

# NPA News



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

February to March 2018  
£2, free to members



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Front Cover:

Winter Landscape, Penny Withers

Back Cover:

Frida Kahlo, Ruth Charlton

Images from the NPA40 online competition

## Next issue

The copy date for the next issue of NPA News is  
**26 March 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

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

Phone/email **Joan Hardie** if you have questions.

# Acting the chair

Our chair, Margaret Lawrenson, announced at the AGM that she would resign this year and she has now done so. Margaret has served on the NPA committee for 10 years, first as membership secretary and then as chair. On behalf of us all, I want to thank Margaret for her steadfast support for our association.

Northern Potters is a strong association with

- a large (over 600) growing membership
- a healthy financial position
- active regional groups
- a well-functioning administration
- lots of opportunities to develop

So why haven't we got a permanent chair? Is it the nature of potters to be solitary and retiring that stops any of us stepping forward?

We currently have nine committee members. Six of us have time-consuming roles already. The other three are new to the committee and have already taken on tasks for the NPA this year. There is no one on the committee able to take on the role of chair for a three-year term.

To take us forward I have agreed to be acting chair until the next AGM at Potfest in the Pens at the beginning of August, as well as editing NPA News. John Cook has agreed to be acting vice chair as well as looking after the NPA website. This is a temporary not a long-term fix.

So, we need other members to help out. With more committee members we could spread the load and take more initiatives to promote pottery and support our members.

Most of all we need someone to step forward who is able and willing to chair our association. To a large extent, the job of chair is as demanding as you choose to make it, so please give it some thought so that our healthy organisation can move forward.

Joan Hardie

## NPA Committee

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Kit Hemsley  
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Colette Hennigan  
Kirkby Stephen, Cumbria

+ Website events/courses updates  
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## Diary

To include details of your events please email [npanews@btinternet.com](mailto:npanews@btinternet.com)

to 8 April	<i>A Sense of Home: exploring the Anthony Shaw Collection</i> York Art Gallery
to 10 June	<i>Sara Radstone: More than Words</i> Centre Of Ceramic Art, York Art Gallery
9 Feb to 28 October	<i>Terracotta Warriors</i> World Museum, Liverpool <a href="http://www.liverpoolmuseums.org.uk">www.liverpoolmuseums.org.uk</a>
22 & 23 February	<i>Collect 2018</i> Saatchi Gallery, London
from 2 March	<i>The Anthony Shaw Space – new display</i> CoCA, York Art Gallery
3 & 4 March	<i>Innovations in Ceramic Art</i> The Guildhall, Cambridge
9 to 11 March	<i>Spring Weekend</i> Scottish Potters' Association (see box below)
19 & 20 March	<i>Restating Clay Conference</i> Yorkshire Museum and Kings Manor, York
23 to 25 March	<i>Ceramic Art London</i> Central St Martins, King's Cross
8 to 10 June	<i>Potfest Scotland</i> Scone Palace, Perth
22 to 24 June	<i>earth &amp; fire</i> The Harley Gallery, Welbeck, Notts
23 & 24 June	<i>Great Northern Contemporary Craft Fair Newcastle</i>
27 to 29 July	<i>Potfest in the Park</i> Hutton in the Forest, Penrith, Cumbria
27 to 29 July	<i>Great Northern Contemporary Craft Fair Sheffield</i> Millenium Gallery
3 to 5 August	<i>Potfest in the Pens</i> Penrith, Cumbria
10 to 12 August	<i>Handmade Edinburgh</i> Royal Botanical Garden, Edinburgh
17 to 19 August	<i>Art in Clay Hatfield</i> Hatfield House, Hertfordshire
26 August	<i>Ceramics in Southwell</i> The Market Square, Southwell, Notts
22 & 23 September	<i>Sheffield Ceramics Festival</i> (see opposite for application details)
11 to 14 October	<i>Great Northern Contemporary Craft Fair Manchester</i>
27 & 28 October	<i>Oxford Ceramics Fair</i> St Edwards School
17 & 18 November	<i>Art in Clay Farnham</i> Farnham Maltings

### Scottish Potters Spring Weekend

Scottish Potters have some spaces available at their Spring Weekend, to be held on 9 to 11 March at Tulliallan, near Kincardine, which they are making available to NPA members.

The three demonstrators are: Roger Lewis, Katharine Klug and Annie Peaker.

For details and an application form visit [www.scottishpotters.org](http://www.scottishpotters.org)

The final booking date is 23 February.

### Advertising in NPA News

#### Boxed adverts (per issue)

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

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## Cumbrian Potters at Upfront Gallery



Ben Fosker



Vicky Yates

## Sheffield Ceramics Festival 2018 – Brian Holland

As we were overwhelmed with applications last year we have decided to introduce a selection process.

The closing date for applications is 31st March. The cost of an individual stand is £60. There will be a limited number of spaces available to hire at £35 per person; images and public liability insurance will be needed from both parties sharing a stand.

No application will be accepted without 4 images at 300dpi, labelled with your name and a number, eg joeblogs1.jpeg. We will ask to see a copy of the PLI as you enter the site and no one will be allowed on site without this. Exhibitors must be present on site at all times during the show.

The exhibitor will be allocated a 3 metre space where they can set up their own stand/plinths and gazebo. Please note we do not provide stands or gazebos.

Application forms are available on the web site [www.sheffieldceramicsfestival.com](http://www.sheffieldceramicsfestival.com)

Make cheques payable to Sheffield Ceramics Festival and forward them with your application form to KEN TAYLOR, 207 HORNINGLOW ROAD, FIRTH PARK, SHEFFIELD, S5 6SG.

Please e-mail images to [brianhollandceramics@yahoo.com](mailto:brianhollandceramics@yahoo.com)

Any problems or for more information please e-mail me at [brianhollandceramics@yahoo.com](mailto:brianhollandceramics@yahoo.com).



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# Sherwood Forest Wood Firing Society

## Brian Holland



As it is a while since I wrote about the society and there have been several developments since my last article I thought that NPA members may be interested in what we are doing now. Membership is open to any potter or ceramic artist who wishes to engage with wood firing.

We demolished the fast fire kiln and Ken Taylor and members built a small anagama kiln along the lines of a John Thies design. Carl Grey suggested moving the firebox door to the side and, after a while getting used to stoking this way, this made firing more comfortable. We no longer have to face the full blast of direct flame when stoking and the fired results are the same. We now regularly achieve cone 12 throughout most of the kiln (just one small area remains at a very melted cone 10) in under 12 hours, though we usually take an hour or two longer which improves melted ash deposits.

For a while now some members have expressed a desire to build a soda kiln. We have looked at one recently which would be very easy to transport to our site, giving us two kilns. Whatever we decide, a soda kiln for 2018 is likely to be a new addition to our facilities.

We fire as regularly as there is a demand from the members which is usually about 6 times a year. We have a day of wood preparation, a stacking day and a firing day for each firing. We have regularly taken part in Open Studios Notts. We have a firing for one of these days and a kiln opening, a display of members work, and also hold a raku event which proves to be popular with visitors.

We are always happy to see visitors at our firing sessions and welcome new members. We are at Thoresby Park, a beautiful setting, in Nottinghamshire. Head for the courtyard and the military museum – a tank points the way.

Membership currently costs £120 per year, which pays our rent, insurance and maintenance. Wood for the firing currently adds another £120 per person per annum. People usually get almost everything they bring in the kiln for each firing which overall means that the cost is reasonable. Members share recipes, ideas etc.,

Potters new to wood firing are very welcome. We intend to publish our firing calendar on our facebook page, but for more details please contact me at [brianhollandceramics@yahoo.com](mailto:brianhollandceramics@yahoo.com)

Left:  
Finished ware

Right:  
Stoking the kiln

Below left:  
Before the firing

Below right:  
After the firing





## From the golden times

### Chris Utley & Isabel Denyer

I joined NPA in the seventies and was part of those golden times when we had wonderful biennial festivals. They were full of fun, talk, and dancing – the highlight of the year. There were ones at Ripon, Durham, Middlesborough, Rufford and Preston.

In 1998 I was NPA co-chair with Isabel Denyer and we arranged the festival at Preston. It was all about printing on clay and called 'Fired Print'.

We had a limited edition of 20 plates made by the potters taking part, I still have mine. Potters came from all over, we had one delightful lady who had flown in from the USA.

The picture of David LLOYD Jones throwing a large pot is from a 3 day workshop on throwing large plates which was held at Rufford in the week leading up to our festival.



Above: Mo Jupp with Chris Utley and Isabel Denyer  
Right: David Lloyd Jones  
Photos: Isabel Denyer



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## On My Shelf

### Colette Hennigan



At the CoCA lecture on 28 October this year, Takeshi Yasuda paid tribute to the York potter David Lloyd Jones (1928-1994). Takeshi explained that he was last in York in the 1980's, staying at the beautiful home of DLJ.

This put me in mind of something that I had wished to convey to my fellow Northern Potters for some time: for every great potter there is often a wellspring of family, offering support. In David's case, I wish here to pay tribute to his wife June (nee Prendergast), who sadly passed away in August 2016. June was herself a fine artist and she and David had met at the Guilford school of Art.

In 1991, whilst completing a study of David and his work, and reflecting on my own prospects, I had said to him that brainwashed phrase of, 'Oh well, you can't make a living as a potter'. To which David quickly replied, 'Yes you can make a living as a potter' and went on to explain how.

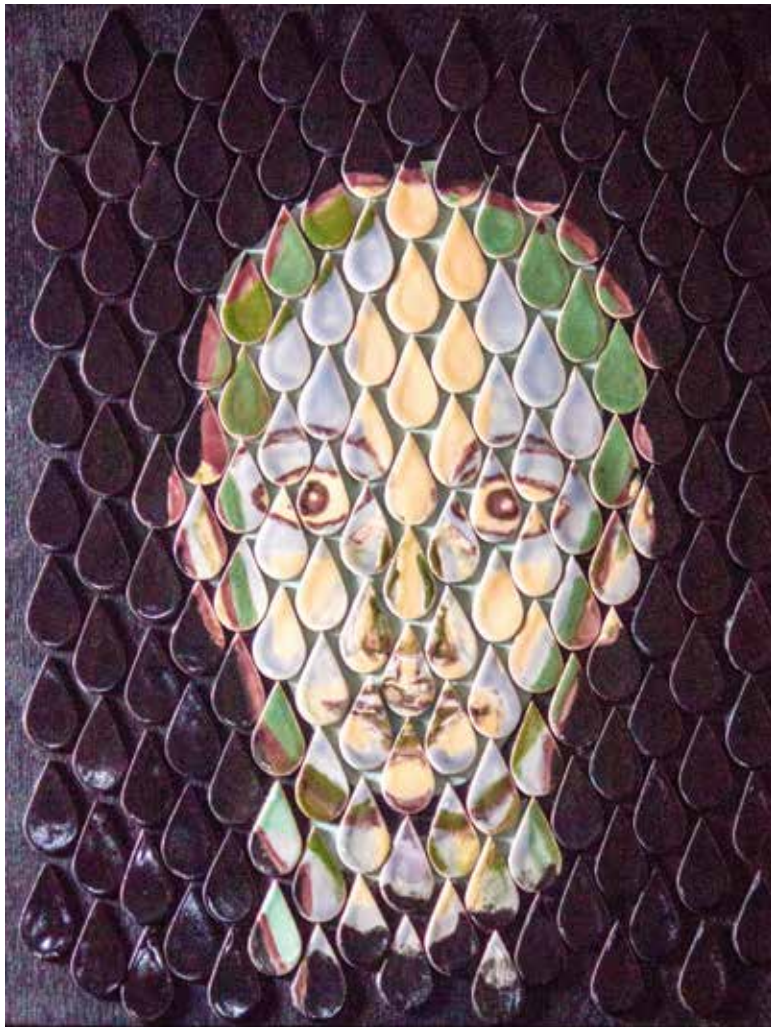
Later, when I told June of our conversation, she retorted 'Only just!'. David and June worked extremely hard in those years of bringing up their four children. Their generosity and hospitality to fellow potters and artists is something that I and others will always treasure.



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# Behind The Smile

Ann Bates



I became a member of the National Rheumatoid Arthritis Society to offer my support and to help me to understand how members of my family and my friends were feeling as they coped with the day to day problems associated with the invisible illness known as RA.

Rheumatoid Arthritis is an autoimmune condition. Instead of helping to protect, our body's immune system attacks the lining of joints resulting in pain and stiffness. It tends to affect the small joints of the hands and feet first and, if inadequately treated, can cause irreversible damage and lead to disability.

Last year a campaign was launched to raise awareness of RA via social media. Entitled *Behind the Smile*, it had great visual impact. From the hand-held smiles that told of the effort required to put on a brave face often for the sake of others, to the short films telling of the daily struggles that people with RA face, I began to understand how difficult life must be living with an illness that goes unnoticed mainly because of its invisibility.

I am a ceramic artist and have been working with clay for over 25 years making hand-built vessels and tiles. By chance, in Autumn last year I received a call-out from an artist in Derby to take part in an exhibition, also entitled *Behind the Smile*, to raise awareness of invisible illnesses. I saw this as an excellent opportunity to help raise awareness of RA and one that I was keen to pursue.

It is important to me that my work has meaning and especially for this exhibition I wanted to make something thought provoking and different. Eventually, the idea came to me of forming the image of a face from teardrop shaped pieces of clay. I hoped that it might suggest a fragility and vulnerability that can often be concealed behind a confident smile.



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I soon discovered that making this piece was going to be a real challenge and I watched many u-tube videos in the process! There was also the issue of gender and ethnicity that I wanted to avoid, this piece of work had to transcend boundaries.

At times it seemed overwhelming, especially when I was confronted with about 200 teardrop shaped pieces of clay waiting to be coloured and transformed into an identifiable image of a face. However, on reflection this was a small thing compared to the feelings and problems that those living with RA face each day.

Applying glaze to the background pieces was the first step and this eased me into working on the teardrops for the face. Eventually when all the individual clay teardrops were coloured with glaze, looking like pieces of a puzzle, I fired them in my kiln. When cool, I attached the teardrops in sequence to a display board and the image of a face was revealed.

Initially, the work is intended to be viewed from a distance as the features appear more defined. On closer inspection the teardrop shapes become more visible revealing the way that the image is made and reinforcing the fact that although someone may look OK there may be underlying problems that are not immediately obvious.

Androgynous and of no particular race, Any One of Us appeals for recognition of invisible illnesses that can often lie behind the smile.





# Give me a face

## A poet's response to a potter's work



### Give me a face

I don't care if I'm a pink-haired punk,  
I wouldn't mind a nose ring,  
pierced lips, a ruby stud,  
ear-rings stretching my lobes.  
Give me frizzy hair, or straight,  
scrunched in a band  
or wrapped in a headscarf.  
I don't mind if my eyelids are puffy  
or if you push my nose off-centre,  
make me old, young, or middle-aged,  
scrape my mouth to the side,  
wrinkle my skin, crease my forehead,  
sag my neck  
but work the clay so that  
I show through,  
give me the face  
I recognize.

Pauline Yarwood



I met Pauline when I was a member of the 5+ gallery in Ambleside. When she contacted me, some time after the gallery had closed, to tell me that she had written a poem inspired by my ceramic faces, I was thrilled and flattered.

Pauline Yarwood is a poet and ceramicist living in the Lake District. She is a member of Brewery Poets in Kendal and, with Kim Moore, organises the Kendal Poetry Festival.

A small collection of Pauline's poetry called "Image Junkie" has recently been published by Wyleaf Press.

Ruth Charlton

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## Profile – Mia Frampton

### NPA committee member

I love working in earthenware which is fired to 1180 degrees C. Earthenware lends itself to strong, vibrant colours and my cherry bowls, platters, jugs, etc have been very popular. I also like painting catfish, an elusive inhabitant of my beloved Danube, the river I grew up by. When painting fish, I try to recapture my childhood memories of languid long summers and various river hues of blues, greens and the shimmering reflexions of the sun on the Danube's surface.

As a complete contrast, I also make translucent bone china tealights and table centrepieces. These pieces look ethereal and calming. I would usually carve them, my homage to Greek temple columns, and finish them with mother of pearl lustre which makes one think of shells and seas.

When I started showing and selling my work a few years ago, I felt all at sea and alone. Someone suggested I joined Northern Potters and that has been a fantastic eye opener and help. I have met many enthusiastic and encouraging potters, exchanged ideas, learned about new opportunities, exhibitions. I feel part of a great group of people.

It is important for all of us not only to remember how helpful it is to be part of such a brilliant organization but also to be prepared to contribute towards making it work and get stronger.



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## Members' Gallery

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



Cat and kittens, Bridget Thompson



Arcimboldo, Karin Hesselberg



Earthenware slab-made piece, 30cm, Rene Cryer



Small Bucket, John Cook



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## Some runners-up from the NPA40 online competition



Angle Vase, Anna Binns



Leaf Bowl, Steve Rice



Smoke Fired Animal, Lizzy Moyce



Turtle Vase, Stephen Lunt



Return of the Wanderer, Bridget Thompson

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# Tips for better pictures...without breaking the bank

## Sylvie Joly

I touched clay for the first time at the grand old age of 48. Before that I was a photographer, doing portraits and catalogues for artists.

There are a few simple and very effective rules for taking good pictures of your pots without expensive gear or lugging them to – and paying for – a professional studio session.

### Background

Your allies (usually found in your linen cupboard) are a large piece of plain, cotton fabric, white or black e.g. a sheet, smaller pieces such as a pillowcase to act as reflector or diffuser and pegs.

Use a neutral background. You want your pot to be the star, not the pattern of your carpet or the light switch on your wall! I find a white sheet, hung with pegs or strong clips, work wonders. You can easily move/arrange it to suit the size of your pieces and the direction of the light.

### Camera

Yes, some type of shots are only possible with a DSLR (a reflex camera with changeable lenses), but they are rarely the type of shots needed to showcase your pots. So don't rush to invest in an expensive DSLR if the only time you're going to use it is to photograph your pots.

At the other end we have smart phones and I know most people use theirs to take pictures as much as to make phone calls...don't! The quality is always poor; the size of the files, too. They're absolutely fine for keeping records for your own reference of course. The one thing most smart phones do really well with their lens is macro photography, it can be useful to take pictures of details on your pot/glaze effect. You need a steady hand as the smart phone is so much less ergonomic than a camera.

Any compact camera is fine, including older ones as long as they're 8MP or higher. Do invest in a tripod, you don't need a heavy-duty one for a compact camera, but don't use the table-top type as they're not steady enough.



### Camera settings

Do take the time to read your camera manual at least until you find how to switch mode from AUTO to Av (priority to Aperture).

Set the Aperture to 4.0 or lower if you want the background soft and blurred; use a higher setting if you want a crisper look. Bear in mind that if you want your background sharp, it has to be immaculate, i.e. perfectly ironed, no blemishes or cat's hair on it, as they will show and distract the eye from the important bit in the picture: your pot.

### File size

Always set your file size for L (Large). This means that your image can be used in print (on a poster, for example) without any loss of quality. It is also the best picture quality, depth/range of colour your camera can record.

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### Choosing the right ISO

Ideally set it to 100 and don't go over 400 as the noise will start to show (and the image will look grainy).

### Lighting

Never, ever use the built-in flash, they're a waste of space and always give terrible light. Instead, make the most of natural light, take your pot near a window with good daylight, it doesn't need to be direct sunlight. If it is too bright, you can always diffuse it with a piece of white fabric.

### Composition

Leave quite a bit of air around your pot when you frame it. This means that if the picture is going to be published on paper or digitally, the designers can make your image fit whatever space they have without cutting into the pot itself or making it appear 'boxed in'. It is very easy to crop an image but a much bigger job to try to add some space.

### Take shots from different angles

It takes only a few more seconds to take additional shots of the same pot. It is a hassle if you have to set everything up again days or weeks later because you forgot a crucial angle. Show off a high-footed bowl by having your camera level with the surface your pot is sitting on. Show the inside of a plate or bowl by positioning the camera higher. Check that you still have the same amount of neutral background no matter what your angle is.



Aperture setting 2.8 giving a soft, blurred background

### Is your pot in focus?

Check before putting the next pot in place. If you're grouping several pots on the same shot, decide which one you want in focus. Most cameras focus when the shutter release button is pressed half-way. Press all the way down to shoot.

### Unwanted reflections

If your pot has a glossy finish, you will get all sorts of unwanted reflections; anything from the window nearby to the camera itself will show. I'm afraid the only way to avoid these is to lay or wrap black cloth/black paper in between the camera and your pot, possibly also on the sides, depending on what gets reflected.

### Garden sculptures & pieces meant for outdoors

If most of your work is meant to live outdoors, it makes complete sense to show them in situ. Choose a bright day to photograph them and use a white sheet attached to a chair/ladder/tree nearby to diffuse or reflect light.

### Workflow

If you have a whole lot of pots to photograph, set everything up using your largest piece, and finish with the smallest. You'll only need to move your tripod and reflector/diffuser closer to the pot by the end of the session.

### Editing

Most computers come with some sort of basic image editing software, which is plenty to crop and add a bit of contrast to your images. Make sure you save your images as high quality JPEG files as these will work for most uses online or in print.

This article is included with the kind permission of the author and London Potters News



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## Books – Roger Bell Review

### Additions to Clay Bodies

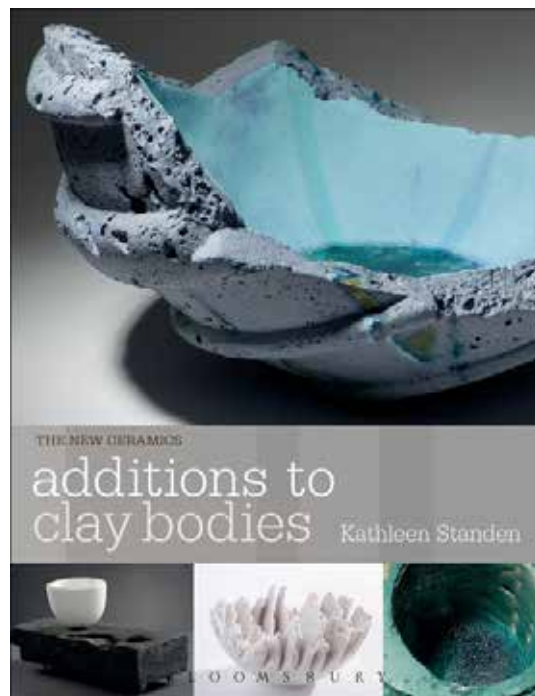
Kathleen Standen

Kathleen Standen is an Irish potter who studied at London Metropolitan University. I first saw her work at Hatfield in 2012. She mixes her own clay bodies from dry raw materials. In this book she describes how combustible and non-combustible materials can be incorporated to give special surface effects.

None of the artists whose techniques are described are NPA members, but most of you will be familiar with the work of Emma Rodgers, Liz Emtage, Jenny Beavan, Nic Collins, Claudi Casanovas and David Binns. Most of the other potter and sculptors were new to me, which is quite refreshing.

The author describes the various types of additions in seven chapters: clays; hard materials; combustible materials; impressions, imprints and dipping; fibres; metal and, finally colour. This enables the results of each to be clearly identified. Most makers, however, used more than one technique. It is here that you get to understand the need for experimentation as you see things that should not be possible being achieved.

There are too many materials and methods illustrated and described to mention. Best to look for the effect you want to achieve, then read up the materials and processes involved.



There are other books covering some areas, for example, paperclay. The inclusion of seeds and the like is also covered in some books. But I can think of no other book which covers this area comprehensively.

It's a book that is definitely worth buying if you are looking to achieve particular effects or just experiment. The images are excellent as always. Another worthwhile addition to the ceramic library from Bloomsbury.

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## New Books

### Additions To Clay Bodies

Kathleen Standen  
Bloomsbury  
£20.00

### Ceramic Design New Wave Clay

Tom Morris  
Frame Publishers  
£32.00

### The Chinese Potter

Margaret Medley  
Phaidon Press  
£17.95

### The Teabowl – East & West

Bonnie Kemske  
Bloomsbury Academic  
£35.00

### Things Of Beauty Growing

ed. Adamson etc  
Yale University Press £55.00

### Urban Potters – Makers In The City

Katie Treggiden  
Abrams Books  
£30.00

### Vitamin C: Clay & Ceramics in Contemporary Art

ed. Clare Lilley  
Phaidon Press  
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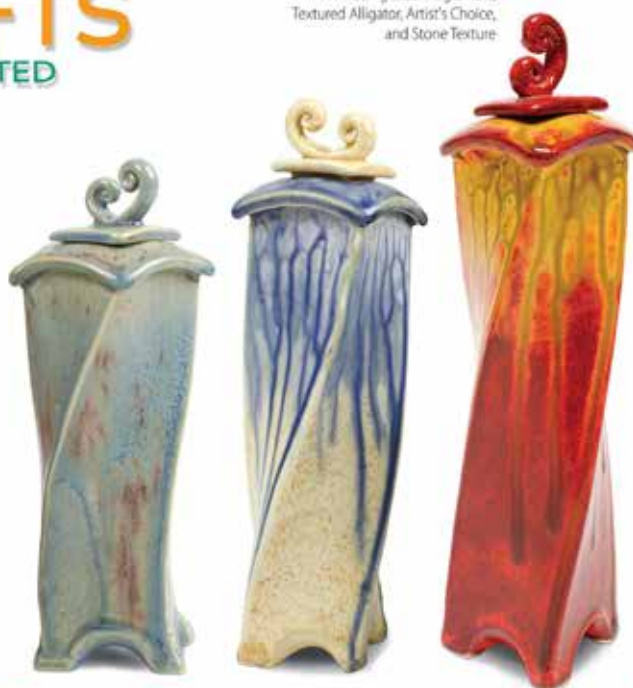
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**[www.sedgefieldpottery.co.uk](http://www.sedgefieldpottery.co.uk)**



# Welcome to new members

A warm welcome is extended to all our new members.

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



Deborah Robinson	Ulverston	Cumbria
Frederic Strickland-Constable	York	
Linda Erliz	Trawden	Lancashire
Rebecca Woods	Liverpool	
Chris Whiting	Rossendale	Lancashire
Deiniol Williams	Elland	West Yorkshire
Maggie Stockdale	Kendal	Cumbria

The NPA now has over 600 individual and joint members, based all over the northern half of England. We even have members who have moved to Scotland, Wales, France and Japan and have stayed members. The majority of our members are makers with different levels of knowledge and experience, from hobby potters to professional potters with international reputations. We also have members who are collectors, teachers, students, gallery owners or are simply interested in pots.

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

Elizabeth Smith, Membership Secretary

## ClayCraft

PINCH, COIL, SLAB AND THROW

ClayCraft magazine are offering members of Potters' Associations a 30% reduction.

A six month subscription paid by direct debit costs £17.85 rather than £25.50 (half a full year's subscription).

To take up the offer call them on 01959 543 747, quoting the code 'POTTERY' or go to <http://shop.kelsey.co.uk/pottery>

ClayCraft also have a regular one-page feature called "Me and My Pot" where you can showcase a piece. To find out how to make a submission go to [www.claycraft.co.uk/gallery/me-and-my-pot-2/](http://www.claycraft.co.uk/gallery/me-and-my-pot-2/) where there are clear instructions.

## Studio Space to rent / share

Sowerby Bridge, West Yorkshire  
Space, 21' by 26', in an industrial unit which I am setting up as my workshop.  
Available from February.

Get in touch if you are interested.  
Deiniol Williams 07866 266 861  
[dwilliams@deiniolwilliams.uk](mailto:dwilliams@deiniolwilliams.uk)

## Gas Kilns for sale

We are moving to Orkney to semi-retire and can't justify taking my gas kilns, so I have a 12 cu ft updraught kiln and a 40cu ft downdraught kiln for sale. Also many other items including a half tonne of terracotta clay.

Call Stuart Broadhurst on 01931712656 or 07715472076  
Askham, Cumbria  
I may have something you desperately need!

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## Committee News

### January Committee Meeting

Once again Brian Holland lent us his Sheffield studio for our meeting, convenient for all members to get to from our large geographical spread.

#### NPA Chair

Our most important discussions centered on the decision of Margaret Lawrence to step down from the committee and her position as chair. With no immediate opportunities to recruit from the existing committee we took the decision to proceed with an acting chair. Joan Hardie was co-opted to stand in as acting chair until the AGM at Potfest in the Pens in August. Joan will be supported by John Cook as acting vice chair, and both will continue with their existing committee roles as well.

#### On-line competition

We reviewed the success of the 40th Anniversary on line competition, which saw the largest involvement of members of all standings from novices to professionals in any recent region wide event.

#### NPA publicity stands

We discussed the annual arrangement of NPA publicity stands at various ceramic fairs over the summer. We are planning a stall at Earth and Fire, followed by one at Potfest in the Pens,

We are working with Geoff Cox, the organiser, to put on a show to highlight the variety of work produced by NPA members and inspired by the success of the ceramic tea party at last year's 40th Anniversary table. Plans are under discussion, and your input will be sought nearer the time.

The committee is running smoothly in a companionable and supportive atmosphere as the various jobs and responsibilities are spread across the committee. Accounts are healthy, membership is growing steadily and the regions are involved in a number of events and exhibitions, for which the NPA can provide financial support when needed.

All we need is another few members to join the committee.

Sally Streuli  
Secretary

The NPA committee normally meets every two months, about a week before the deadline for NPA News. The date and location are chosen to suit as many committee members as possible.

The next meeting will be held on 19 March, probably in Sheffield. Any NPA member can come along to meet us if they wish. Please contact the acting chair or secretary first.

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Find us on 

The NPA as a whole and most of the regional groups have facebook pages where you will find news and lots of photos of pots. You can also seek or give advice and information, advertise or look for items for sale, courses and events.

Give it a try.

 @NorthernPotters



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## Regional News

John Kershaw has now taken over from Ruth Charlton as NW regional coordinator. Many thanks to Ruth from all our members. John's contact details are shown below.

This year's Cumbrian Ceramics exhibition organised by Bob Park at Upfront gallery near Penrith, included 21 members of the NPA in a total 34 exhibitors. It ran from the 10th November to the 8th January. The preview was again an 'empty bowls' fundraising event for Mary's Meals which raised £1827 from the sale of bowls and a silent auction. Sales were good but not shared evenly amongst the exhibitors. Many thanks to everyone who participated and to John Parkinson who curated the event. Next year's event is moving earlier in the year to September and October.

The next NW NPA social event will be at Bob Park's on 7th February.

Four members of NPA-NW took part in the joint exhibition of Cumbrian Sculptors and Cumbrian Printmakers at Grasmere village hall in October: Ruth Charlton, Roger Bell, Vicky Yates and Bob Park.

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

Facebook: [NPAnorthwest](#)

Our last meeting was our annual 'Jacobs' Join'; lots of seasonal food and very well attended. Our main topic of discussion was the NPA's urgent need for a new chair. We agreed to attend the next meeting with a clear vision of what individuals wanted from the association.

A few of our members have exhibited work in the annual Harris Open Exhibition at the museum and art gallery in Preston. Members gave an update and overview of the exhibitions that they have been involved with, and their recommendations for future consideration. The group exhibition at Wigan Old Courts Gallery in February has been cancelled.

Our next meeting will be held at the Ale Emporium from 7.15 pm on the 6th March. The theme of our ceramic piece will be 'Hungary'/'Hung...ry' – as several of our members will be visiting the International Ceramic School in Kecskemet, Hungary at the end of March.

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

We will be holding a meeting Saturday 24th February at Barbara Chadwick's house entitled 'Your Favourite Pot', details have been sent to every one.

Barbara and Hazel will be retiring from running the NPA South West and are hoping to hear that other members of the group will be willing to take it over. This will also be discussed at the meeting.

Note for your Diary:

The Annual Exhibition at the Old Parsonage, Didsbury, May 26th, 27th & 28th, will be taking place. Information and application forms will be sent out in due course.

Barbara Chadwick    [email@swnpa.co.uk](mailto:email@swnpa.co.uk)    0161 980 2111    Facebook: [NPAsouthwest](#)





MBC ceramics is moving into a new building in the centre of Sunderland where they will be making their own work and running courses in ceramics and printmaking. Studio and teaching space for hire will also become available soon. Contact [Mark@mbcceramics.com](mailto:Mark@mbcceramics.com) for more details. MBC are also running a schools art and ceramics competition based on the Tall Ships visit to Sunderland this summer.

The Muddy Fingers team, Marvin and Diane are off on a trip to the USA, visiting and volunteering at the NCECA clay conference in Pittsburgh, Pennsylvania, Diane will be blogging from 14th March – link to it via [muddyfingerspottery.com](http://muddyfingerspottery.com).

We are trying to arrange our own annual get-together for March. Our region is some 100 miles long and stretches from the coast to the Pennines. Finding venues that are accessible to most members is difficult but we are determined to do it. We hope to have a venue on Teesside settled by the time you read this.

Stephan Aal      [NEPotters@gmail.com](mailto:NEPotters@gmail.com)      Facebook: [@NorthEastNPA](https://www.facebook.com/NorthEastNPA)      Twitter: [@ne\\_npa](https://twitter.com/ne_npa)  
Instagram: [Northeastnorthernpotters](https://www.instagram.com/northeastnorthernpotters)



It's been a busy few months with more activities planned for the future. We held social gatherings at a country pub near York and the Art Gallery in Leeds. Both have generated lots of ideas. We have made contact with the curators at Lotherton Hall (home of Leeds Council's ceramic collection) and COCA in York. At Lotherton we will be running another Raku day in April; offering artist-led workshops for the public; supporting Yorkshire Day with a dedicated pottery selling event. In the autumn there will be curator-led talks to NPA members. Final details will be emailed out shortly – offers of help and expressions of interest gratefully welcomed! We hope this will be the start of a long collaboration with Lotherton.

COCA have offered us a meeting room and on 17 March we will run a glaze discussion group. We have had fantastic support from experienced potters and will be covering dry glaze, line blending, developing and adjusting glazes, firing schedules, glaze problems. Do get in contact if you wish to attend as we will have to restrict numbers.

The meeting in Leeds generated lots of ideas with requests for porcelain, slip and photography days. Having looked at membership of the group, we have identified 'hubs' around the region (Keighley, Leeds/York and Hull). We are hoping to develop greater links with Hive in Shipley and have our next practical session there. We are also asking for volunteers for a pit-firing near York in early summer. More details will follow in future newsletters and via email.

Lyn Clarke & Kay Butterworth      [enpa.coordinator@gmail.com](mailto:enpa.coordinator@gmail.com)      Twitter [@NPA\\_E](https://twitter.com/NPA_E)



Our Christmas social went ahead on a very cold night in December and a good time was had by all. We all brought a ceramic container for our soup which we then swapped and at the end of the meal took a different one home. We had a very interesting range of vessels not just bowls!

Our next meeting is on Sunday 28th January at Penny Withers' studio in Sheffield. We will again be bringing contributions for a shared lunch, the meeting and then a tour of some of the ceramic studios.

We have exhibition opportunities in the planning and are currently trying to arrange a talk/demo by two throwers in our group. The main focus of the meeting, however, is a sharing of ideas for the coming year. So hopefully in the next newsletter we will have more events to report on.

Bev Seth & Kathy Watson      [senpacoordinator@gmail.com](mailto:senpacoordinator@gmail.com)      Facebook: [NPAsoutheast](https://www.facebook.com/NPAsoutheast)

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# Graham's Heads

## Graham Hough

I trained in Fine Art at the Harris Art School, Preston in the 1960s where my interest in the bizarre was born. My influences were Hogarth, Daumier and Dostoevsky. I taught drawing at Wigan Mining & Technical College, before spending most of my working life as a Landscape Architect for the City of Salford.

On retirement my wife and I looked for an evening class to join. We both joined the legendary Pauline Wilcock Ceramics Class at Preston College, Preston. Here I began by making 'stuff' for the garden and eventually my past obsessions with the grotesque and bizarre re-surfaced and I started making 'Heads'.

My first 'Heads' were made from a block of terracotta clay and underglazes. Over the last three years I have discovered the potential of porcelain paper-clay. It is tolerant of a wide range of build methods including wet on dry and dry on dry. However its greatest quality for me is, after being fired to a high temperature, it has the appearance of fine, white alabaster. I was trained as a painter and I used the fine white shapes to paint with acrylics and portray the grotesque images that lurk in my imagination.

Acrylics are wonderful but they lack that 'accidental' quality of fired underglazes, so recently I have been experimenting with Velvet Underglazes V Series, Lead Free. Currently I am a member of the UCLAN Ceramic Contemporary Craft Workshop and due to my lack of expertise about glazes and firing I am learning from Geoff Wilcock how these underglazes work as solid colour and as washes fired to the recommended Cone 05-04 and higher.

So I await the results of these experiments and continue to learn that, even at my advanced age, there are always more skills to acquire.



[grahamsheads.wix.com/grahams-heads](http://grahamsheads.wix.com/grahams-heads)



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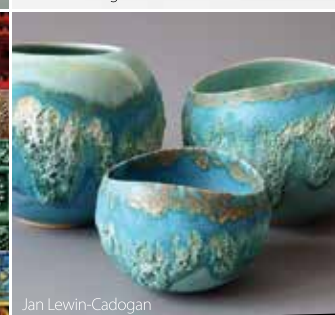
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