

NPA Magazine



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

February 2025
£2, free to members

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 @northernpottersassociation

 Northern Potters

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Front Cover: Work by Cazz Nash

Back Cover: Work by Laura Lee

Next issue

The copy date for the next issue of NPA News is **Monday 21 April 2025.**

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 magazine@northern-potters.co.uk
Please email if you have any queries or need help.

Advertising in NPA Magazine

Per issue prices

Small ads (30 words) Free to members

Boxed adverts

1/2 pp	£50	1/4 pp	£30	1/8 pp	£20
size	176Wx106H	86Wx106H	86Wx53H		

20% discount on 4 or more consecutive insertions

From the Chair

Welcome to the Winter edition of the NPA magazine and a Happy New Year to all of you. I hope you had a nice start to 2025.

I would like to start by saying thank you to a few people, first to Jennifer Donkin Gourley, our previous membership secretary and to Wendy Wall for taking over. Also to Julie Black who has stepped down as treasurer. We have received 2 applications from members who are interested in taking over and we will start interviewing in early February. I would also like to thank Ian Turner Smithson and Liz Lambert for joining the committee. And last but not least, a big thank you to those of you who came and saw me after Potters Camp 2024 and agreed to help with the 2025 edition of the camp. We had lots of positive feedback for our last camp and we are planning the next one already, so the more help the better.

For those of you, who came to the camp, you will know that for 2024 we only had an interim AGM because of outstanding audited accounts. Please watch out for an email in February when we announce the date for the new AGM date which will be held over Zoom.

Which brings me to GDPR - General Data Protection Regulation. For those of you who have already signed up to our LoveAdmin/ JoinIn system, please can I remind you to check that you have agreed to our GDPR policy. This is essential so we can send you the magazine in the post, as we need to share your address with the mailing house/ printer, who will send out the magazine for us. For those of you who have not signed up yet, please do so until the end of March 2025. You will also receive an email from the membership secretary outlining all the steps.

And last but not least, I would like to make you aware of changes to the GPSR – General Product Safety Regulations which came into effect in December 2024 and affect makers who export into the EU. Personally, I found it rather upsetting that after I had invested time and money in registering with different countries packaging laws, that I now have to have a “Responsible person” or representative who needs to be based in the EU. Oh, and what does the “additional safety information sheet” need to include? For those of you who are in a similar situation and would like to learn more about it, I can highly recommend a Folksy article. You can find it by typing in “folksy” and “GPSR article” into your browser.

Oh, and just in case you notice some changes to your magazine. Yes, we do have a new editor. A big thank you to Chris Barnes who has edited our amazing magazine for so many years and to Chrissie Hunter for taking over.

Happy reading!

Nadine



Your Committee

Chair	Nadine Blakemore npachair@northern-potters.co.uk Ilkley
Vice Chair	Graham Northing vice-chair@northern-potters.co.uk Sheffield
Secretary & Social Media	Becca Brown secretary@northern-potters.co.uk Sheffield
Membership	Wendy Wall membership@northern-potters.co.uk Sheffield
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Gerry Grant	York
Lyn Grant	York
Carol Newmarch	Middlesbrough
Kathryn Stevens	Barrow in Furness

Support Roles & Pending Election

Magazine	Chrissie Hunter magazine@northern-potters.co.uk Ilkley
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Potters Camp Lead	Vacant potters-camp@northern-potters.co.uk
Ian Turner-Smithson	Harrogate
Liz Carlisle	Askrigg

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.

Announcements

From the editor

I'd like to thank out-going editor Chris Barnes who has been a careful and patient instructor of the complexities of InDesign and without whose help this issue would not have made it off the press. I hope I can continue in his footsteps to bring you a quarterly magazine with the same polish, though you will notice inevitable changes here and there as time goes on. Any errors, omissions, typos or other bloopers in this issue are entirely mine for which I apologise and promise to improve.

I'd also like to thank everyone who sent in articles, details of events past and future, photos of inspirational ceramic pieces, adverts

and all important membership information. Not least I must thank NPA Chair Nadine Blakemore for her unwavering support and ability to get things done.

As the days get longer and the weather more benevolent, I'm looking forward to getting out and about around the regions so please contact me if you are organising an event worthy of a write up as I will be delighted to come and talk to you and meet other members. The skills, talents and commitment of NPA members never cease to amaze me and deserve to be showcased here. After all it's your magazine and there's no harm in blowing your own trumpet!

Chrissie

Obituary: Bill Todd, Sedgefield Pottery



William Todd, known as Bill to his friends and colleagues, died in November 2024. In essence he was Sedgefield Pottery Supplies – known to many potters in the Northeast and beyond as the essential “go to” for ceramic materials and equipment.

But there are many things that potters may not know about him.....

When he was younger, he attended Houghton-Le-Spring Grammar school, leaving to take up an engineering apprenticeship – something which he later admitted was a wrong choice. He had always been interested in art, attending part time courses at Harrogate College, where he dabbled in pottery and eventually met Michael Casson who encouraged him to develop his pottery skills. This led to a “lucrative sideline” (his words) in supplying ceramics to London Galleries.

Bill bought the redundant and derelict blacksmith's shop in the village of Sedgefield, County Durham in 1982, and starting producing mainly domestic ware. Like me, he loved making teapots, sometimes quoting about other designs - “Nice looking teapot but lacking in some of the basic pre-requisites”

He was a member of the Northern Potters Association and joined the committee for a period of time. He continued to support it through the rest of his life.

Those of you who exhibited at Potfest in Penrith will have met him at his Supplies stand – always welcoming, informative, friendly and opinionated. He was also a great talker, (the hind legs of a donkey comes to my mind). The times he visited my pottery at Fangfoss near York, were always a great opportunity to chew the fat, set the world to rights, talk pottery and eventually sort out a kiln problem. His opinions, of which there were many, although strongly held, were always expressed with a determined gentleness, but his kiln repairs were always spot on and long lasting. His last visit to us in Fangfoss must have been about 20 years ago and my kilns are still working fine

Bill's legacy - Sedgefield Pottery Supplies - still continues, in a different location now in Darlington, and run by Jack Paterson. Its ethos is sustained and it remains the go to supplier in the North and North-East, but without Bill as it's frontman.

His death is a sad event, and I will miss his presence in the pottery world – but donkeys can now be more relaxed about their hind legs!

Gerry Grant, Fangfoss Pottery.

Diary

To add your events to the magazine diary email magazine@northern-potters.co.uk

MORE LISTINGS ON THE NPA WEBSITE

- 15-16 March **York Ceramics Fair**, York Race Course
- 15-16 March **Manchester Ceramics Fair**, Whitworth Art Gallery Manchester
- 29-30 March **TOASTED Ceramic Fair**, Derby Museum, Derby
- 21 March-21 April **Glorious Clay Chorley**
graham@redspr.com The Coach House Gallery, Astley Hall, Chorley
- 5-6 April **Sheffield Ceramics Festival**, Kelham Island Museum, Sheffield
- 9-11 May **Ceramic Art London**, Kensington Olympia West, London
- 10-11 May **Pocklington Area Open Studios** East Yorkshire
- 11 May **Ceramics in Charnwood**, Market Square, Loughborough
- 14-18 May **Future Icons**, Barge House, London
- 17-18 May **MUDfest** South Cumbria Ceramics Festival, Ford Park, Ulveston, Cumbria
- 6-9 June **Potfest Scotland**, Scone Palace, Perth
- 14-15 June **Ceramic Wales**, Bodrhyddan Hall, Dyserth Road, Rhyl,
- 20-22 June **Great Northern Contemporary Craft Fair**, Northumbria University City Centre Campus, Newcastle
- 21-22 June **Dovecot Ceramics Fair, The Dovecot Gallery**, Poplars Farm, Styrrup, Doncaster
- 27-29 June **International Ceramics Festival**, Aberystwyth Arts Centre, Wales
- 28-29 June **Hepworth Wakefield Ceramics Fair**, The Hepworth, Wakefield
- 11-13 July **Desire**, Waterperry Gardens, Oxford
- 20 July **Thoresby Park Ceramics Fair**
tracybppod@gmail.com The Riding Hall, Thoresby Park Estate, Newark

Sculpture Gallery Call for Entries

The Sculpture Gallery (Leeds) would like to invite you to submit work for a group exhibition which will take place in November 2025. The Sculpture Gallery is an artist run space in the beautiful Corn Exchange in Leeds city centre and each month we invite guest artists to exhibit alongside our members.

For this group exhibition we are looking for sculptural (figurative or abstract) rather than functional ceramics. There is limited room so there will be a selection process consisting of a democratic vote by the members of the gallery. As well as the group show, there is the possibility that we might invite individuals to be one of our monthly guest artists in the future.

The Sculpture Gallery shows a range of sculpture from traditional wood and stone carving to more experimental approaches

We hope this will be a great opportunity to showcase the talent we know exists amongst NPA members, and to promote ceramic sculpture to a wide audience.

The closing date for entries is 30 September 2025

For more information please contact Drew Caines drewmonkey@btinternet.com





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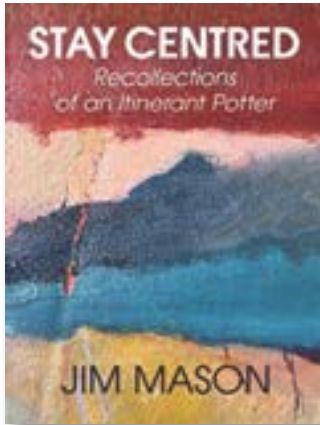


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Jim describes his experiences making pots, teaching and collaborating with archaeologists during the 1980's and 90's in Jordan. Besides a descriptive

account of living and working in various locations on different projects, he encounters interesting people who flavour the book with anecdotes and humour.

Price: £15 plus p&p

Copies available from:
jimmason.art@gmail.com



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Store Opening Times: Wednesday to Friday 9.30am to 5pm Saturday 9am to 12pm

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

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Glorious Chorley People - Graham Hough



In a previous article (October 2023) I wrote that I am in the process of producing a series of works based on the magnificent Tudor/Elizabethan carvings and plaster work in Astley Hall, Chorley, Lancashire.

Since that article, Chorley has held a celebration of 'Astley 100' to commemorate

the donation of Astley Hall and Park by R. A. Tatton to the people of Chorley as a War Memorial for those who died during WW1.

During the 2024 celebrations Chorley held a series of art based events, including workshops for folk to produce their own interpretation of the carvings and plaster work in the Hall. I took part in two of these events,

running workshops in a local community centre which supported people who suffered from trauma/mental health problems, and another workshop in the Hall itself to look in more detail at its contents.

The brief I have set myself is to produce a series of works that are inspired by the carvings and plaster work but not simply reproductions but as commentary on the times and as they are viewed today. An essential part of this brief is to involve visitors in investigating their own analysis of the works, search for additional images and, since the meaning of the works are mostly lost in time, to write their own legends/stories about them. The iconography of the carvings and plaster work is a rich vein for the imagination and the creation of serious or whimsical meditations.

All this is to culminate in an exhibition in the Medieval Hall and in the Coach House Gallery in 2026.

Graham

Graham is Artist in Residence at Astley Hall. As well as his own *Glorious Chorley People* creations based on and displayed alongside the carvings in the Hall he organises the annual *Glorious Clay Chorley Exhibition* which is open to NPA members. For further information contact Graham graham@redspr.com

NORTHERN POTTERS ASSOCIATION OPEN EXHIBITION
GLORIOUS CLAY CHORLEY 2025



COACH HOUSE GALLERY, ASTLEY HALL, CHORLEY PR7 1XA
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Further information from : Graham Hough graham@redspr.com



Members are invited to submit images of recent work such as this piece sent in by Shirley Hetherington which she describes as constructed from stoneware on Kanda wire and twig.

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Looking for workshop premises? Then this may be of interest to you...

A workshop to let has recently come to our attention in the small but lively village of Fangfoss which has a number of practising artists – painters, illustrators, printers and a rocking horse maker and is home to Fangfoss Pottery run by our own Lyn and Gerry Grant. It hosts an Open Studios event, and a huge arts festival called Fangfest- so there's slots going on.

“The Old Rocking Horse Shop, which is a fully serviced rural workshop/office space, will be available to rent from 1st March 2025. The property would ideally suit a small business and preference will be given to art and/or craft practitioners.

The unit is located in a private former farmyard in Fangfoss in the East Riding of Yorkshire, approx ten miles East of York, next to a long-established and well known craft-based business in a private former farmyard. It occupies part

of the ground floor of a modern (1994) well insulated building (the rest of which is occupied by two domestic apartments). The Rocking Horse Shop, a long established craft-based business, will continue to trade from adjacent premises.

The easy-access ground floor space amounts to 109 sq metres (1174 sq ft) in total including a kitchen area, small store-room and two toilets. There are many single phase sockets.

Outside there is a 64sq m (700sq ft) approx. patio area plus parking for up to five cars.

The unit has previously been used by The Rocking Horse Shop Ltd as office, workshop (sewing, printing etc) and showroom for wholesale and retail sales. It is suitable for similar uses and/or as a workshop for the production of craft artefacts such as pottery, leatherwork, printmaking, etc.”

Further details from **Clubley's estate agents**, Pocklington, on 01759 304040 or from the owner, Anthony Dew, on 07816 218985

Opportunity at Mull Pottery

We were contacted by Rory Walker, co-owner of Mull Pottery, who shares with us details of a unique opportunity for a potter to join their workshop on the Isle of Mull.

Rory's dad, Peter Walker, arrived on the island as a teenager, setting up Mull Pottery with his wife Sheena in the late 1970s. A year of study under a master potter in Japan enhanced his skills and techniques, and on his return, his skillfully thrown and tactile ceramics were soon in demand, and the business grew to supply many outlets across Scotland.

Over years of experimenting with glazes, the designs of Mull Pottery changed, but the iconic Seashore & Iona ranges were his most popular designs, inspired by the landscapes and water on the island.

Throughout the years of operation, Mull Pottery was a family affair. Rory himself started at the age of 13, and became familiar with all aspects of running the pottery., Rory's sister Kerrie was involved in the retail and catering side of the business. In its heyday, Mull Pottery also consisted of a retail shop and production workshop as well as a restaurant.

As the family grew up and moved away, Pete the Potter, as he became known, gradually down-sized the business, but continued to produce and sell Mull Pottery. Sadly in 2024 Pete passed away after a battle with cancer.



Peter Walker

With their dad's legacy in mind, Rory and Kerrie are keen that the family business continues and that Mull Pottery can still be produced. They are looking to recruit an experienced production potter (or multiple seasonal potters) to work in the Mull Pottery Workshop from March 2025. As Rory explained, this is a unique opportunity for an established or burgeoning potter to earn a living whilst developing their own style and range of



Tobermory Harbour



items with a ready-made market – Mull Pottery ware is extremely popular, especially with the influx of summer visitors and someone with the skills to develop a web and social media presence could help to boost business further.

The requirement would be for the successful potter/s to throw Mull Pottery shapes ready for bisque firing and glazing, but the potter will also have the time and facilities to develop their own ceramics and sell them in the shop alongside Mull Pottery products.

New members of the team will receive training from Rory on the mixing and application of the glazes required to produce the distinctive Mull Pottery Iona and Seashore ranges ensuring continuity within the brand. Currently the business consists of a retail shop, in the main run of picturesque buildings that face the harbour in the main town of Tobermory, and the production workshop slightly further away which also has a retail outlet. The pottery itself has 2 wheels, a bisque kiln and a glaze kiln.

Just a 45-minute hop by ferry from Oban on the Scottish mainland, Mull is the second largest of the Hebridean islands after Skye. Together with the smaller adjacent island of Iona, there is a population of just under 3,000. In recent years, as natives have migrated to the mainland, new residents have arrived making a close but diverse community of people from around the UK and beyond. With its rugged landscapes, rich wildlife, varied cultural and sporting activities the island has much to offer both creatives and those looking for a relaxed or outdoor lifestyle.

NPA members interested in applying to join the Mull pottery team may contact Rory directly for further information (see advert, right, for details).



Mull Pottery is on the lookout for an experienced Potter to join our studio in Tobermory.

We're looking for a production Potter/Potters to produce existing Mull Pottery designs with the opportunity to create and sell your own work and designs if desired. We have opportunities for 2 Potters, with the roles being very flexible, from short term/seasonal to a permanent long term position, depending on experience and personal preference.

This is a great opportunity to step into a fully functional and popular pottery, with potential for the right applicant to develop and grow the business.

If this sounds like something you'd be interested in, please email info@mullpottery.co.uk.

Community: CreateBolton - Joy Kilpatrick

CreateBolton has been called Bolton's best kept secret... it's an oasis of creativity in the middle of Bolton town centre. Founded by Joy Kilpatrick who had the seed of an idea 14 years ago to establish a venue where people could come and create, meet, share and just be.



I did my degree in the 80's at Wolverhampton Polytechnic in Fine Art Ceramics, dabbled a bit in self-employment but then secured a job with the local authority working with people with special needs. The journey continued in various roles, working with different client groups and in different settings, qualifying as a Social Worker in the 90's, loving the art of 'social work' and the many people my role brought me into contact with.

After over 25 years of statutory working, I felt the gentle services offered by the Local Authority were gradually being eroded and cut. These were services like day care, college courses, art and craft sessions, befriending and luncheon clubs, the vital opportunities that kept people visible in the community and made a significant impact often preventing loneliness and isolation. So in 2009 I took the risk of leaving the council and became self-employed where the seeds of CreateBolton started to grow.

In the beginning there was simply a 2 hour weekly creative cafe, where people brought their own creating. As people wanted to explore the arts more and needed a place to feel safe doing it, Create started to grow, slowly changing as the needs of people connecting with us changed. CreateBolton continued to grow incrementally into what it is today, a charity of nearly 12 years, now offering a 5 day



service, Tuesday to Saturday, nurturing 'Creationships That Make a Difference'. Tuesday and Wednesdays are tailor-made therapeutic workshop sessions and Cafe Create is open to everyone Thursday, Friday and Saturday, running a great variety of workshops.

Clay has played a major part and has drawn people from all walks of life to Create, through one-off taster sessions, beginners' classes, advanced workshops, and a variety of courses. Create as a charity has over these years built up a well-equipped ceramic studio with pottery wheels, kilns, pugmill and a most importantly a great atmosphere to play with mud. CreateBolton uses ceramics and the arts to engage with people experi-

encing social isolation or loneliness. We offer a safe place, providing time, a listening ear and a creative distraction.

CreateBolton is a Christian charity, with 50 wonderful volunteers from across the spectrum of Bolton communities, supporting the vision and engaging with the many and varied residents of Bolton. Some volunteers started off life accessing the workshops, often trying to reduce their own isolation and loneliness and they never left. As the years have gone by, and as skills and confidence has been nurtured and developed, CreateBolton now has many homegrown pot-

ters, who have progressed on to selling their creations and setting up their own businesses and studios and indeed some are now NPA members. Their adventures now run parallel with CreateBolton's adventures and as they are growing into their newfound love for all things clay, they of course give back into supporting and inspiring others.

After setting up the charity, running many courses and workshops and living and breathing CreateBolton every day, I have started to make time to get my own hands dirty and I'm now enjoying a new lease of life creating my own ceramics and textiles in my new Studio alongside a community of

40+ other artists, all inspiring each other in their passions. As this new branch of my life develops, I have started to venture out into the world of fairs and events, meeting many new people with many different ideas.

At CreateBolton we have witnessed people finding clay shaped holes in their lives, discovering its therapeutic and healing qualities. The wonders of creating with mud gets people hooked, and this amazing natural material just draws you in. We recognise that everything has been done with clay before, therefore, people don't become precious of their discoveries, and there is a real willingness to share knowledge with each other.

It's a constant challenge as money and resources seem to be increasingly directed away from the arts. We are a small charity with a big faith and taking small steps. We know we're making a huge difference to many lives in and around Bolton. We do try to design services that are accessible and affordable to all. If people come to have a taste for example, and do get the clay bug, we hope to empower them to take further steps on their creative journey and have access to the facilities to make this happen.

In this world that is so fast paced with everyone heads down on their device screens, we notice as people start to describe what they've

made and how they have done it, other people start to engage with what they've created.

A quote from Maria Montessori sums it up:

'The human hand allows the mind to reveal itself and creating goes beyond making objects. It's the way that our hands make our thoughts and emotions into something that can be seen touched and appreciated by others'

Joy

For further information go to createbolton.org.uk, email createbolton@gmail.com or just call into the Café Create and enjoy our Calorie gallery.



In 2024 Joy and her team were awarded the Kings Award for their work with CreateBolton. Pictured above is Joy (right) with Chair of CreateBolton Trustees, Alison Lomax, on their way to Buckingham Palace to collect the Award.



See Joy's own jewel-like textiles and ceramics at joykilpatrick.co.uk

Volunteering Opportunity

Wishesjust4you is a new charity dedicated to making dreams come true for children with life-limiting illnesses. They are launching a Pottery Project and are looking to explore ways you may be able to contribute to the initiative. They are planning online workshops, YouTube tutorials and museum and art gallery visits.

If you are able to contribute to this project in any way please contact:

Bill Stillman, Founder, wishesjust4you

bill@wishesjust4you.co.uk
tel: 0734 2945690



Bursary: Crystal Glazing - Jenny Thomas

Jenny Thomas reports on the course she attended which was funded by a NPA Bursary.

After two years and countless emails my search for a teacher who could show me how to achieve stunning crystal formations in an electric kiln, was successful. It was a beautiful August afternoon in 2024 when I arrived at my destination, a peaceful corner of the Kent countryside where Annie Cap, an experienced crystalline glaze potter greeted me. Over the next two and a half days Annie would guide 6 of us through the difficult technical process of this scientific yet beautiful technique.

Upon arrival, I was introduced to five fellow potters from all over the UK, and one of Annie's incredibly talented friends who had come from abroad to assist her. The group quickly fell into a rhythm of conversation about pottery, and sharing experiences.

We didn't have much time to chat, though, as we had loads to learn from the very start. The goal was to load the kiln for firing overnight and into the next day, so we dived right into the practical work. Each of us brought three small bisque-fired pots to glaze, choosing stoneware and/or porcelain bodies for our pieces. I selected a smooth white stoneware clay from Valentine's, it was important to note that the clay body can have a dramatic impact on the overall results. To prepare for the course, we were also required to throw thin pedestals that would be attached to the foot ring of each pot. This task proved to be more challenging than expected, as getting the right measurements and the optimal thickness was tricky.

Pedestals and pots in hand, we

carefully attached them using wood glue and alumina hydrate. These would be detached after firing. We then moved on to mixing and sieving the crystalline glazes. Some recipes required sieving twice to ensure the glaze materials were smooth and properly suspended. We worked with five different glaze recipes, I chose a lavender one, Annie's 'Twilight' glaze, and a gold one.



I had some reservations, especially since one of my pieces had a handle. From my research, I knew that the shape of the vessel could affect the formation of crystals, but I wasn't sure how much it would impact my piece.

One of the students glazed sculpted horses, although she'd heard these were impossible; Annie reassured her and as you will see from the photos, the crystals formed beautifully, proving that there are no hard and fast rules when it comes to crystalline glazing. Just look at the tiny crystals formed and then how some have formed snowflakes in the base of my bowl. For appli-

cation we brushed on the glazes, but they can be applied by spraying or even dipping. We made sure to layer three coats onto each piece. It was particularly important to cover the seam of the pedestal to help the glaze flow evenly. For those unfamiliar with crystalline glazes, most tend to run, so it's crucial to have a drip catcher or dish to prevent damage to your kiln shelves. Applying the glaze was a bit fiddly, a fine balance between applying just enough glaze to encourage crystal growth, yet not so much that it doesn't melt, overwhelm the piece, or have rough thin areas.

Clay body, form, glaze formulations, and firing schedules are all key to achieving good results with crystalline glazes. The crystals need time to develop during firing, and the temperature and soaks (holds) must be carefully controlled. Crystals can form in different shapes, from needle-like rods to snowflakes to full bloom flowers and knowing how each glaze will behave is just as important as knowing how to fire it. You are essentially growing your own crystals. Testing and understanding how your glazes respond with your clay and particular firing environment is vital to creating the stunning, one-of-a-kind pieces that crystalline glazes are known for.

Once the kiln was loaded, we were ready for the following day.

We discussed recipes, firing experiences, and had a 'show and tell'. Then we turned our hands to removing pedestals from our glazed pieces; Annie had some set aside to demonstrate. Crystalline glazes can run so much that the pot, pedestal and catcher often fuse together. Removing the pedestals without breaking the pot is a necessary skill with this technique and removal can be a challenge, depending on your style of pedestal. Annie showed

us two methods: one using a handheld gas torch aimed just below the seam, and another using a hammer and chisel. She and I prefer the torch method—there's something satisfying about hearing that 'pop' moment when the pedestal finally separates.

The weekend flew by, and by the end, I walked away not only with a wealth of knowledge about crystalline glazes but also with new friends who share the same passion for pottery. I'm grateful for this experience and the connections made, and I look forward to continuing my exploration of this beautiful craft.

Jenny



NPA Bursary Scheme

The NPA offers 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 information and to apply, go to the **bursaries page of the NPA website**, 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.

Master Class with Cazz Nash

Cazz Nash explains how she makes her accomplished and highly decorated flora and fauna inspired pots

1 My process starts with my blunger! I make my own casting slip using P2 porcelain clay from Valentines Clays. It's my favourite clay for casting, and I have tried a few! It's not as white as some porcelains but because my pieces are highly decorated; whiteness isn't a



worry! I usually cast my pieces for approximately 10-15 minutes depending on what they are and what they will eventually be used for. My casting bench is 10 ft long and I like to have it full of moulds all lined-up and ready to cast. I will batch-cast for a full day or two.



2 After pouring out the excess slip and leaving upside down to dry for about 20 minutes, I then open the plaster mould and extract the piece. I use a mixture of moulds, some which I have made myself; these wellies for example, and others which I have bought from various suppliers and mould-makers. I literally have hundreds of moulds- a maximalist in every aspect of my pottery! After the pieces have dried to just before 'bone-dry', I then 'fettle' the pieces using hot water and a range of hand tools- scalpel blades, sanding papers and sponges. The finish is very important and takes time to get the piece seam/blemish-free and smooth. I will also batch-fettle until it is all done and ready for its bisque-fire.

Fettling isn't my favourite job but it is a very important one in this process.





3 I bisque the porcelain to 1000 degrees with a 30 minute soak. Then comes the best part - decorating the pieces. I use a range of techniques and usually start by masking off the piece using adhesive vinyl stickers which I design and cut on my Cricut machine; these usually consist of flower stems, leaves, insects and any other motifs I fancy.

A lot of my surfaces are inspired by my beekeeping avocation and the natural world the bees forage in!

4 I then layer underglaze colours to form the base and background. I use a range of underglaze brands- having favourite colours from each (Amaco, Contem, Chrysanthos Colour and I am currently trialling some new ones by Kiwi Underglaze as they have amazing pinks and purples. I can't wait to see the test results! Then comes the screen printing! The screens are un-mounted on frames so that I can print either directly on to the piece or on to a Gelli-Plate which I can then form around the piece. I build-up the desired layers; this is a very organic process, the shape of the piece dictating the finish and positioning, I do not 'plan', ever!



5 Next I add a layer of under-glaze transfers to wherever

I feel they need to be. These transfers are a mixture of bought and hand-printed. I love the ranges of open stock transfers from Elan Transfers, Sanbao Studio and Plum Island Transfers. I also screenprint/stamp my own designs on to the transfer paper. I have a fabulous product called the 'Potter's Pad' by Minnesota Clay Company. It works like a traditional ink stamp pad and rubber stamps. It's excellent! The insides of the pieces are also sometimes bubble-glazed. I mix equal parts under-glaze and fairy liquid to two parts water, pop in a cup and blow the bubbles directly on to the piece with a straw. The finish is absolutely fabulous!



6 After I fix-fire the colour on to the pot to 800 degrees (the decoration is so layered and heavy, it resists the glaze if I don't do this) I dip the pieces into a beautiful, lead-free, zinc-free, transparent, glossy glaze from Scarva. Depending on the piece, I also use a pink blush glaze, one of my own recipes, usually on interiors of mugs for a contrast. All glaze is fired to 1260 degrees in my kilns 'Bellatrix' or 'Blippi' from Northern Kilns who I absolutely love as they are the best in the biz, super helpful always! Shout-out to Adrian and team!

continued >



7 The last part of my process is the application of lustre and decals. I like to finish my pieces with 24 karat gold lustre and sometimes platinum too. This is usually applied to the rims and I love it when it dribbles down the piece. I also apply gold decals to the pieces; a mixture of bees, butterflies and beetles. The shine when it all catches the light is just joyous-the golden cherry on top! I use Sanbao for the golden insects and I tend to buy my lustre from Scarva. The lustre and decals are fired together at 725 degrees.

Quite often, each piece has been fired 4 times in the kiln. No two pieces are ever the same. It's absolute magic and awesome alchemy!

Cazz

caznashceramics.co.uk

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



Gallery

flora & fauna

Flora and fauna inspired images from the Artists pages of the NPA website. Left to right: Evelyn Albrow, Victoria Reynolds-Crompton, Sharon Howarth.





Shirley Sheppard



Joe Lenartowicz

New Artists to the Website

Members with images on the Artists pages of the website should contact **website@northern-potters.co.uk** to update their images, artists statements and contact details. jpg files for both the website and magazine should be at least 1mb



Jennifer Cooper



Lara Clahane



Sigvaldi Fridarsonur

Membership Matters

Some of you will already know Wendy Wall as until recently she was a coordinator for the South East region. In her introductory message here she explains why it is now necessary for all members to sign up to the LoveAdmin system with a JoinIn account.

It has been over a year since we transitioned to our new online membership system, LoveAdmin. During this time, all members who were active at the time of the changeover were automatically set up in the system. Thank you so much to all of you who have signed up and set up your direct debit, and a warm welcome to anyone who has joined recently.

As Membership Secretary, I hope to ensure smooth communication, handle membership enquiries, and help to make sure that your experience with the NPA is a positive one. If you have any questions about your membership, need assis-

stance, or have suggestions for improving our processes, please don't hesitate to contact me.

I'm reaching out with an important appeal for help from the approximately 200 members who haven't yet signed up to our membership system. If you are currently paying by standing order or haven't paid for a while you should have received an email from me. Please check your junk folder if you haven't. To ensure that your membership remains active, it is important that you complete the simple steps in the help box opposite.



Thank you, Wendy

Why this is important:

We made the transition to LoveAdmin to provide better service, improve data security (especially in compliance with GDPR), and ensure we can efficiently manage our growing membership base, which now exceeds 900 members. With so many members, it is no longer feasible for volunteers to manually track and reconcile payments, which is why the shift to direct debit is necessary.

I hope that you will take a few minutes to sign up on the member's portal to ensure you don't miss out on

all the benefits of being part of our community. Please see the What You Need To Do help box on the opposite page.

If you need further help please email Wendy: membership@northern-potters.co.uk We are also preparing a step by step guide which will be available soon.

If you previously paid by standing order and have now signed up to pay online please check that you have cancelled your standing order to avoid paying twice.

Discounts for members:

Scarva - offer a 10% discount

Potterycrafts - offer a 10% discount

Potclays - offer a 5% discount.

CTM in Doncaster - offer a 5% discount.

Clayman Supplies Limited - offer a 5% discount

Sedgefield Pottery Supplies - 'A 5% discount is offered to all NPA members on all items excluding wheels, kilns and other equipment. The best price for kilns, wheels and equipment will be offered at the time of enquiry. A 10% discount is also offered for clay that is collected from the shop by NPA members'

Your Online Membership - What You Need to Do:

1. Sign up to the Members Portal and create a JoinIn account

If you wish to continue being a member of the NPA (and we sincerely hope you do!), you must sign up to the new system by March 31st. After this date, any inactive members will be removed from the system.

2. Cancel Your Standing Order

If you currently have a standing order set up with your bank for your membership payment, please cancel it once you have set up your direct debit mandate in LoveAdmin. This is because the new system uses direct debits instead of standing orders. Once your direct debit is set up, no payment will be taken unless your subscription is due or if you pay for an event.

3. Fill Out the Registration Form

Once you've logged into the members portal, please complete the registration form available on your dashboard. This form asks three important questions:

- Which region would you like to be part of?
- How would you prefer to receive your magazine?
- Do you consent to sharing your details with the magazine publisher? (This is crucial for us to send you your magazine by post.)

Once you have created your account on the member's platform, you can use your new account to book NPA events, such as our Potters Camp and manage your membership details, address, or social media handles.

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.

**Alison Ashurst
Karen Barnard
Emma Brook
Kay Brown
Anne-Louise Charlton
Denise Colombari
Christine Corthorn
Denise de Pauw
Sigvaldi Fridarsonur
Helen Gorton
Alison Hall
Debbie Howe
Helen Jones
Mark Laws
Clive Loughlin
Tara Mannion
Jim Mason
Victoria McGarry
Donna Mcguinness
Tabby Michelin
Carol Middlebrough
Sarah Miles
Verity Moneta
Paula Neale
Daniel O'Connor
Philip O'Duffy
Helen Ogden
Sam Payne
Jonathan Pedlar
Deborah Penzer
Bev Stevens
Nicola Taylor
Caroline Wagstaff
Carol Whitlam**

Regional News: East Region Spotlight

Left to right: Jackie Maidment, Soo Wong, Laura Lee, Charlotte deCommarmond, Sylvia Schroer and Kate Hutson.



York Potters Winter Fair

Congratulations to East Region Coordinator Sylvia Schroer who organised yet another successful fair in York on 30th November. This is the third such event with a total of over £2000 now raised in aid of Refugee Action York by way of silent auctions and donations. It is a non-selective and inclusive event exclusively for NPA members with over 30 taking part.

The potters welcomed a chance to meet up in a supportive atmosphere in the spacious and convivial surroundings of Southlands Methodist Church,

Refreshments, provided by Acomb Methodist Church in aid of the Building Sustainable Hope Project included a wide selection of delicious gluten free cakes - definitely noting this one for a return visit! *Ed.*




Helen Casey of Ginnel & Snicket demonstrating her humorously decorated pots.




Lee Steele aka The Potterman working on one of his complex interwoven sculptures.

Your Regional Contacts

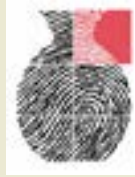
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NW




NE

Carol Newmarch, Helen Pickard,
Michelle Webb, Christine Walker,
Claude Frere-Smith


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


E

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 NPAsouthwest

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SW




SE

Kate Stride, Mo Schofield

senpacoordinator@outlook.com

 NPAsoutheast

 @northernpottersassociationSE

Up-coming East Region Events

Ever busy and pro-active East Region Coordinator Sylvia Schroer would like to hear from members regarding proposed socials:

- Meeting up at CoCA, York or in the Tiles Hall Cafe in Leeds Art Gallery
- All-welcome meet up at 4pm on Sunday 16 March at the Winning Post pub after the CPA Fair at York Race Course

Confirmed date for another Pre-Xmas Potters Fair at Southlands Methodist on Saturday 6 December 2025

contact Sylvia Schroer
east@northern-potters.co.uk

Lee Steele is hosting a Throwdown for NPA East members on Saturday April 26th 10am to 4pm.

Lee has a fantastic well equipped teaching studio. There is room for 15 potters to come and play with clay and get creative/experiment with opportunities for throwing and hand building. Lee would also love to hear from anyone who would be available or interested in doing a demo.

The cost for the day will be £10 - including bisque firing one thrown and one hand built piece for each attending potter, to be collected at a later date.

Tea and coffee will be provided and potters should bring lunch or food to share

Lee Steele, The Potter Man Studio, Unit 1A/1B, Holme Industrial Estate, Skiff Lane, Holme-on-Spalding Moor, East Yorkshire YO43 4BB,

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Book Review: Sarah Vanic

Designing and Making Pottery at the Wheel,
Catherine and Matt West,
Pottery West

The relationship between potter and clay is a very personal and intimate one. Words cannot replace experience and there is no substitute for handling clay. Clay deserves to be understood and each individual's journey is unique (Kenneth Drake, the pocket potters' book) and to be fair, Kenneth wasn't specifically talking about 'throwing' but he has a good point.

In the world of clay you will meet many potters whose practice differs greatly, but wheel throwers do not diverge much; however what they do share is that they all have their own special way of throwing. So it is inappropriate to make hard and fast rules about this skill, but there are practices and techniques which prove to be successful and you will find these in *Designing and Making Tableware at the Wheel*.

As throwers we need an inspiring teacher and/or a good book with clear images and explicit text to help us achieve our goal. Something we can return to again and again. Catherine and Matt of Pottery West provide this, offering very detailed chapters with step by step well photographed guides of pulling handles, making plates, throwing jugs and pulling a spout as well as the entire process of making a teapot. Each section highlights the difficulties that arise and how to troubleshoot these problems. You might want to understand different types of kiln firing and their effects or how to create a studio layout for throwing ware. It is all here and if you are fascinated by glazes and their chemistry there is a very easy to read guide to enable the novice to familiarise themselves with raw materials and what they are for. They excel in assisting the wheel thrower towards an understanding of the throwing process plus help boost the potter's confidence in



developing their skills efficiently by trying their techniques.

You will find Pottery West at Persistence Works in Sheffield composed of a small team of three and they have risen to the challenge of producing

a book with Crowood Press to exactly suit the needs of the aspiring wheel thrower. They are not relying solely on that lovely feel one gets when using clay and talking about the mystical aspects of kiln gods, but they take you through the realities of the stages required to achieve a good quality piece of pottery. Catherine and Matt are self taught so their experience is from the ground up. Every part of their 10 year journey has been from trial and error and building on setbacks and successes. They are also fortunate as the third member of their team is Luna van Mierlo who studied in Thomaston Ireland bringing her knowledge and experience to beautifully complement their team.

There are many more chapters to discuss in this book, detailing food safety, how to maintain a healthy studio, clay body types and kiln management. I would like to delve deeper (unfortunately I am only allowed 500 words) but the jewel for me whilst reading is the emphasis on design considerations and drawing. Thinking about the whole process. What is it you want to make and how will it function? They also ask the reader to consider their responsibility as a maker: is it sustainable? meaningful? and are we considering the culture and time we live in.

It's such a good book and it's already getting splashed with clay. In fact I can picture another book in the future where they dip and dig even deeper into meaning and pottery.

To enquire about copies email Pottery West info@potterywest.co.uk

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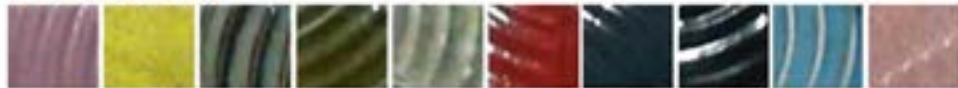
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Keep your contact details up to date:

membership@northern-potters.co.uk

Ensure that the images and statement on your Artist's page on the NPA website reflect your current work:

website@northern-potters.co.uk

Send small ads and notices for the e-newsletter to:

e-newsletter@northern-potters.co.uk

next copy date: Monday 20 March

Send articles and images for inclusion in the magazine to:

magazine@northern-potters.co.uk

next copy date: Monday 21 April

The Editor would particularly like to hear from members who's work has recently changed direction or who have discovered a product, technique or idea that has transformed their practice.

Upcoming Gallery themes

Painterly
Female Form
Other-worldly
Graphic
Functional

Send in your images!



Laura
Lee