

NPA Magazine



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

May 2024
£2, free to members



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Next issue

The copy date for the next issue of NPA News is 22 July 2024.

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.

Advertising in NPA Magazine

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

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: Antonia Salmon, Small Wind Rush, Ht 16cm

Photo: Antonia Salmon

Back Cover: Images from Lanzarote

Photos: Beverley Porter

From the Chair

Welcome to Spring 2024.

I hope you all had a chance to read the e-bulletin, that was sent out via email a couple of weeks ago? Last year we discussed this at our AGM and agreed that reducing the printed magazine to 4 per year is a step in the right direction, reducing our environmental footprint and the workload of our volunteers. Equally, by supplementing the magazine with a regular e-bulletin, we are more able to bring you the latest news on time. It was nice to see that so many of you have opened the email. A big thank you to those of you who have taken the time to respond to me, saying nice things about it. Much appreciated. 😊



That said, I have also noticed, that a small number of emails have bounced back and I would like to encourage you to log into the new membership platform to check/ update your email address, along with your GDPR preferences and the region you would like to be part of. You find the link to the portal on our website under the membership tab. If you have any problems, please get in touch with me. I know the transition to the new system has not been straightforward but I will try to help as best as I can.

When you carry on reading this magazine, you will notice that we have 4 new pairs of hands in the regions. Please join me in welcoming Sylvia Schroer and Pamela Thorby as your new East coordinators as well as Lisa Pritchard and Liz Anspoks as South West coordinators. We are still on the lookout for more help in the North West as Kathryn Stevens will step down from her role later this year. As always, I would like to say "Thank You" to the committee members and regional coordinators who have recently retired and please get in touch if you can help with a few hours of your time.

Last but not least, your NPA is organising the Potters Camps and this year we will host it in the slightly more central location of Menston, near Ilkley. Our headline speaker will be Linda Bloomfield and the date is 12th October 2024. I hope you mark your diary.

Nadine

Your Committee

Chair	Nadine Blakemore NPAchair@northern-potters.co.uk Ilkley
Vice Chair	Lynne Rose vice-chair@northern-potters.co.uk
Secretary	Rebecca Brown secretary@northern-potters.co.uk
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Gerry Grant	York
Lynn Grant	York
Carol Newmarch	Middlesbrough
Bev Seth	Sheffield
Kathryn Stevens	Barrow in Furness
Tony Ovenell	Bradford

Diary

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

March - May	Spring - Exhibition Gallery49 in Bridlington NPA Exhibition
28 April - 9 June	Ceramic Arts Exhibition Water Street Gallery (WSG) Todmorden NPA event www.waterstreetgallery.co.uk .
3 May - 1 June	Organic - Kathryn Watson Solo exhibition of sculptural ceramics. Cupola Gallery Sheffield www.cupolagallery.com
4 - 5 May	Fired Up Furness Evermore Vintage, County Square, Ulverston LA12 7AL Saturday 10am - 5pm Sunday 10am - 4.30pm
4 - 6 May	Antonia Salmon Open Studios 20 Adelaide Road, Nether Edge, Sheffield S7 1SQ 11am - 5pm
4 - 6 May	Pocklington Area Open Studios Nr York 20+ artists opening their studios to visitors
19 May	MUD Fest Ford Park in Ulverston NPNW ceramics festival
25 - 27 May	Potfest in the Pens Skirsgill Auction Mart, Penrith, Cumbria, CA11 0DN Adults £5 / Accompanied under 16's free
June	Solo Exhibition, Antonia Salmon The Sculpture Gallery The Corn Exchange, 8/9 Call Ln, Leeds LS1 7BR www.the-sculpture-gallery.co.uk
7 - 9 June	Potfest Scotland Scone Palace, Perth, PH2 6BD Adults £8 / Accompanied under 16's free
21 - 23 June	Potfest by the Lake Compton Verney, Warwickshire, CV35 9HZ Adults £7 / Accompanied under 16's free.
7 -14 July	SENPA – Holmfirth Art Week Holmfirth, West Yorkshire
26 - 28 July	Potfest in the Park Hutton-in-the-Forest, Cumbria, CA11 9TH Adults £8 / Accompanied under 16's free

Pamela Thorby Ceramics



Nunnington Pottery, Nunnington, North Yorkshire is the gallery and workspace for Pamela Thorby Ceramics, set in glorious Ryedale countryside. Open Wednesday to Sunday - April to December. 10% discount for NPA members on gallery pottery. Taster sessions/lessons given in York or Nunnington. Contact via website

www.pamelathorby.com for options starting from £40 per person.

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

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 2024.

All you need to do is go to the NPA website, <https://www.northern-potters.co.uk/bursaries/> and fill in the form, 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 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.

New Artists to the Website



Aileen Burgess



Alison Richardson



Caroline Lee



David Burdett-Forster

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



Making for the Outdoors - Kathryn Stevens



I make sculpture, for the home and garden, inspired by the natural and industrial landscape of Cumbria. In 2019 having left the NHS, I enrolled at UCLAN to explore, experiment and find my creative style of work. Now having graduated eighteen months ago with a MA Ceramics degree I am in the very early stages of my sculpting journey. I use texture to represent the rugged Cumbrian coastline highlighting its shipbuilding heritage and find Wendy Lawrence's carved work and Akiko Hirai's method of adding mineral elements to the clay, inspirational.

Although the university kilns allowed me to work on a large scale which I enjoyed, working at home with my smaller 4.5CUF kiln, has meant learning to build in sections. Pieces can then be assembled on site at the installation stage. I make my small pieces from solid construction before hollowing them out. Whilst this works for me on a small scale, my bigger pieces are made using coiling techniques which can be time consuming.

There are many challenges working at a large scale, including work slumping at the building and bisque

firing stages, the heaviness of the work moving it around, the investment of time in making the work especially if things don't go to plan and then having the space to store the work when completed.

The way I make my own clay recipes using local raw materials and industrial waste mixed into a rough textured raku clay, helps address the issue of slumping. The grog provides strength and stability at all stages of the make. I recently started to incorporate a coarse black stoneware clay body into my practice for aesthetic reasons to provide greater colour contrast between my glaze and the clay body. Going to the gym too is an important part of my creative practice, so that, aged fifty, I stay fit to carry heavy work around.

Last summer I was lucky enough to attend CLAY Yorkshire where I used other making methods, namely pinched pots and slabs, which opened up ways to work with firmer clay. To my surprise I quite enjoyed the challenge to work differently and I'm currently experimenting with these methods.

My forms are influenced by the technical drawings used in the ship and boat building industries, known as lofting plans. The intersections of lines created by the layering of the different perspectives create a wide variety of shapes. The firm clay lends itself to crisp straight edges and sharp angles whilst the softer coiling process enables more fluid feminine curves.

At university I learnt to create my own glaze recipe using Cumbrian slate, adapting a Greg Daly base recipe which is fired to 1240°C. This glaze represents part of the geological formation of Cumbria and provides a smooth finish to contrast against the rugged clay body. The crashing of the waves on our coastline is depicted using silicone carbide, a glaze recipe which is tricky to master.

Recent commissions have come from the local hospitality industry as well as private collectors and I am exhibiting work at a couple of RHS events this summer.



I recently won the Ophelia Gordon Bell Award and was long listed for the VAO Emerging Artist Award 2023 and the Aesthetica Art Prize 2024.

www.designsbykathrynstevens.co.uk



Embracing Imperfections: The Art of Kintsugi

– Nina Wright



During one of last years Christmas shows, a customer bought a large platter from my 'seconds' box. I pointed out to him that the price was reduced due to a small unevenness in the rim which I had highlighted in gold; explaining to him about the Japanese technique of repairing broken ceramics called Kintsugi (at this stage the dish wasn't actually broken) which translates to "golden joinery" or "golden repair," more than just a method of fixing broken ceramics it is also a philosophy for life, teaching us to embrace imperfections in any aspect of life and seeing the mend as adding more depth and beauty.

Outside of the market was a raging mid winter storm and the next morning I received an email from my customer to say he had tripped on his way out and dropped the platter which had broken into 4 clean pieces and asking if I could repair it perhaps using the Kintsugi technique? Without hesitation I said yes, what would you say?



The days in between receiving the broken dish and the rush of family Christmas festivities were spent alone, researching glues, fillers, techniques and appropriate gold paints. I also found myself reflecting



on the personal significance of Kintsugi, seeing our own scars and flaws as integral parts of our history and having the potential to become sources of strength and resilience. Through the process of repair and renewal, we can discover that even in our most shattered moments, there is the potential for growth and transformation.



I took my time, researching techniques, fillers, glues and gold paints, working slowly through each stage, allowing time for the components to completely cure, no rushing. Gradually, day by day, the shape came back to life. The process felt even more precious and careful than creating the original dish. My alternative life as a psychotherapist interweaving with ceramics therapy!

Dovecote 24 - Ken Taylor



Here we go again! It's been well over a year since we first sat down around the large kitchen table at Dovecot Farm Gallery. Hilary Cartmel and Mike Johnson, both sculptors (owners of the site) and passionate about the arts, including ceramics of all kinds, quickly said yes when we first approach them about holding a ceramic fair there.

We agreed on a date in June and hence the event became The mid-Summer Ceramics Festival. We paced and measured the gardens and farm yard, determined how many stalls we could accommodate; where the 'have-a-go wheels' could be housed, as well as the demonstrations. As a result of the have a go session Mike has been bitten by the feel of clay and mesmerising spin of the potter's wheel. Since then Mike has bought a wheel and a load of clay, and I suspect before long he will be exchanging the flame of his welding torch (he works in metal) for gas burners and a kiln. May be!!!

Anyway, despite the usual fears and apprehensions, last year's event was a success. The sun shone, the gardens were in full bloom and getting everyone on and off site went very smoothly. By Saturday morning we were all there, chatting, drinking tea or coffee and making last minute adjustments to our displays.





The weekend went well, the public arrived and the general feeling and ambiance was wonderful. The Doncaster

Ukrainian Society provided refreshments (If you like a slab of cake that was the place to be.) The 'have a go' barn was bursting at the seams.

So, here we go again, our second year, the second Mid Summer Festival is ready to go. We have a good and varied selection of potters and ceramicist. Some returning from last year as well as some newbies. Mike and Hilary's country garden will again be bright and buzzing, and their chickens will be clucking (they were just over the wall from where I had my stall.) And of course mike and Hilary's sculptures will be dotted about the site. Ah! And I must not forget, they are running a concurrent exhibition in the gallery of paintings based on ceramics.

Please come and join us, make a note in your diaries or on your calendars for the 22nd and 23rd June. Come and natter with the participants. Have a go on a wheel, watch a demonstration or just eat cake. We all look forward to seeing you, and you never know you might just be tempted to buy a pot or two!

Dovecot Gallery, Poplars Farm, Styrrup, DN118NB



My Lacuna Festival adventure on the island of Lanzarote - Beverley Porter



Where do I start my story? Speaking as a person who can talk herself into a project and straight back out of it in the space of a couple of sentences, thinking of every reason why an idea is certain to fail I surprised myself by submitting images of my ceramic sculptures to Lacuna Festival 2023 in Lanzarote despite my concerns about getting ceramics over there in one piece. The theme of the festival this year was Metamorphosis and I had pieces of work which to my mind fit the brief perfectly, it felt too good an opportunity to miss.

My good friend Jane Platts (mixed media artist) offered her encouragement by explaining that I could participate in the digital exhibition if I felt it was impossible to take work over, something she had experience of in a previous festival over covid.

Once the notification came through that my work had been accepted it started a seed of thought "is it possible for me to travel to the island?" "could I actually take it in my hand luggage?" "When would I ever get the chance to do something like this again?" So with encouragement from family, friends and colleague, festival planning began in earnest.

Lacuna festival organisers operate on a not for profit basis and actively encourage participating artists to host workshops either by zoom or in person. As Jane had also had her work accepted we decided to offer joint workshops with her showing decoupage



Workshop in progress

techniques and myself demonstrating methods to impress texture into the clay surface. Using air drying clay, participants would be able to make a small scale hanging plaque to take home, dry out fully and decorate using acrylic or watercolour paints. I shared a short video showing how this could be achieved.

So on 29th June 2023 my adventure began, I flew to Lanzarote with a sculpture bubble wrapped to within an inch of its life in my hand luggage and an assortment of tools and some air drying clay in my main suitcase.



Workshop advertising

thankfully it all survived the flight and the piece was duly delivered to a lovely eclectic gallery “Galeria de arte ENMALA” where to my delight my sculpture sold on the opening night.

Myself and Jane held a successful workshop at Finca De Florida and also at Sala de Exposiciones el Quirofano in Arrecife. I had prepared a slideshow of my work and inspiration which I played from my ipad, this proved to be a useful tool, opening dialogue and interesting conversations about my work and ceramics in general. All the participants made a textured hanging clay plaque using natural materials from the island and a range of tools to take back home.

In my free time I decided to find out more about Lanzarote famous Son the artist and some would say visionary Cesar Manrique. I did not know much about him before this trip and I must say i felt an immediate connection with the man who had such a passion for the island and was inspired by its volcanic landscape and beautiful light.

I first visited his volcano home in Tahiche, run by the Cesar Manrique Foundation and sited in the midst of a lava coulee formed during the violent eruptions that rocked the island between 1730 and 1736. I was rendered speechless by the beauty and ingenuity of its construction and as a surface texture fanatic well it is truly mind-blowing. Deep dark volcanic rock starkly contrasted against smooth white concreted surfaces which I cannot wait to begin to translate into future sculptures.

I then visited his home in the mountains at Haria, I found this to be a profoundly moving experience, it is such a personal space and you can actually feel the presence of the man in the home he dearly loved.

Nothing has been touched since he died tragically in 1992 by a fatal car accident. His enormous studio in the grounds of the home is untouched, his tools, brushes, paints and a myriad of media and materials are displayed as he left them. Samples of canvas with working ideas are piled haphazard on a table just



Plaque step by step

waiting for him to walk through the door and continue his work. If you find yourself in Lanzarote I highly recommend a visit to both places.

I found such a wealth of inspiration on this tiny island which i had never visited before. Every roundabout holds a piece of public sculpture and the annual month long Lacuna International Festival directed by The Lacuna Studios (namely Sarah J Mason and Simon Turner) is well received on the island with various satellite venues hosting physical exhibitions, workshops and online events throughout its entirety showcasing work from artists around the globe.



Cesar Manrique

Participating in this event has boosted my confidence, opened my eyes to new possibilities and given me a wealth of inspiration moving forward. So for anyone dithering about participating in a similar event or just something a bit out of your comfort zone then my advice would be to go for it, it might just be one of the best experiences of your life.

I would of course like to thank Northern Potters Association for the kind offer of a bursary to help to fund materials and go towards my expenses for this visit.

Links

- @Lacunafestivals
- @janeplatstart
- @beverleyporterart

<https://fcmanrique.org/en/casas-museo-visitasi/fundacion-cesar-manrique-tahiche/>



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Moments - Antonia Salmon



Dark Kernel. Ht 16 cm

Have you ever had an instance in nature when you are immersed in the moment of experiencing the elemental world; with every sense alert and open? This is a precious moment before the mind jumps in with its labelling, explanation and preference?

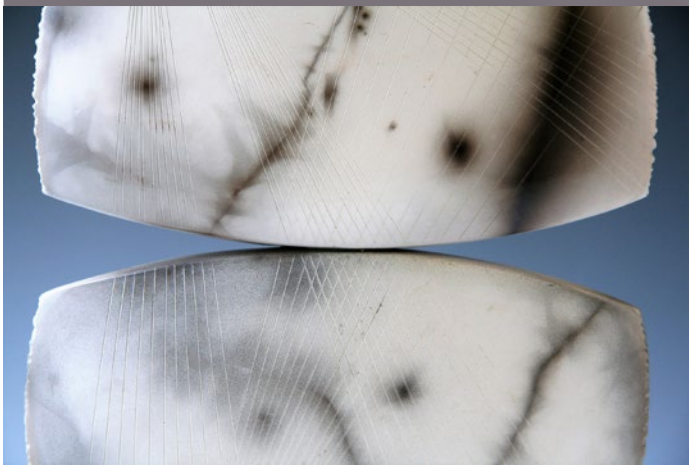
For me these moments provide the creative foundation for my work in ceramics. Once back home I start to sketch the quality of the experience rather than the object of the experience. I attempt to capture the sounds of running water – which strangely I hear in my belly! Or it might be the touch and smell of damp soil, or the exquisite shape of a piece of lichen; perhaps the power of the exact point of contact between two rocks. Nature as a resource is limitless to me and you will see this in my work.

We can try to emulate nature and probably never succeed, so I don't try at all! What intrigues me is to find a way to express, within clay form, the quality of an experience in the natural world. The natural world is full of different energies and potential – so in essence that is what I am attempting to express.

Within one sculpture there will be elements of dynamism or noise and aspects of stillness and silence. The balance between these aspects alters between different sculptures. Depending on your own energy you will respond differently to each work.



Dark Ring



'Touch Point' (detail) Ht33cm

For this reason I absolutely love the annual Open Studio show because you lot get to visit my studio and I get to meet you! We can have a conversation about what we see and how we respond, or perhaps you prefer to look in silence and touch the sculptures.

This year is no exception..... My studio in Sheffield will be open on the bank holiday weekend 4th – 6th May from 11am – 5pm. Address: 20 Adelaide Road, Nether Edge, Sheffield S7 1SQ.

If you come from far, then you might like to know that here are nice cafes nearby .

I look forward to seeing you soon!

Website: www.antoniasalmon.co.uk Instagram: [antoniasalmonceramics](https://www.instagram.com/antoniasalmonceramics)

Antonia is having a small solo show at The Sculpture Gallery in Leeds during June. (Ed.)



Tall Standing Form Ht 37cm

Ocean Source

Our Oceans are one of our greatest resources for the well being of planet Earth. I made this sculpture especially for an exhibition at Rachel Bebb Contemporary "Our Ocean"

For this sculpture I focussed on the mining and exploitation of Ocean Nodules on the deep sea bed. Ocean Nodules are densely loaded with minerals, whose contents are used in the production of lithium batteries for electric vehicles. The deep sea mining of this remarkable resource is likely to have a detrimental impact on the equilibrium of the marine environment.

Ocean Source points to the beauty of resources that we take for granted. A resource which is exploited for human need or greed, could be regarded in a very different light: as a beautiful, essential and precious component of the ecosystem of Our Oceans which we need to respect.

Antonia Salmon 2024



Ocean Source No 10

Gallery

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

This edition of the Gallery features images of work sent in to the editor and a random selection of work taken from our website Artists pages.

There are a large number of NPA members who have taken the opportunity to have their work on display at our website <https://www.northern-potters.co.uk/artists/> All you have to do to add your own work is send images and a few words about yourself and your work to John Cook website@northern-potters.co.uk



Shirley Hetherington - Burnout, stoneware and clock mechanism



Chiu i Wu



Geoff Wilcock



Elizabeth Price



Eryl Fryer



Sophie Hamilton

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

Small ads

Small ads are free to members!

Reach over 900 people with an interest in, or obsession with clay, glazes, firing etc.

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npanews@northern-potters.co.uk

The following are free to anyone who will collect from North Leeds

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Depth = 128cm

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93cm sq

Firing space – within burners = 80 w x 80 h x 50 d
(Although you can extend the packing range below and above flame contact.)



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Stratford-upon-Avon, Warwickshire

louisedarby@btinternet.com

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07950846931 (poor reception, best to message me.)

See images opposite.

From the Membership Secretary

Jen Donkin Gourley
Membership Secretary

Visit <https://www.northern-potters.co.uk/> for membership forms and subscription rates.



Some 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. You can do this for yourself via your LoveAdmin page.

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

Discounts for members:

Scarva - offer a 10% discount - **NORPA24** - set to expire 31/12/24

PotteryCrafts - offer a 10% discount - **Northern24** - code for 2024

Potclays - offer a 5% discount.

CTM in Doncaster - offer a 5% discount.

Clayman Supplies Limited - offer a 5% discount

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Book Review – Sarah Vanic

Nerikomi

The Art of Colored Clay by Thomas Hoadley

Book Review by Sarah Vanic

Thomas Hoadley is a painter and ceramic artist. His website showcases abstract painting and Nerikomi ceramics. They are without a doubt; complementary, symbiotic and interconnected. I find it useful to know information about an author in advance of reading non-fiction as it helps to gauge the context for their book. In this instance, we find out that this is Hoadley's first book and Herbert Press will be pleased that he accepted their request to write on the subject because he understands his subject. He has been contributing to art periodicals and magazines for over 40 years and now his strength lies in this history, and lifelong passion of working with colored clay. He is a fellow American but that does not mean that the book is North American centric because he thoroughly references and explores international potters and their techniques from all over the world, which makes up nearly 50% of the book.

Equally, if you are an artist working in the Nerikomi method you will definitely get this book. Viewing and reading will leave you with a feeling that is synchronistic to the process of creating Nerikomi pots. It is inexhaustible, compulsive, possibly obsessive and requires the maker and onlooker to be meticulous.

Thomas states that his initial attraction to Nerikomi

derives from its organic union of pattern and structure, rather than the former being applied to the latter. There is no hiding behind glaze as pattern and structure are one and the same. He states "To work with Nerikomi, one has to think backwards in 3 dimensions"

I have reread this statement several times now and it is an apt description. It reminds me of the processes to be found in printmaking but at the same time, nothing like it at all.

The book starts out historically, from Ancient times onward: colored clay ceramics from China and Korea plus Agate ware from England. Thomas then takes us into that other world of fine art, highlighting 5 exquisite Japanese Master Potters of the 20th century. Hoadley had lived in Japan so it is easy to see why emphasis has been placed on these masters. They stand alone in their greatness.

We then move into greater detail of the Nerikomi technique which is very exciting for the maker as we learn of Hoadley's own artistic and technical approach. We find out that he is able to keep his palette of clay alive for up to two years in cling film with multiple coverings, then storing in a plastic box. This art is high on the three P's...process, preparation, palette making, then cutting, shaping, compressing, then, scraping, sanding

wet and dry and then pretty much start all over again.

He suggests this type of maker has an artistic sensibility and a technical mind and I would agree.

This is a beautiful book and a delight as if we are walking through a well curated exhibition in our very own home.

NERIKOMI: THE ART OF COLORED CLAY



◀ Covered fresh-water jar (mizusashi), stoneware, 2014. Height: 7 1/4 inches, diameter: 7 1/2 inches (18.42 x 19.38 cm)
The jar displays a design of marbled and ridged surfaces. Saint Louis Art Museum, William K. Bixby Trust for Asian Art 12-2015a-c; Image: © estate of Ogata Kamio

▶ Abyss, stoneware, 2016. Height: 1 1/4 inches, diameter: 12 3/4 inches (29.5 x 31.4 cm)
Standing, conical, neriage (marbled) vessel in blue, gray, and white with carved, pleated surface and rolled-in mouth. Image: © Kohji Inoue



Two views of Lunar Landing, stoneware, 2017. Height: 9 1/4 inches, diameter: 9 1/2 inches (23.5 x 24 cm)
Standing flattened round neriage (marbled) top-like sculpture with blue, gray, and white pleated surface, with a pointed top on one side and a hole on the other. Images: © Kohji Inoue

A page from the book



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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.

Some regional members will be showing work at

FIRED-UP FURNESS

Pottery, Ceramics, Sculpture

EXHIBITION AND SALE

At Evermore Vintage, (old Barclay's Bank)

Ground Floor, County Square,

Ulverston, LA12 7AL

Saturday 4th May - 10am until 5pm & Sunday 5th - 10am until 4.30pm

And some members will be taking part in The Silverdale Arts Festival in June this year. The regular Silverdale and Arnside Art Trail is taking a break but after a successful outing last

year some of us will be taking part in the interim festival

SILVERDALE ARTS FESTIVAL

Saturday 29 and Sunday 30 June

<https://www.instagram.com/silverdaleartsfestival/?hl=en>



NW

North West Region is currently without a co-ordinator. Please contact northernpottersnw@gmail.com or NPAchair@northern-potters.co.uk if you would like to volunteer for this one.

NW Regional co-ordinators:

northernpottersnw@gmail.com



[NPAnorthwest](https://www.facebook.com/NPAnorthwest)



[@northernpottersassociationNW](https://www.instagram.com/northernpottersassociationNW)



Glorious Clay (year 3) at Astley Hall, Coach House Gallery, Chorley, was a great success, with over 1400 visitors and lots of sales. The makers table was popular as ever, mainly with young people and some adults too. Image of quirky dog made by one of the participants.

Image of work by Pat Hough for the Leonora Carrington display.

Congratulations to everyone selected for the Craft Open



at Platform Gallery, Clitheroe, which opens 29 April to 7 July.

UCLan ClayLab will be showcasing their work at SHOP in Preston from 13 June. Check out [@shop_preston](https://www.instagram.com/shop_preston) nearer the time for further details.



W

Happy Potting - Kim

Kim Graham

west@northern-potters.co.uk



[NPAwest](https://www.facebook.com/NPAwest)



[@northernpottersassociationWest](https://www.instagram.com/northernpottersassociationWest) (TBC)

Lisa and Liz have just taken over from Juliet Myers who has done a great job of co-ordinating NPA South West regional activity.

Their initial steps have included taking a survey of members to get some idea of interests and needs. Over 40 people responded to this (Which is great!) and they now have a much better idea of the makeup and requirements of their region.

Next they will be working out how to implement their plan of action.

The general idea is to emphasise training and educational opportunities, as well as organising selling type events.

So watch this space for news of South West Region activities in subsequent editions.



SW

Lisa Pritchard and Liz Anspoks south-west@northern-potters.co.uk



[NPAsouthwest](https://www.facebook.com/NPAsouthwest)



[@northernpottersassociationSW](https://www.instagram.com/northernpottersassociationSW)

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

A very productive NE Members meeting was held a NE Members meeting at The National Glass Centre on Saturday 20th April. We were given a conducted tour of the excellently equipped ceramics department, and introduced to the kind of work being produced by the current students by Programme Leader for Glass and Ceramics, Rob Winter. Rob is very positive about collaboration with NPA over the next two years and we have arranged to hold an event there on

NE Regional Co-ordinators Group: Carol Newmarch, Helen Pickard, Michelle Webb, Christine Walker, Claude Frere-Smith
north-east@northern-potters.co.uk  [NorthernPottersAssociationNorthEast](https://www.facebook.com/NorthernPottersAssociationNorthEast)  [@northernpottersassociationNE](https://www.instagram.com/northernpottersassociationNE)



E

“We have had an overwhelmingly large and positive response to York Potters Fairs, which means that at the present time both the main and the reserve list for these unselected events is full. We are making every effort to accommodate applicants in the fairest way possible. We

Saturday 15th June. Please put it in your diaries! The programme will be circulated soon, but it will include makers talks and pottery demonstrations.

As ever your NE Co-ordinators group welcome anyone join in, share ideas and help with planning events and opportunities.

thank everyone for their responses.”

Best wishes

Sylvia Schroer and Pamela Thorby - Regional Coordinators East

Pamela Thorby & Sylvia Shroer

east@northern-potters.co.uk

 [NPAEast](https://www.facebook.com/NPAEast)

 [@northernpottersassociationEast](https://www.instagram.com/northernpottersassociationEast)

We had a very good area meeting on the 25th of March here in Sheffield with about 30 potters attending. We ran through all upcoming events here in the South-East as well as quite a few ideas for the future. These meetings really are so good and productive and its always great to put names to faces. We like to get about the area as much as possible and our

next meeting is at Joy Gibbs-Price's Potting Shed studio in Everton near Bawtry on Sunday 12th of May.



SE

As usual we have a full schedule of events planned through the summer and into the autumn, and we have just added another two as if we didn't have enough. Some of these are now fully booked, such as the sculpture skill-share and the ever popular raku day. Others

are filling up more slowly, but there is time yet. These are a day of talks and demonstrations by Ruth King and Sarah Villeneuve (4th of August, £40). Pop-Up 2 Pottery Fair (18th August, £35) and Cromford Ceramic Fair (27th October, £35). All are open to any NPA members please drop us a line if you would like to take part or need more information.

Our new events added into the calendar are a charity fundraising throwing evening on Saturday 20th of July and

an Empty Bowls charity evening, both in partnership with AgeUK. We have been trying for quite some time to get an Empty Bowls event off the ground, and now, thanks to the contacts we have had with AgeUK it is going ahead. The evening we are planning is on Saturday the 12th October and for this we need to gather about 50 bowls.

As well as NPA events it's been great to get out and about to shows and meet and chat to potters and members. York Ceramics Festival, Toasted in Derby and The Sheffield Ceramics Festival have all had lots of SENPA members showing and selling and long may they continue.

Being a big area to cover we really need help with organising events in the wider south-east area, especially in and around Doncaster, Lincoln and Derby/Nottingham. All the current coordinators are up here in the area's top-left-hand corner and our knowledge of who to contact and location venues is limited. Also it's a long way to go so we really could do with someone local to help. If you think this could be you please contact us and we'll do all we can to help. It's not as hard a job as you might think, and it can certainly be a lot of fun.

All the very best, Kate, Mo, Nog and Wendy

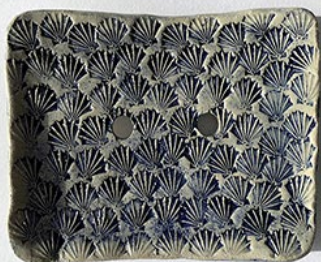
Graham Northing & Wendy Wall

senpacoordinator@outlook.com

 [NPAsoutheast](https://www.facebook.com/NPAsetheast)

 [@northernpottersassociationSE](https://www.instagram.com/northernpottersassociationSE)

100 Soap Dishes for Homelessness - Alison Bradley



100 SOAP DISHES FOR HOMELESSNESS

All profits go to Foundation Scarborough

£15 each / 2 for £25

On sale at Salvation Army
Bridlington - May 4th 10am -
12pm

or contact via Instagram @carr_house_studio



Soap dishes have always been one of my best sellers, so I decided to make 100 for homelessness.

I am selling at the Hornsey ceramics fair and hope to find other fairs and use Etsy. <https://www.etsy.com/shop/carrhoustudio/?etsrc=sdt>

The money will go to Scarborough Foundation and Crisis

Sue Wilson swfoodphotography@gmail.com did the art work for me

My instagram is [carr_house_studio](https://www.instagram.com/carr_house_studio)



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NPA Magazine May 2024

