

# NPA News



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

June to July 2018  
£2, free to members



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Front Cover: Simon Smith

Back Cover:  
NPA40 online competition winners  
exhibition at Valentines Clays

## Next issue

The final copy date for the next issue of NPA News is Monday 30 July 2018.

Articles should be between 300 and 1000 words saved as .doc or .txt files.

Images need to be high quality for printing, saved as .jpg files.

Please do not embed images in documents; send text and images as separate email attachments

Send them to [npanews@btinternet.com](mailto:npanews@btinternet.com)

Email or phone the editor if you have any queries.

## Foreword

Now the annual shows are upon us, don't forget to take some photos and write about your experiences for the newsletter.

Potfest in the Pens is always worth a visit, not least because of the large number of NPA members exhibiting there. You can visit (or help on) the NPA stand and see the display of tiles.

You can also attend our AGM on Saturday 4 August (see p 6/7). Put faces to names and have your say or not (as you wish). Contrary to rumours, you won't be press-ganged onto the committee, though volunteers are always welcome. At present our activities are limited by the number of members volunteering to help.

Don't forget to make your tile and get it to Potfest (see p 17). It would be wonderful to get 300 tiles (or more) for our tile "path" to celebrate the spirit of inclusion of northern potters.

You will see on the back cover that the NPA40th Anniversary Competition Winners' Exhibition takes place in June at Valentines Clays. The Private View is on 21 June 5.30 to 8pm – please go along if you live down that way.

Thanks to the many contributors to this NPA News. I hope that you enjoy reading it.

Joan Hardie  
Newsletter Editor and Acting Chair

## Advertising in NPA News

### Per issue prices

Small ads (30 words max.)      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

#### Repeat adverts

Six consecutive inclusions for the price of five

Send a cheque, made out to the NPA, and your artwork to the editor. jpeg or high quality pdf files are preferred.

## Your Committee

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Committee Member      Ken Taylor  
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+ Website events/courses updates  
Barbara Wood  
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# Diary

Send details of your events to [npanews@btinternet.com](mailto:npanews@btinternet.com)

1 June to 31 August	<b><i>Design, Innovate, Craft</i></b> incl. Joan & Jack Hardie, Biscuit Factory, Newcastle
to 10 June	<b><i>Coming Home to Roost</i></b> Lesley Anne Green, Morten Gallery, Bridlington
to 15 June	<b><i>Fragile Earth</i></b> Eddie Curtis at Love Clay, Valentines, Stoke-on-Trent
to 23 June	<b><i>Craft Exhibition</i></b> Beverley Porter at Platform Gallery, Station Road, Clitheroe
7 to 30 June	<b><i>Defining Lines</i></b> Jenny Morten at The Birch Tree Gallery, Dundas St, Edinburgh
8 to 10 June	<b><i>Potfest Scotland</i></b> Scone Palace, Perth
9 June	<b><i>Sheffield Ceramics</i></b> Fair St Mary's Church, Bramhall Lane, Sheffield
10 June	<b><i>Canvas &amp; Grit</i></b> Fiona Mazza Open Studios, King Street Workshops, Harrogate
14 June to 7 July	<b><i>James Oughtibridge – Ebb and Flow</i></b> Contemporary Ceramics Centre, London
16 to 24 June	<b><i>EVAN Art Trail</i></b> Ruth Charlton Open Studio, Old Barn Studios, Ireby, Cumbria
16 to 17 June	<b><i>Craftsmanship Festival</i></b> Middleport Pottery, Stoke-on-Trent
from 22 June	<b><i>Lucie Rie: Ceramics &amp; Buttons</i></b> Centre of Ceramic Art, York Art Gallery
22 to 24 June	<b><i>earth &amp; fire</i></b> The Harley Gallery, Welbeck, Notts
23 & 24 June	<b><i>Great Northern Contemporary Craft Fair Newcastle</i></b>
22 June to 6 July	<b><i>NPA40 Competition Exhibition</i></b> Love Clay Exhibition Space, Valentine Clays, Valentine Way, Fenton, Stoke on Trent <b><i>Preview 21 June, 5.30 to 8pm</i></b>
1 to 7 July	<b><i>Holmfirth Art Week</i></b> Holmfirth, West Yorkshire
27 to 29 July	<b><i>Potfest in the Park</i></b> Hutton in the Forest, Penrith, Cumbria
27 to 29 July	<b><i>Great Northern Contemporary Craft Fair Sheffield</i></b> Millenium Gallery
3 to 5 August	<b><i>Potfest in the Pens</i></b> Penrith, Cumbria
4 August	<b><i>NPA Annual General Meeting</i></b> Potfest in the Pens, Cumbria (see page 6)
10 to 12 August	<b><i>Handmade Edinburgh</i></b> Royal Botanical Garden, Edinburgh (entries by 30 June)
17 to 19 August	<b><i>Art in Clay Hatfield</i></b> Hatfield House, Hertfordshire
26 August	<b><i>Ceramics in Southwell</i></b> The Market Square, Southwell, Notts
1 & 2 Sept	<b><i>Art in the Gardens</i></b> ten makers NPA marquee, Sheffield Botanical Gardens
14 Sept to Oct	<b><i>Cumbrian Ceramics</i></b> Upfront Gallery, Unthank, nr. Penrith
22 & 23 September	<b><i>Sheffield Ceramics Festival</i></b> Walled Garden, Meersbrook Park S8 9FB
6 & 7 October	<b><i>York Ceramics Fair</i></b> The Hospitium, Museum Gardens, York
11 to 14 October	<b><i>Great Northern Contemporary Craft Fair Manchester</i></b>





BIRCH TREE  
GALLERY

## Defining Lines June 7 - 30, 2018

Jenny Morten, ceramic vessels  
Pamela Grace, hand-coloured pen drawings and etchings

Preview 7 June 6–8pm  
[www.defining-lines.eventbrite.co.uk](http://www.defining-lines.eventbrite.co.uk)

Birch Tree Gallery, 23a Dundas Street, Edinburgh  
[birchtreegallery.co.uk](http://birchtreegallery.co.uk)

Eric Moss



Pot Shots

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# INVITE



FIONA MAZZA  
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# Annual General Meeting Saturday 4 August 2018

The annual general meeting of the Northern Potters Association will take place at Skirsgill Auction Mart, Penrith CA11 0DN, starting at 5.15pm on Saturday, 4 August.

Tea and coffee will be available.

All members are invited to attend.

## Agenda

1. Apologies
2. Minutes of the 2017 AGM (see note below)
3. Matters arising
4. Chair's report
5. Treasurer's report (see p7)
6. Membership Secretary's report
7. Election of Committee members
8. AOB

Note: The minutes of the 2017 AGM are available to view and download on the NPA website:

<https://www.northern-potters.co.uk/blog/>

### Visit Potfest in the Pens and come to the AGM

We hold the AGM at Penrith in alternate years because many NPA members exhibit at Potfest in the Pens, and many others visit the show.

We expect to be in the restaurant, to the left of the main entrance, and will start the AGM shortly after the show closes for the day. The AGM usually lasts about one hour.

Skirsgill Auction Mart is on the outskirts of Penrith, 100 yards west of junction 40 off the M6. Follow the Potfest signposts.

It is within walking distance of Penrith station (10 to 15 minutes). There are crossing points on the motorway exit roads but care is needed

Taxis are available at the station.

## Treasurer required

John Robinson completes his 3 year term as NPA treasurer at this AGM. We thank him for his calm and efficient management of the accounts.

We are therefore asking members to think about taking on this role. Perhaps we potters think the role is not for us, but many of us manage our own business accounts successfully and have more than enough experience and skill to manage the accounts so please consider it. The role is essential to the functioning of the Association.

The new treasurer will be supported by the committee and outgoing treasurer. The accounts are audited by an understanding and helpful accountant.

The work of the treasurer would suit someone who is methodical, happy using spreadsheets, and is familiar with small business accounts.

Almost all the banking work can be done online; cheques can be paid in at any bank (though a Co-op branch is most convenient), and some invoices etc. need to be posted. The role takes me, on average, a couple of hours a week.

Over the year I process about 20 Co-op bank statements, each with 25 entries, from which the amounts are copied to a spreadsheet, and allocated to a total (e.g., Newsletter advertisements, Committee expenses).

There are about a dozen invoices, mostly annual repeats, to be printed and posted, and occasionally chased up for payment.

Regional events need cheques and BACS transfers to be collected and collated, and the venues and others suppliers to be paid.

When the NPA runs a selling exhibition (the last was Oldham, Oct 2016), the sales income from the gallery needs to be distributed to the members.

At the end of the financial year, the accounts are audited, and a report and financial statement created for the AGM, largely automatically from the spreadsheets.

John Robinson, NPA Treasurer

# NPA Financial Statement, 2017 to 2018

Financial Statement as at year to:	31 Mar 2018	31 Mar 2017
<b>RECEIPTS</b>		
Membership Fees	12812.22	12086.22
Events Income 0.00		1962.10
Events Expenditure 0.00	0.00	1692.30
Regional	-12.00	-65.71
Interest	0.00	0.00
Sundry Income	9.79	0.02
	<u>12810.01</u>	<u>12290.33</u>
<b>EXPENDITURE</b>		
Committee Travel	1079.14	1137.96
Exhibition Travel Expenses	0.00	406.60
Postage & Stationery	347.87	277.29
Insurance	387.84	383.12
Publicity	240.01	268.94
Website Expenditure	987.60	1434.00
Newsletter 9269.24		8692.72
Less Adverts 1450.58	7818.66	1585.00
Sundry Expenditure	48.00	197.50
Auditor	300.00	300.00
	<u>11209.12</u>	<u>11513.13</u>
Current Surplus/Deficit	<u>1600.89</u>	<u>777.20</u>
<b>BALANCE SHEET</b>		
<b>Assets</b>		
Co-op Bank Current Account	14311.01	11989.27
Unpresented items	-769.65	-48.80
	<u>13541.36</u>	<u>11940.47</u>
<b>Liabilities</b>		
Opening Accumulated Funds	11940.47	11163.27
Current Surplus/Deficit	1600.89	777.20
Timing Differences	0.00	0.00
	<u>13541.36</u>	<u>11940.47</u>

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# Lucie Rie: Ceramics and Buttons

## Centre of Ceramic Art, York

Dame Lucie Rie (1902-1995) is world renowned for her finely thrown and beautifully decorated functional domestic ceramics. She emigrated to the UK, during the Second World War, and began producing ceramic buttons for the fashion industry.

When Lucie first arrived in the UK and tried to establish herself as a potter, she discovered that her European style was in contrast to that produced by many of the British potters. She asked Bernard Leach for advice, but found his suggestions of how to adapt her style unacceptable and continued to strive to create a place for her work, staying true to her own aesthetic values.

Whilst Lucie was finding her place in London's pottery world, she supported herself by producing ceramic buttons for the fashion industry. The exhibition reveals how she spotted the gap in the market and capitalised on it, providing employment for other émigrés from Europe in her own 'button factory'. The display combines hundreds of ceramic buttons with fabrics from the Anthony Shaw Collection.

One of the émigré potters employed by Lucie was Hans Coper, who went on to become one of the most significant studio potter of the 20th Century.

During the 1960s, Lucie was persuaded to do some teaching at Camberwell School of Art and at the Royal College of Art. Though she did not find teaching easy, she made a strong impression on her students. Some of her most important and successful students included Ian Godfrey, Mo Jupp, Ewen Henderson, John Ward and Deidre Burnett, all of whom went on to find their own unique voice working with clay. Lucie encouraged them to develop their own style rather than insisting they copy her work.

The exhibition includes pieces by Lucie Rie, Leach, Coper, and many others involved in her story. Pieces from the private collections of Dr Trudie Bergman, WA Ismay, Henry Rothschild and Anthony Shaw highlight the special relationships Lucie had with her patrons.

Exhibition at CoCA, York Art Gallery from 22 June



Work by Lucie Rie, photos by Phil Sayer  
Gold glazed bowl  
A green glazed set of buttons, 1944-45  
Porcelain bottle, 1958-59



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## Commemorating WW1

### Beverley Porter



I was asked by Morley Poppy Appeal to create a ceramic remembrance sculpture to fit inside a glass and metal display case. The piece will act as a focal point at the Poppy Appeal events throughout the year and also to commemorate the centenary of the end of WW1. I have handed the piece over to them and they are delighted with it. It has also been shown to members at the Morley British Legion meeting where I have been informed that it was very well received.



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## NPA East Raku Day at Lotherton Hall



Fourteen NPA members volunteered to run a Raku event at Lotherton Hall on April 22nd. The event was part of the Hall's St George's day celebrations but for us it was part education, part a social event and an opportunity to promote the NPA.

Some of us were new to the technique and had very little experience of the process and some of us had glazes we wanted to test! There is a tremendous pool of expertise in the NPA and a willingness to share. The pots made from a variety of clays from the Hive 'Day of Clay' were tested out and Gerry Grant had made pots for the public to buy and glaze from a standard stoneware clay. The new members of NPA were very appreciative of the support from Fangfoss Pottery and Ikaria Ceramics.

NPA members demonstrated with their own pots and then members of the public had examples of the glaze effects to choose from. Whole families had a go but it was the children that made the event so worth while. Their excitement and pride in the finished pots was fabulous. This is the second year we have run the event and there are requests for a repeat next year.



Above: Mark Laws and Frederic Strickland  
Opposite page, clockwise from top left:  
Bill Smith; Kay Butterworth with the first raku pot; Gerry Grant; Lynn Grant





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# Porcelain and Pizza in Tuscany

## Judy and Hugh Thomas



We had seen references to La Meridiana International School of Ceramics a number of times; why not give it a go? Two consecutive courses working with porcelain, set during the Italian springtime, seemed the ideal opportunity. In both courses the emphasis was on thin and translucent! At the end of three weeks working this way we would either never touch it again or never use anything else.

What did we find? A beautiful farmhouse set in the Tuscan countryside overlooking olive groves and orderly vineyards, a large and well organized ceramics studio (kept meticulously clean), wonderful food and helpful staff. But most importantly a community of enthusiastic ceramicists, staff, tutors and guests. We learned so much from them all and formed friendships with potters from as far afield as New Zealand, Newfoundland, South America and Hawaii.

Our tutors were Antoinette Badenhorst, teaching us to “Understand the qualities of porcelain in order to throw, alter and hand build successfully beyond the wheel” and Curtis Benzle teaching “Porcelain: Colour and Light: the extraordinary potential of vitreous porcelain”.

Antoinette pushed us hard. By throwing (never my forte) we had to produce bowls of a perfect shape, each trimmed to within a millimetre of its life. These were then cut, carved, sanded and shaped. Quite the opposite of the “see and tell” pot, which

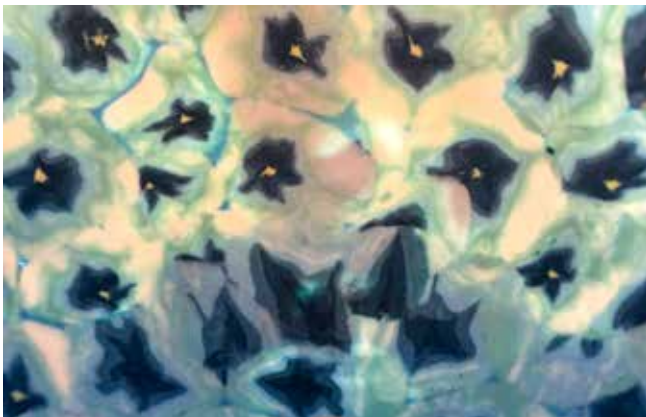
Hugh had brought to show. “What animal did you kill with this?” was her question and he knew he needed to raise his game. We also hand built – envelopes carved into fantastic pieces, coiling and tissue thin slab work, my favourite. Yes, several pieces hit the dust; yes, Antoinette was critical but she was always happy to help each individual according to need.

If we thought we had worked thin thus far, the next workshop was of a different order of fine work! Curtis, an acknowledged expert with his take on nerikomi concentrated on techniques to introduce colour and light into vitreous porcelain, encouraging us to try them out using the ready prepared coloured clay and slip.

Since his clay body had a high silica content, making and lining moulds was a significant task to prevent the work slumping during high firing. Optimism reigned whilst we designed and made nerikomi rolls and neriage blocks, 3D thinking was the order of the day. Rolling the very thin clay was satisfying but turned to high anxiety as this cracked and broke when we shaped his non-plastic clay body into the moulds. Fortunately we also learned the technique of kintsugi, repairing cracks with gold leaf.

The trip to La Meridiana was holiday too. The weather was hot and sunny, the food really tasty and there was time for trips out to Lucca, Florence, Siena and a number of medieval hill top towns.





Whilst we did feel very out of our comfort zones from time to time, both courses accommodated potters of mixed ability from professionals and experienced amateurs to novices. The three weeks gave us both the space to consider what we enjoyed about ceramics and what we wanted to do in the future.

Porcelain got the thumbs up and Hugh plans to continue his quest for the fine bowl, with some added shaping. I prefer the hand building and non-functional work possibly even some sculpture. We would like to go back since there are many and varied courses to try. Next time however we will go on the plane to Pisa rather than drive. Exploration of Europe by car was interesting, though hard work and expensive but at least we could bring our pottery and shopping back with us.

La Meridiana is a non-profit institution for the advancement of the ceramic arts. Founded in 1981 by Pietro Elia Maddalena, it offers residential Ceramic Courses and Pottery Workshops of one or two weeks for beginners, advanced and professional potters.

Antoinette Badenhorst is a published ceramic artist, writer and teacher specialising in porcelain. She has presented pottery workshops in Europe, USA, Canada and South Africa.

Curtis Benzle: "The purpose of my art is to embrace the illusive, emotional content of traditional beauty. I aspire to communicate the feeling behind magical moments – light filtering through leaves that make memories of a sun-filled afternoon."



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## Members' Gallery

Send images of your work to the editor for inclusion in the gallery.



Lesley Anne Green, Puffin, at the Morten Gallery



Steve Booton: The chawan (tea bowl) is wheel thrown with a turned foot ring. Reduction fired stoneware cone 10, with crawling shino glaze over a black slip on the outside and an orange shino glaze on the inside.



Laura Hancock



Colin Jowitt





John Holt, Flow Sculpture, 22"



"Toast", Shirley Hetherington,  
craft crank and electric toaster element.



Sarah Albone, You are the quarry



Susan Adams, Strand Top Pot, 19cm



Anna Binns, Cliff Hanger, 19cm

## Profile – Kit Hemsley

I was inspired and taught 'A' level ceramics by Mal Magson, over 30 years ago at Scarborough Sixth Form College and have had no further formal training. Life took over, after a degree in Physical Geography, a Masters in Transport Planning and Engineering, a career in transport planning and three children, I finally acquired a kiln in November 2015. I'm now at a point in my life where I have the time and equipment to explore further my love of ceramics and I'm grabbing it with both hands!

I'm fascinated by clay in its multitude of colours and textures. Currently I'm exploring its extremes with the delicate, flowing, semi-translucent, coloured Parian (porcelain) in stark contrast to the extremely tactile, burnished, sawdust fired pieces. Sometimes my work is functional, often sculptural but always I hope visually exciting.

The Parian and porcelain work mirrors coastal textures, colours and forms, the clay is coloured with oxides, stains and underglazes. Natural materials such as shells, fossils and coral are used to mark some work. Parian clay is self-glazing and I only fire it once to 1220-1230 C, it is semi translucent in places. The shapes are formed over rollers, cardboard or moulds.

The sawdust-fired work uses stoneware or Ashraf Hanna raku clay to create very tactile forms based on shapes from nature and Neolithic stone carvings. Burnished, sawdust fired and waxed/ treated, the resulting pieces have a very organic texture and patina.

I work in my shed in the garden in Bramhope, Leeds. I've shown and sold my work through exhibitions and galleries in northern England for the last two years as part of the Northern Potters Association and as an individual.

I've only recently joined the NPA committee and hope more people will think of joining in the future. You can always come along to meetings to see what is involved.

Website: [www.kit-designs.co.uk](http://www.kit-designs.co.uk)  
Facebook: @kitdesigns  
Instagram: @bloomingceramics  
Twitter: @bloomingpotter

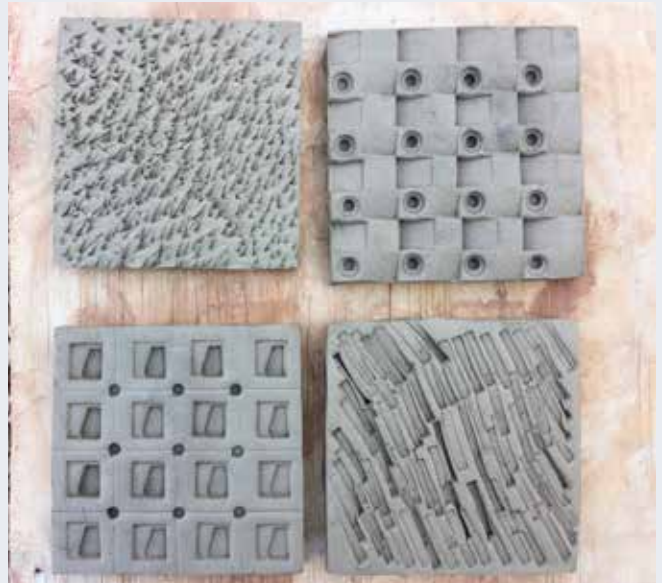


Clockwise from top left:  
A level work, Sawdust bowl, Tidal bowl, Wave Form,  
This is me.





## Tiles for the NPA pottery path



### It's time to make your tile.

Everyone with access to some stoneware clay can contribute a tile.

- Using a rolling pin and knife make a 10cm x 10cm x 1cm tile.
- Decorate it in your own style or leave it plain. Put your name and region on the back.
- Fire it in your own or someone else's kiln.
- Bring it to Potfest in the Pens (or the Park), or ask to someone to bring for you, or post it to [Joan Hardie, 5 Castlegate Drive, Cockermouth, Cumbria CA13 9HD](#) (note change of address)
- The tiles will all be displayed on the NPA stand at Potfest.
- After Potfest the tiles will go to Valentine's to start a potters' path.

### Don't forget – make one today.

You could even make two.

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## Books – Roger Bell

### Review – The Tea Bowl

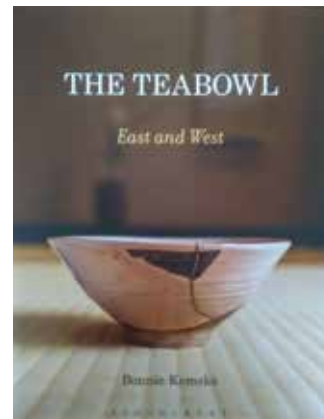
Bonnie Kemske

Published by Bloomsbury at £55.00

Bonnie Kemske is a ceramic artist, critic and professional writer who edited (and improved) *Ceramic Review* from 2010 to 2013. This book came to be written as a result of her curating an exhibition of contemporary tea bowls at the Japanese Embassy.

The tea ceremony (chanoyu) using the tea bowl (chawan) is a major Japanese art form, whose importance is reflected in the 14 ceramic objects which are National Treasures. Eight of these are tea bowls! Kemske spends some time on the background, history and development of the ceremony and the iconic objects which are essential for it, including the history of ceramic production in Japan. It includes how tea (and the ceremony) came from China, initially using bowls imported from China and Korea.

There is a description of the required features of a tea bowl as taught in the Urasenke school – rim, body, hip, foot, ring etc. But other tea ceremony schools have different specifications. In spite of this apparent formality (rigidity even) a wide variety of shapes and sizes of tea bowl are acceptable in use.



The original tea bowls imported from China were tenmoku glazed but over the years tea masters introduced celadon, raku, shino and other finishes.

Then there is the chapter 'From tearoom to gallery'. It shows how many recent and contemporary potters from Japan and round the world tackled the tea bowl, some making 'usable' pieces others more sculptural work. Examples discussed and illustrated include Soldner and Voulkos in the USA, Curtis, Eglin, Ciscato Doherty and Howard on this side of the Atlantic.

As always with Bloomsbury the layout and photos are excellent. The price is reasonable for a specialist book (hardback!). The book is a must for collectors of tea bowls and worth serious consideration by those who collect a wider range of ceramics. For makers it can be inspiring and encourage that difficult step to break boundaries.

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## New Books

300 Years of Vienna Porcelain Manufactory

Ed. Thun/Franz £48.00

Thomas Bohle

Nievergelt etc £48.00

Ceramic Horizons

Marlene Jochem £48.00

Horizon: Transferware & Contemporary Ceramics

Ed Bull/Scott £38.00

Infinite Place – The Ceramic Art of Wayne Higby

Ed Held £48.00

Yasuhisa Kohyama

Jeffries etc £28.00

Beate Kuhn

Nollert/Sammlung £48.00

Shozo Michikawa

Pollard etc £28.00

Modern 20th Century Ceramics

(Hinder/Reimes Collection)

Ingrid Vetter £48.00

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Unit 7/8, Broomhouse Lane Ind Estate, Doncaster, DN12 1EQ  
or Unit 10A, Mill Park Ind Estate, Woodbury Salterton, Exeter, EX5 1EL

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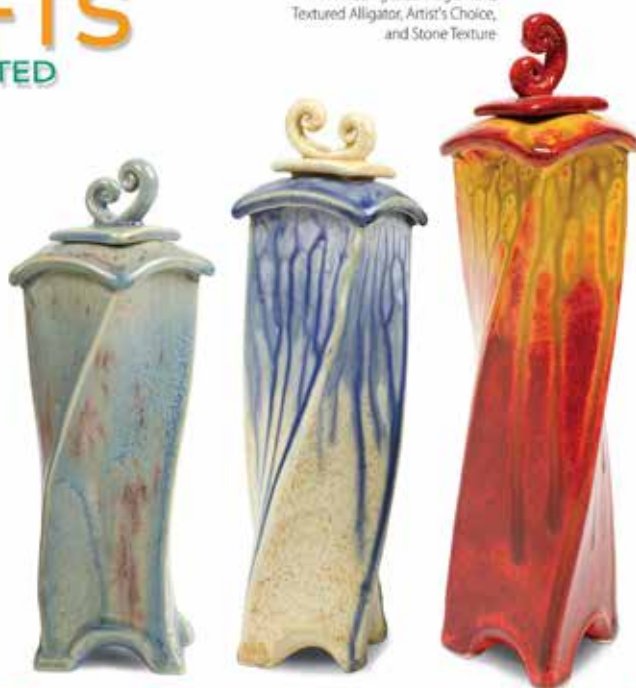
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# Welcome to new members

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 Brown	Newcastle on Tyne
Lyn Dent	Brigg
Denise Duncan	Upper Poppleton
Kjersti Emberton	Hull
Amanda Healy	Preston
Penny Henderson	Windermere
Jillian Neame	Kirkby Stephen
Philip Noone	Manchester
Tony Ovenell	Shipley
Wendy Wall	Sheffield
Susan Wong	Liverpool



Visit [northern-potters.co.uk](http://northern-potters.co.uk) for  
membership forms and  
subscription rates

Elizabeth Smith, Membership Secretary

## NEW NPA website archive

We have recently added an NPA archive section to [northern-potters.co.uk](http://northern-potters.co.uk) where you will find past copies of NPA News (excluding the last 6 issues). Take a look on [northern-potters.co.uk](http://northern-potters.co.uk) and click on "the archive" in the menu.

We will gradually add more archive material.

If you would like to contribute digital material (72dpi pdf) to the archive please email [npanews@northern-potters.co.uk](mailto:npanews@northern-potters.co.uk)

## Don't miss out on NPA emails

If you want to receive information about pottery matters from the NPA by email, you must give us your explicit consent.

If you have not yet done so send an email to [npaconsent@gmail.com](mailto:npaconsent@gmail.com) giving your full name and stating

"I give my consent to the Northern Potters Association to send me information about pottery matters using my email address."

## NPA Privacy Policy

The NPA Privacy Policy explains when and why we collect personal information about our members, how we use it, how we keep it secure and your rights in relation to it.

It is available on [northern-potters.co.uk](http://northern-potters.co.uk) in "the archive". If you want a copy posting to you please contact the acting chair (address on p3).

**Workshops and Events** at Seymour Road Studios, West Bridgford, Nottingham including Raku firings with Andy Mason, and Slip Decoration workshops with Mark Dally.

[seymourroadstudios.co.uk/workshops](http://seymourroadstudios.co.uk/workshops)  
or [fran@seymourroadstudios.co.uk](mailto:fran@seymourroadstudios.co.uk)

Find us on 



@NorthernPotters



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

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# Committee News

## May Committee Meeting

We were pleased to welcome Ken Taylor to his first meeting and hope he enjoyed the experience.

### 1. Treasurer Vacancy

The need for a new treasurer, following John Robinson's completion of his 3 year term at this years' AGM, is the most pressing vacancy on the committee, as the acting chair and vice chair are continuing in their roles on a temporary basis. It was agreed that every effort should be made to find a volunteer before or at the AGM, however if no-one volunteers we may have to employ a book-keeper on a temporary basis.

### 2. General Data Protection Regulation update

We are pleased to report that there has been a very good response to the GDPR consent form with about 500 members responding as requested, There is still some work to be done to ensure we continue to comply with the GDPR guidelines, but thanks go to Joan Hardie, John Cook, Elizabeth Smith and John Robinson for the considerable time and energy they have given to this.

During June regional coordinators will be sent updated membership lists and guidelines on how to ensure that the NPA complies with the GDPR, including the removal of lapsed and non-consenting members from regional mailing lists.

### 3. Events and Exhibitions

Dianne Cross is finalising arrangements with Hannah Ault of Valentine's Clays for the exhibition of winners and runners-up work for the 40th Anniversary online competition. The Exhibition will run from Friday 22 June to Friday 6 July, 9am to 5pm, with a Private View on Thursday evening, 21 June to which all members are invited. John Cook has produced materials for the exhibition.

Arrangements for our annual presence at both Earth and Fire and Potfest in the Park are being progressed by Mia Frampton and Colette Hennigan. The delivery of tiles for the NPA display at Potfest in the Pens are being finalised, so please look out for the various ways they can be delivered if you are not taking them yourself.

This year's CoCA lecture on 10 October will be given by Alex McErlain. The NPA support York Museums in the organisation of this event. Dianne Cross is leading on this.

### 4. Newsletter digital archive

Joan Hardie and John Cook have added an Archive to the NPA website, and copies of NPA News from December 2015 to December 2016 have been added to it. We intend to include editions up to one year behind and going as far back as we are able.

The newsletter editor will produce a web-quality version of each newsletter. This could be offered as an optional alternative to the printed copy if some members would value this, but Joan would need a volunteer to help to manage the distribution lists.

We could add other information to the archive, if someone would be interested in taking on the task of collating and uploading it.

### 5. Finances

Our increasing membership resulted in an operating surplus in 2017/18. We discussed how to best use this money for the benefit of the membership. It was agreed that a strong balance sheet should be maintained to cover possible future costs, or a drop in membership numbers, but the current accumulated funds are adequate.

We discussed using any operating surplus money from the previous year to give six regional funds, which could be used to support activities in each region. Promotional materials such as banners might also be useful for each region to use at events and publicise the NPA.

### 6. Website and Membership updates

We received updates on changes to the website and membership form needed to comply with the GDPR (John Cook),

Our membership secretary was unable to attend the meeting but had provided information on membership numbers.

**The next committee meeting** will be held on Saturday 4 August at Potfest in the Pens, just before the AGM.

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## Regional News

Our social evening was held in the South of Cumbria. On a lovely evening on Wednesday 23 May, we had a barbecue at the home of Hugh and Judy Thomas. As well as good food and lots of puddings, we saw how much pottery has taken over the Thomas household, both inside and out. They've got a shed for everything! We also saw some of the work they brought back from Italy (see the article on pages 12 & 13). Many thanks to Hugh and Judy for their kind hospitality.

This year's Cumbria Ceramics Exhibition at Upfront Gallery will be in September-October, with the preview on Thursday 13th September. This year the exhibition will be shared with Cumbria Printmakers. Application Forms will be out by June.

Summer in Cumbria means Potfests:

Potfest in the Park is on 27 to 29 July, 10am to 5pm daily

Potfest in the Pens is on 3 to 5 August, 10am to 5pm daily

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

Facebook: [NPAnorthwest](#)

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Several of our members travelled to Hungary at the end of March for two weeks to work in the International Ceramic School at Kecskemet. The trip was organised by UCLAN. We have been invited several times in the past in order to have a viable group size. The experience was as great as the previous ones. As well as 24 hour workshop access we had oil, raku and two wood firings. I am hoping to send images and a report for the next Newsletter.

Our next meeting will be held at University of Central Lancashire (UCLAN), Preston, to co-inside with the Art Degree Shows, on Monday 18 June at 6.30pm. We will have a short meeting then a tour of the shows.

The ceramic theme for our next meeting in September will be 'Mad Hatters'. This is to recognise the change of name of our meeting venue.

Geoff Wilcock    [ghwilcock@uclan.ac.uk](mailto:ghwilcock@uclan.ac.uk)    01772 862852

Facebook: [NPAwest](#)

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It's the end of May and 14 potters have just packed away stands after The Pots at the Parsonage 2018 exhibition in Didsbury. The weather was delightful, the setting scrumptious and the pots looked fabulous. Most of us carried home boxes a lot lighter than last year. In fact, although most potters only had half tables, overall we took a third more revenue.

We had lovely comments about the displays and the high standard of work. It was a wonderful showcase of the variety of skills and talent that goes into ceramics of all kinds and with all clays and techniques. A big "thank you", to all who took part and for all the help that we had in the weeks running up to the exhibition and during the show.

Please keep an eye on your emails and our Facebook page for our next meeting which will be held near Stoke-on-Trent and hopefully, following that, a potters' picnic.

Alasdair Nelson & Juliet Myers    [email@sw-npa.co.uk](mailto:email@sw-npa.co.uk)

Facebook: [NPA South West](#)

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NW



W



SW



NE

The main news from the North East is the Empty Bowls Event which is scheduled for 21 June, largely organised by Diane Nicholson.

Diane also reported on her recent visit to NCECA in the US in 'ClayCraft' Magazine. NCECA sounds like an amazing event and Richard Notkin's closing address to the conference is beautifully moving: <https://www.youtube.com/watch?v=TjDNH2ENV50>

Stephan Aal  
Twitter: @ne\_npa

NEPotters@gmail.com  
Instagram: Northeastnorthernpotters

Facebook: NorthEastNPA

2018 looks like it will be remembered for Raku events by NPA East.

On 22 April Lyn and Gerry Grant from Fangfoss and Bill and Eleni from Ikaria Ceramics (who stepped in at the last minute to help) ran the Raku kilns at Lotherton Hall. The feedback from the public was very good and NPA leaflets were handed out. Thanks to Mark Laws for the throwing demonstrations, there will be a lot of youngsters asking for pottery lessons! The event gave a chance for new members to try Raku and others to test glazes under expert guidance.

Hive are hosting a 'Day of Fire' on 15 July which will include naked raku, smoke firing, horse hair and saggar firing. Places on this event are limited and you will need to book quickly.

NPA members Fiona Mazza and Gordon Broadhurst will be running a Raku workshop on two consecutive Saturdays 7th and 14th July ([www.oldslen.co.uk](http://www.oldslen.co.uk)) in Mickley near Ripon.

Finally there will be 12 NPA members selling their work in a pottery barn at Yorkshire Day, Lotherton Hall on 1 August. Quite a few members have still to give consent in line with the new data protection rules. Email information can only go out to those that have but you can always follow us on Facebook as well.



E

Lyn Clarke & Kay Butterworth

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

Twitter @NPA\_E

The Throwing day at The Art House in Sheffield was a sell-out with a waiting list! Steve Booton and Ken Taylor provided a full day of entertainment, with illustrated talks of their routes into pottery followed by a demo including throwing some very big pots. There was also an opportunity to have a go at handle pulling.

We have two exhibitions in the pipeline, at Gallery 6 in Newark later this year and in Spring 2019 at Cupola Gallery, Sheffield.

Olinda Everett has very kindly set up a blog - Exhibiting Our Ceramics – find it at [senpacoordinators.blogspot.co.uk](http://senpacoordinators.blogspot.co.uk). Olinda writes monthly and is building up a resource of relevant articles. Please feel free to comment and contribute.

Our April meeting was at Steve Ellis' studio in Barnsley, many thanks to Steve and Kate for hosting. We discussed future exhibitions and ideas for workshops to be planned for later in the year. Our next meeting will be on Sunday 22 July, venue tbc.

The Sheffield social was on 17 May at the Rutland Arms. The theme of Inspiration, brought an open sharing of ideas for work, supported by pots, sketchbooks, photographs and some interesting boxes of objects.

If you stop receiving our regular emails, please let us know and we will check our systems! Enjoy the sunshine whilst it lasts.

Bev Seth & Kathy Watson

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

Facebook: NPAsoutheast



SE

## Back page snippets



Moz Khokhar sent this photo of his son Finnley helping in his studio, March 2018



Bill Ismay (asleep!)  
Bretton Hall, Sept 1997  
Photo: Isabel Denyer

### craft&design Online

Angie & Paul Boyer are retiring on 31 May 2018 and closing their business. However, the craft&design website will be staying live for a few months after that date.

### A memory from Viv Rumbold, an NPA founder member

"My earliest recollection was of a NPA Raku event held at Swindale at John Drinkwater's place. He had an enormous anglonubian goat that scared me and others! This was my first Raku experience. Sadly John is no longer with us. A lovely man!"

### By email from Valerie Marshall

"As I am now disabled and 84, I feel it is time to resign from the NPA.

I have enjoyed being a member for many years and met many helpful potters whose company I have found encouraging especially when I needed help in the early days.

I would be most grateful if you would give my kind regards and best wishes to any who may remember me."



Charlotte Mellis having a go at kneading clay with her feet, encouraged by Patrick Seargent, 1990, Bretton Hall  
Photo: Isabel Denyer



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