developer to divert excavation waste into the hands of consumers that would otherwise consume virgin clay.



For those people who are interested in undertaking a MA degree in Ceramics at UCLAN, there will be opportunities to tour the facilities and to talk to the course leader, Rob Parr.

We are inviting attendees to participate in a pottery competition in honour of the late Joan Hardie - an enthusiastic supporter and past chair of the NPA. The title of the competition is "Vessels from Another World". We hope this will be wide enough for throwers, hand-builders and those who use moulds to think outside the box and really stretch themselves. Please bring your masterpiece to the event for judging where one entry will be chosen to receive the "Joan Hardie Award" prize. So start thinking, and get making - there is plenty of time!

In the next newsletter we will share details of further activities at the event as there is so much to cover in this one article!

Loaded Art 2 – Graham Hough



Bannister

I am planning a series of figures based on the wonderful, mainly, Tudor/Elizabethan wood carvings in Astley Hall, Chorley, Lancashire.

One of the most intriguing historic houses in the North West, Astley Hall, located in the beautiful surroundings of Astley Park, offers a fascinating look into over 400 years of history. Astley Hall boasts a wonderful collection of historic items including some of the most breath taking mid-17th century plaster ceilings in the country, rare painted panelling and fine English oak furniture. In recent years, Astley Hall has undergone an extensive programme of renovation works.

Many of the best carvings are on the long table in the Long Gallery and the over mantel in the Morning Room. All/some of these carvings have a meaning mostly lost to us today.

I plan to make some of these carvings into 'North Staffordshire style', mantle-pieces or free standing figures or wall plaques. There are so many ideas to investigate and interpret into clay, but....

But on closer analysis we become aware of the misogyny and paedophilia of the commissioners of these works. Why are all the females bare breasted and why are there so many naked small boys?

All the males are portrayed dressed as warriors or kings resplendent in armour or court dress.

Every example of women is a half figure shown with bare breasts and something strange like a severed head or bizarre foliage covering their genitalia.

Small boys on the main staircase and cherubs hanging from the ceiling are show naked with their penis on display.



Boy in T shirt



Woman dressed 1

A distressing example is the Sheela na gig where a woman is crudely portrayed with a monkey head, bare breasts, splayed legs and pointing to her vagina.

Consciously or not these carvings represent misogynist societies and religions who want to maintain the power of men by repressing and denigrating women. It is a form of sexism that is used to keep women at a lower social status than men,



Morning room 7

thus maintaining the societal roles of patriarchy. An appalling state of affairs that still exists today.

So do I continue with representing these images, yes I do but in a way that highlights these insidious messages.

Graham Hough December 2022

My week at a Pottery Boot Camp – Anna Brown



A stimulating and satisfying experience

In October 2022 I was fortunate to take part in a 'Pottery Boot Camp', run by Edyn Culverwell at her Old Stables studio in the charming Yorkshire town of Hebden Bridge.

Edyn's passion and skill for throwing pots is the king pin of this 5-day course. She demonstrates each technique, and then students throw a range of practice pots. There is a clear progression of skills throughout the week.

The studio is well organised and equipped with each of the ten workstations supplied with an electric wheel, water container, throwing rib, sponge, and pin tool. Six students are the norm. The clay is Scarva Professional throwing clay. A pug machine is employed for recycling unwanted pots.



The first timed exercise is '4x4x4x4'. Four thrown cylinders with 1lb of clay, the resulting pot to be 4 inches in height and 4 inches in width. The next timed exercise uses 1 ½ lbs of clay to make cones, the best 4 pots being saved. This exercise reveals the participant's level of skill, to indicate the starting level of the course.

A suitable disc was thrown to make the bottom part of a jug, and then a cone is added to make the jug larger, and taller, with leather hard clay. This involved a clear demonstration of joining the parts to keep the strength and enhancing the form of the jug. Handles and spout were also illustrated by the tutor's work.

The exercises progress to make a 2lb bottom for a cone pot as the start of a tea pot. Next comes a suitable pot for tea.

The next demonstration is making a lid for a large cone pot. The following exercise is to throw ten green bottles – these can vary in size and shape. Six of the best are saved and eventually become spouts for a teapot. Fitting the tea pot spout and making holes for the tea is demonstrated as is the making of handles and their fixing.

The handle method of making a series of carrot shaped sausages in clay and then pulling them is effective. Students chose one pot for burnishing, which was then fired.

On the fourth day Edyn shows students how to make a bowl, with raising the pot from the inside to follow a ball shape on the outside. The first set of 6 used 6 oz of clay, the next set of 4 used 1lb of clay with the next 3 using 1.5lb and the final one using 2.5lbs of clay making a total of 10 pots which if well thrown would make a set fitting inside each other.

On the final day Edyn demonstrated turning, and 10 bowls of leather hard clay gave plenty of practice. Then the afternoon was dedicated to a 'Smoke Firing' with the burnished pots. The simple but interesting process used newspaper and a dust bin on the biscuit fired pots. These were wrapped in tin foil to minimise the smoke effect and then when at about nine hundred degrees decorated with horsehair and feathers, producing a delightful effect. Students finished the pots with beeswax.

The course enabled individuals to use the 'technique' in creative and innovating ways, so whilst measuring clay reminded people of production ceramics the practice gave many opportunities for interesting and innovative shapes, design, and forms.

I found the peer group incredibly supportive, creative, and interesting. A light lunch of soup, bread and cheese made for a relaxed break from the



'Boot Camp'. There is no doubt that this process, programme, and practice enhanced my throwing skills and enjoyment. Overall, it was a rewarding and very satisfying learning experience, which I would highly recommend

Anna Brown

Members' Gallery

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



Maggie Barnes, a trio of Nerikomi pendants



Pete Singer, earthenware fired to 1100°C



Pete Singer, earthenware fired to 1100°C

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

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

A message from Rachael Dodd

We are delighted to announce the opening of The Kiln Yard our brand-new gas kiln facility in the heart of Sheffield.

Available to hire by professional ceramic artists in the North and beyond. Kilns are available to hire on a whole kiln basis - ideal for production potters or professional makers wanting to fire large sculptural pieces.

Shared firings can be accommodated - all you need to do is find other fellow potters and apply to hire as a group.

Firings are supported by our team of dedicated Kiln Technicians to ensure safe and knowledgeable operation of the kilns.

FIND MORE
INFORMATION AND
HIRE RATES HERE
<https://artspace.org.uk/articles/kiln-yard/>

If you're interested and want to find out more then please join us at our KILN YARD OPEN DAYS

Sat 25 Feb & Sat 25 Mar
11am-3pm

Persistence Works | 21
Brown Street | Sheffield |
S1 2BS

A great opportunity to come and see the facilities for yourself, meet staff & technicians and ask any burning questions - there'll be raku firings and throwing demos to keep you entertained too!

Welcome to drop-in anytime but if you could email to let us know you are coming that would be much appreciated.

rachael@artspace.org.uk

and please feel free to spread the word far and wide amongst your ceramic networks.



Geoff-Wilcock, porcelain



Geoff-Wilcock, porcelain

Culture Clash – Chris Barnes

Exploration on the frontier where mud meets digital additive manufacturing.

I went on a 3D printing course because it was free and they said I could keep the 3D printer I would build and learn on - fantastic! The Skills Boot-camps courses are run by 3D360 Ltd, in Cumbria and Lancashire which, with government funding, put you through a crash course in 3D printing, and most importantly, building things with CAD software so you don't just end up spitting out models downloaded from the internet. The course is free to the unemployed and self-employed, and subsidised for companies wishing to train their staff. You can find more information at <https://www.3d360printer.co.uk/about-us/>

Some background

For a long time I have wanted to bring my interest in virtual 3D into the real world. Ever since I had my first computer, an Atari ST, I dabbled in rendering things on the screen which are apparently three dimensional objects in a virtual space. Ultimately it was very frustrating because you can never actually climb through the screen into that world. With a 3D printer, things created there can miraculously fall into your lap, like magical objects materialised from a computer game. A bit like opening your kiln.



Raku bird with hand modelled silicone plastic beak and eyes, and stainless steel legs

Putting it all together

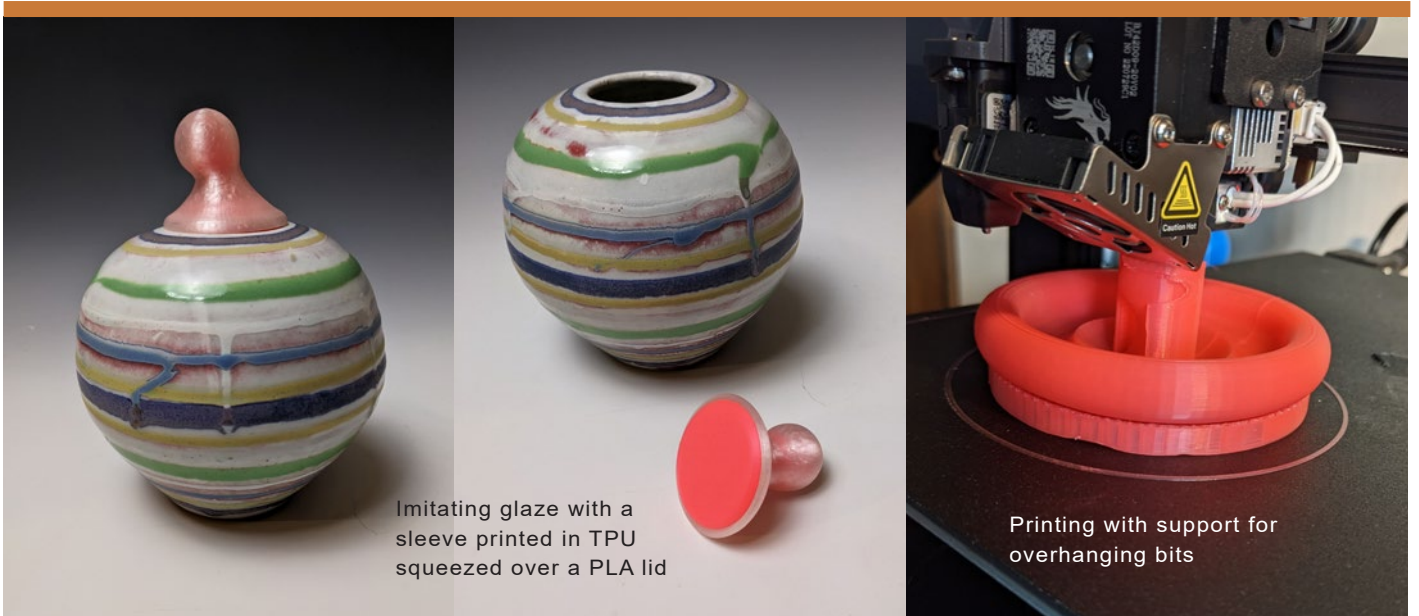
Before ever thinking of printed parts for pots I had played with introducing other materials into my clay work. Starting with simple bucket handles for teapots from stainless steel cable and polypropylene hose, then wire legs for raku fired birds and kintsugi style crack mending with bright coloured silicone plastic. There is a long history of making parts for pots in complimentary materials - laquered lids for tea caddies, pewter adornments for drinking vessels and so on.



Raku box with kintsugi mend in red silicone plastic



A pre-printing course experiment with Fimo® added to a ceramic lid and "drops" of Fimo® on the pot



Imitating glaze with a sleeve printed in TPU squeezed over a PLA lid

Printing with support for overhanging bits

The penny dropped when I discovered you can 3D print with tough food-safe materials like TPU (Thermoplastic Polyurethane) and PP (Polypropylene) filaments.



Shino glazed Jar with pink PLA droplet lid - designed in Fusion 360 after watching slow motion film of water droplets falling and splashing



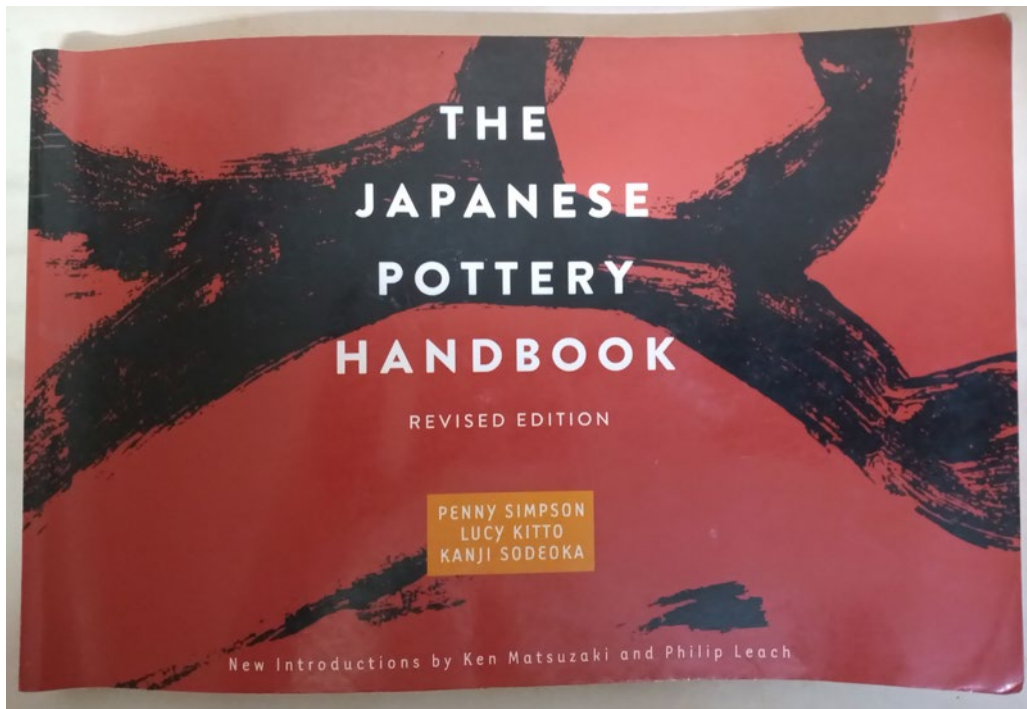
Pink PLA lid removed from the support

By designing parts with CAD software, handles could be made to echo and harmonise with teapot forms. Lids could be printed to fit perfectly - and bounce if you dropped them!

With an unlimited budget I could invest in an industrial strength 3D scanner and scan my pots into CAD software, where they could be fitted for 3D printed adornments. As it is I carefully measure the pot with a tape measure, which seems to work fine.

I feel I should acknowledge that Jack and Joan Hardy were exploring 3D printing long before me and Jack designs and builds his own digitally driven machines that print directly in clay. Having dabbled with the software used to create and slice 3D models I must say I am suitably awed by his achievements.

Book Review – Sarah Vanic



The Japanese Pottery Handbook, Penny Simpson - Lucy Kitto - Kanji Sodeoka

Book reviews for the NPA Newsletter were previously, richly provided by the experienced potter, writer and reviewer Roger Bell. He had an avid outdoor lifestyle and the setting where he thrived was the stunning lake district. So on a recent trip to his former stomping ground I was cycling up Whinlatter Hill keeping his spirit in mind. As I climbed higher, amongst the fells and forests I listened out for any words of guidance or inspiration he might offer. Quietly spinning my wheels in the misty wetness, I heard a message. Write what interests you. Whew...relief, a way forward to writing reviews and yet despite lacking Roger's experience and connections in publishing my hope is to be able to bring something of value and interest to those who keep reading. So here we begin, where Roger left off.

As a first choice I lean towards a book that has always appealed to me albeit written many years ago but rewritten and updated three times. Many of you will know the potter Penny Simpson and appreciate her experiences of living in Japan and this is where my chosen book originates. Her book is a journey out of need and necessity. Created to break down language barriers and aid communication. Seeking to create something new which didn't exist. It may appear that this book is only for the English potter living in Japan but don't be dismayed. It offers much more. The Japanese Pottery Handbook reaches out to the potter

who is stimulated by looking outside the sum of their own parts and where they are located.

Penny, Lucy Kitto and Kanji Sodeoka (Penny's first pottery teacher) worked with dedication and commitment to create a handbook which reaches out to the modest, intermediate and expressive potter. There are 6 chapters covering most of the usual subjects that can be found in most 'essential handbooks' available to the aspiring potter but none I have come across is quite like this.

Kanji (Chinese characters) reside alongside English translations on every page. This layout by

Hana Tajima Simpson enables the reader to pay more attention to words as form, line and image. This is a particularly beautiful way to view a book. It also helps the reader to focus on the pared down yet accurate illustrations by Lucy Kitto. Each drawing, and there are many, have a quality that literally conveys what you are looking at. No fuss, no faff. It is a virtual mini encyclopaedia of form and shape. It also encourages the viewer to take the opportunity to imagine or reimagine their own work within these parameters. I am drawn into this world, otherworldly yet entirely familiar. I desire to make my own takebora or tombo (pottery tools) as well as hidasuki (fire cord decoration) Just one of the many unique chapters to be found.

It's important to take each page individually and truly look. Read, yet not read. Often potters have so many tasks to complete: rushing to open the kiln door, cutting corners or turning a pot in a speedy haze but we are offered another way. As Hamza Yassin, 2023 winner of Strictly Come Dancing reminded us, "Slowly is the quickest way to get to where you want to be". This book will supply you with what you need time and time again. After all, once you have a few good books, a bit of expert advice it's completely up to you where you go from there. This is one of those few books.

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



A message from Potclays regarding your discounts

We're receiving regular queries regarding how to apply Northern Potters Association member discounts. Here is a clarification of the procedure:

Members should in the first instance send an email to sales@potclays.co.uk with their membership number and expiry/renewal date.

Our team will check the details provided against the member lists supplied by the association, and once verified, apply the discount to their account with expiry date.

Discounts become inactive upon reaching the expiry/renewal date, but members can email us with their updated details to re-apply.

Discounted prices can be viewed when the member is logged into their online account using the email address connected with their discounts. Once the discount has been applied on our system, it usually takes up to 24 hours to take effect on the online account.

We hope this clarifies the process. If any of your members have any questions, please don't hesitate to contact us.

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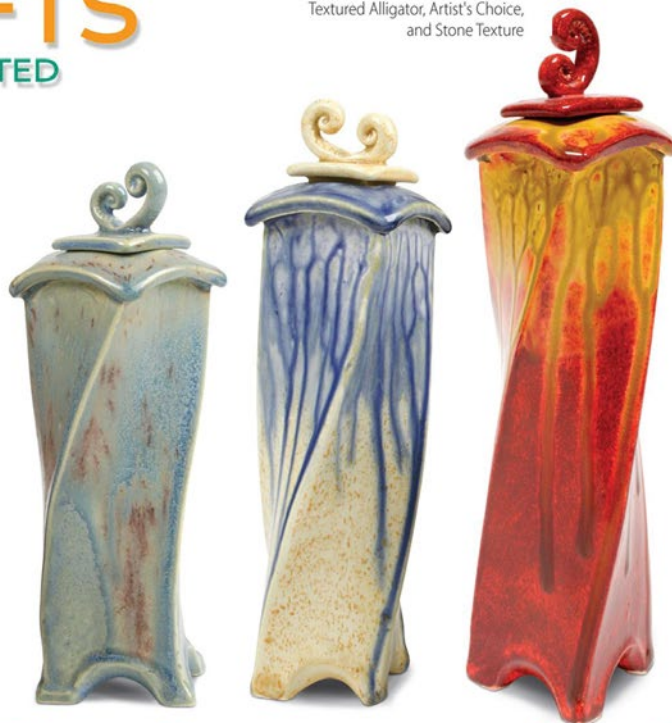
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Welcome to new members

A warm welcome is extended to all our new members.

We look forward to seeing you at events and images of your work in our gallery.

Helen Barnes	Lancaster	Lancashire
Sally Bate	Bolton	Gtr Manchester
Heather Duncan		Derbyshire
Ty Jones		Derbyshire
Tine Hagen Dalgaard	Wilmslow	Cheshire
Jay Lanyon	Manchester	Gtr Manchester
Anne Cahill		W Yorkshire

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

Jen Donkin Gourley

Jen Donkin Gourley

Membership Secretary

Visit <https://www.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.

Kiln for sale, electric toploader, Northern Kilns Chieftain, good condition. Int diamxdepth 18"x22.5" I think. On casters, controller. Offers around £2000? Skipton area. Buyer collect. 07778780883

Advertising in NPA News

Per issue prices

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B&W 1/2 pp £20 1/4 pp £15 1/8 pp £8
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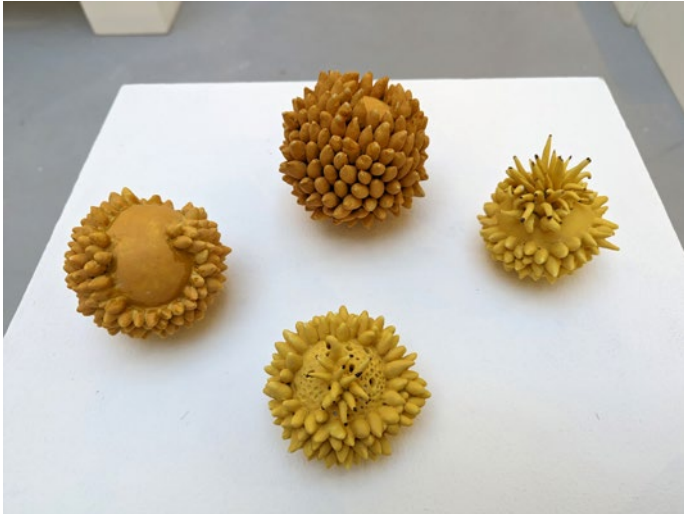
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Reach over 700 people with an interest in, or obsession with clay, glazes, firing etc.

Send your small ads to npanews@northern-potters.co.uk

UCLAN Ceramics Artslab – Home Thoughts

A selection of work from an exhibition in the PR1 Gallery in Victoria building in Uclan - 16th - 27th January.



Anne Haworth

We are a community of potters from across Lancashire who come together every week at UCLan's Ceramics Artslab. Many of us are members of Northern Potters Association, some are UCLan graduates and others are makers from across Lancashire. We make a diverse range of ceramics which are wheel thrown, hand built, slip cast, press moulded, slabbed, coiled and sculpted using a wide range of bodies including earthenware, stoneware, Parian ware, porcelain, reclaimed clay and even Egyptian Paste. Our inspiration comes from many sources such as pattern, shapes, textures and rhythm that nature generously provides. Covid and lockdown has also influenced our work so that ceramic objects that may present themselves as beautiful on the surface, hide the recent horrors of our Covid experience. 'Home Thoughts' provides a selection of work post-Covid



yet still influenced by our changed lives during the pandemic. Our ceramic journey continues to be one of investigation to find the right clay body, glaze and firing process in order to reflect the results we seek.



Sally Edmundson-Bird



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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.

Hello NWNPA people,

Kathryn has been putting a lot of effort into organising the upcoming NPA Potters Camp and has still managed to find time for her own work and planning events for our region as well - including the NPANW annual exhibition and raku firing event at Hare Hill Barn in May.

She adds: The region has been successful in our application for bouncing back funds to run the legacy project involving children at our summer exhibition and Raku event hosted at Hare Hill Barn. We are waiting committee approval before applying to this years Silverdale & Arnside Art Trail. Application forms for both events will be sent to members once finalised.

Deborah organised a Christmas zoom and January meet at the cafe in Steveley.

From Chris: Please continue to tag any images of your creative endeavours with **#NPANW** on Instagram, I will find them and repost to our Instagram feed. It would be good to see what we have all been getting up to since Christmas. Please continue to post anything you are doing or find interesting (in a pottery/ceramics way) to our group Facebook page

<https://www.facebook.com/groups/1688300914752103/>



NW Regional co-ordinators: Kathryn Stevens, Deborah Robinson, Chris Barnes

northernpottersnw@gmail.com



NPAnorthwest



@northernpottersassociationNW

Hello Everyone -

Congratulations to the NPAW, NPANW and Cumbria Sculptors for their successful joint exhibition at The Storey Gallery.

There are further collaborations on the horizon and Higherford Mill Artists are holding an exhibition "Visions Landscape" at The Storey Gallery Lancaster for 10 days between 12th - 22nd April 2022. NPA Members will be exhibiting.

There are developing opportunities for those of you who like to sell at markets as I have been approached by 3 new sites in Chorley, Blackpool and St Annes. Some of the sites are outside but some have inside and outside options. Plans are underway and the markets will begin in March so if you fancy

a stall please get in touch at hello@stallholderspaces.co.uk.

A WhatsApp group has been created in the hope that it will generate some chat amongst NPA W members which could result in meet ups physical or virtual. W members can join by emailing me helen@lythamceramics.com.

LCC have some funding for sports and creativity, it involves crowd funding but there is a lot of support to help you write your bid and there will be two rounds per annum available to Lancashire Creatives contact lcsf@lancashire.gov.uk.

Happy Potting - Helen and Kim



Kim Graham

west@northern-potters.co.uk



NPAwest



@northernpottersassociationWest (TBC)

Hello All SW NPA Potters,

During the last few days of November we held a ZOOM Quiz to test our pottery knowledge and have some fun. Armed with pen and paper, and maybe a glass of wine, we took on the questions that Ceri and Sally had prepared for us. It was quite a variety, testing our technical knowledge to identifying famous potters. I think we all learnt something about many things. Thank you Ceri and Sally for hosting us. It was a really enjoyable evening and although it is always wonderful to meet up in person the fact that it was done over zoom meant that those unable to travel at such a busy and dark time of year made it wonderfully inclusive.

Our next meet up will be in person in February for our annual AGM get together. Please keep an eye on your emails. It will be 26th February starting at 10.30am and will hopefully include a flash firing. Cheshire Clay Studio, Lowes Farm,

Juliet Myers

email@sw-npa.co.uk



NPAsouthwest



@northernpottersassociationSW

Moss Lane, Middlewich, CW10 9NG have kindly offered their studio to us again for the meeting.

Also for your diary, The Parsonage, Didsbury, Manchester, has been booked for our annual exhibition; Saturday 27th May – Monday 29th May 2023, with set up being on the Friday. We have an enquiry list and I will be sending out our application forms soon.

There is a possibility of another Pop Up shop this year. This time in Macclesfield but we are only at the very beginning of this new venue venture. Keep tuned.

Wishing you all the best,

Juliet Myers and Ceri Jones



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 Region has had a quiet time over the last couple of months. We're still waiting for confirmation of dates



NE

for our next exhibition at the Python Gallery, and we are in discussions with MIMA about an NPA event to co-incide with Middlesbrough's Local History month which is in May. MIMA has been running the excellent Lucie Rie Exhibition 'The Adventure of Pottery, members were

invited to meet for a sketching day there on Sunday 5th February. We will report back in the next issue of NPA News.

NPA NE Co-ordinators group welcome and encourage anyone to join us who has ideas for things they would like see happening in the North East. We have a WhatsApp Group and meet monthly on zoom, with in-person meet-ups when needed. Contact Carol or Wendy if you would like to be included

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  NorthernPottersAssociationNorthEast  @northernpottersassociationNE

Happy New Year. In the next few weeks it will be the York Ceramics Fair, 4 and 5 March at York Racecourse. The website should be live www.yorkceramicsfair.com. They are also looking for volunteers to help potters during the Fair - if any



E

members are interested please email Hilly at events@craftpotters.com. In April several members will be involved with York Open Studios 15/16 and 22/23 April with venues across the city. Kate Buckley will be open for the preview evening on April 14.

Catherine Boyne-Whitelegg is retiring shortly and has a large amount of equipment and glazes for sale, she has an open weekend (April 29/30 at 40 Hempland Drive York). Please contact her for details.

Lastly there will be a meet up at Leeds City Art Gallery Café at 2 p.m. on Monday February 27 for anyone who would like to join in. The theme will be 'my favourite glaze', please bring an example and if it is one of your own the recipe!

Lyn Clarke

east@northern-potters.co.uk

 NPAAEast

 @northernpottersassociationEast

Hello fellow potters.

We have booked the back room at Copper Cogs in Long Eaton again for our next SENPA area meeting.

The Copper Cogs Cafe
73 Market Street
Long Eaton
Nottingham
NG10 1JQ



SE

We have booked the room from 11.00 and the meeting is planned to start at about 11.15 so everyone can get a cuppa before we start.

The meeting we held there last year was very productive and hopefully this one will be too. It is also just before our new ceramics show, 'Toasted' which is being held just around the corner at The Art Room. If you

have any questions or topics you would like raising or putting on the meeting agenda, please drop us a line to senpacoordinator@outlook.com As ever we are looking

for, and open to any ideas and suggestions for meeting venues, talks, demonstrations or shows. We will send out the agenda closer to the date.

Both of us (along with 6 other SENPA members), are off to Auroville, Southern India in February on a three-week pottery extravaganza. It is planned that SENPA business should carry on as normal via the web, but if you do receive emails or Instagram/Facebook contacts with a slightly Indian/hippy bent it will probably be us, not spam.

Our Feb/March list of what we are planning and 'what's-on' in the pottery world is on the Diary page. If you have an event coming up near you please let us know and we'll add it into the ongoing listings.

As you will see we are trying to organise a pretty full programme of events this year. If you think that you would like to become more involved with the NPA please get in touch with us. Many hands make light(er) work.

All the very best, Nog and Wendy.

Graham Northing & Wendy Wall

senpacoordinator@outlook.com

 NPAsoutheast

 @northernpottersassociationSE

Resolve – Shaun Clark

Happy new year one and all.

I don't make resolutions. Some folk pledge to speak a foreign language, swim with dolphins or even learn to throw a pot. (Good luck there then!)

I'm inclined to think nowadays that you should resolve to either just get on with it or give up, no matter what day, month or season it is.

Last year was generally a good all rounder for me. Fair amount of sales, fair amount of teaching. Sometimes it can be all of one or the other. The one thing that was obvious to me was the total lack of online interest. I think everyone wanted to just get out and do stuff (including me) and not sit at a screen.

This year I have decided I am mostly exhibiting. I'm making more sculptural pieces and I'm testing glazes, which are not in my comfort zone. I generally like to decorate with underglaze but have recently stumbled upon various dangerous potions lurking in my workshop. Some were gifted to me from previous industrial jobs, some even left over from university nearly 30 years ago, either way, I couldn't resist experimenting.



Neptune

Posiedon



Neptunian Belamine

Test tiles



Glaze tests

Silicon carbide, iron spangles and some various glazes (I suspect from potclays but can't honestly remember) have produced some lovely random effects and expanded my New Years repertoire. Maybe if I knuckle down and do some proper science it will strengthen my resolve...

You can see my new work at

Concepts in Clay NPA group show at Harding House Gallery, Lincoln from March 3rd 2023

Solo Exhibition at Cath Ray Gallery and Studios, East Retford from July 2023

Direct submissions of your news is invited, from members who have anything they would like to share. Notable ceramic experiences of all sorts, as well as potters' tips, gallery or workshop visits, or full blown articles are most welcome. Please send them to: npanews@northern-potters.co.uk



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