

NPA News



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

December 2018 to January 2019
£2, free to members



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Front Cover

Barbara Chadwick, Raku Birds

Back Cover

Jack Hardie, 'Harmony', 3D printed in Onyx black porcelain, 19cm

Next issue

The copy date for the next issue of NPA News is **21 January**

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

Email or phone the editor if you have any queries.

Foreword

Judging from the activity on Facebook, many of our members are busy hosting or visiting open studios and Christmas Craft Fairs. This edition of NPA News is also bursting with reports of events which will inspire others.

We've got some new faces on the committee with our new treasurer Emmeline Butler now all set up to go and Ann Davies joining us as a new committee member. Colette Hennigan has resigned from the committee on moving to France. We wish her well and thank her for her contributions.

Members will be sad to hear of the recent sudden death of Maggie Berkovitz, honorary NPA member, who was active and potting at 91.

This is my last contribution to the Newsletter as acting chair. My year in the role has been interesting but I'll be happy to concentrate on my editorial role. John Cook will take over in the new year.

I will end by asking all members to take an active part in our association. There are many ways of doing so: go to a social; attend or help with an event; become an active member of our Facebook groups; send a photo for the Members' Gallery; advertise your courses or events on our website; read NPA News from cover to cover and tell the editor how it could be improved; contribute an article.

Joan Hardie, Acting Chair & Newsletter Editor

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

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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.

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Exhibition Opportunity

Vessel is a selected exhibition of NPA members at Cupola Gallery, Sheffield
www.cupolagallery.com

Cupola is a well established contemporary art gallery and has been running for over 25 years. It has four indoor gallery spaces and a sculpture garden. 'Vessel' will take place in two of the indoor spaces, one of which is visible from the road, and the sculpture garden.

Selection

Applicants will be selected by Karen Sherwood and Graham Shapley at Cupola Gallery. Maximum 20 exhibitors but maybe less depending on submissions.

Charges

Commission on sales of 50% + VAT. The gallery are paying for advertising and promoting the event, for extra publicity a quarter page advert is to be placed in Ceramic Review. A £20 contribution to this will be due when work is delivered to the gallery.

Demonstrations and Talks

If you are interested in giving a talk or demonstration about your work during the exhibition please contact the gallery.

Dates

Deadline for submissions: 30 March 2019
Exhibition dates: 26 April to 1 June 2019

To apply

Applications are through Curator Space
www.curatorspace.com.

This is a website used by artists, galleries and art organisations to advertise opportunities and enable applications. It is easy to register and use. You can register free on their basic package. Once registered you need to click on opportunities, scroll down until you find Vessel Exhibition at Cupola Gallery. Click on more details and make a submission. Your application can be saved, returned to and referred to. If you encounter problems they are very helpful.

If you have problems applying contact Karen at Cupola and she will do her best to help you.
karen@cupolagallery.com
phone 0114 2852665



Anna Mercedes Wear, 1965 to 2018

Ceramicist, Community Artist, Teacher and Mentor



Anna started being a ceramicist in 1991, also teaching art and pottery in schools and evening classes in the Sheffield area until this year. She was only 52 when she died and is survived by her husband Richard and their two children Greta and Rudi.

"I got to know Anna through the Yorkshire Artspace Ceramic Starter Studio programme, where she was one of our mentors. She was full of Ceramic knowledge and wisdom and was always incredibly supportive.

I learned a lot through supporting Anna in her clay classes which gave me the experience I needed to progress my Ceramic career and teaching that allowed me to start residency at Loughborough High School.

I will always be incredibly grateful for the time Anna gave to me to mentor me, I hope I can one day be that support and cheerleader for a baby Potter like Anna was to me." Hannah Staniforth



"Anna was a very special part of the Earth & Fire family and the wider ceramic community. She first exhibited with us in 2012 and had returned every year. She had a real zest for life and for sharing her skills and enthusiasm with others. In 2016 she planned all the potters games, making medals for Winners and Losers and even managed to keep some semblance of control of the general mayhem that ensued.

Those who attended any of her workshops can confirm they were a hoot – a day spent chatting and laughing with friends and eating the odd cake! Everyone left with smiles and a piece of work they could be proud of because Anna was generous with her knowledge and wanted everyone to share in her love for clay."

Sue Cullen



Photos courtesy of Sue Cullen

Potty Photography



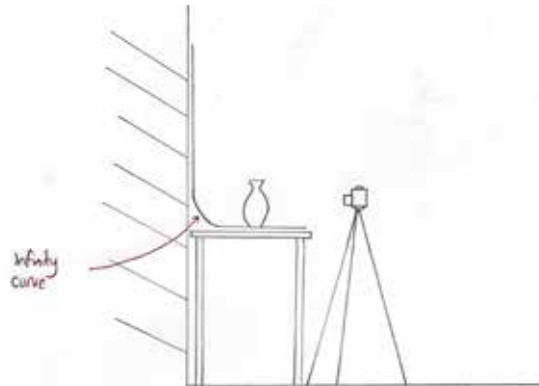
Ten potters, ten cameras and a professional photographer descended upon the Marks & Spencer community room in Wolstanton, Newcastle-under-Lyme on Saturday 29 September. Their mission was to learn the secrets of taking good photographs to showcase their ceramics.

Everyone was thrilled to have Ruth Rowland, a very experienced photography lecturer at Newcastle under Lyme, on board to guide them through all the skills and techniques needed to capture excellent pictures.

Ruth took the group through all the equipment that potters can use. Obviously, this starts with a good camera! A single-lens reflex camera, SLR for short, is your best option but don't worry if you haven't got the £300 plus for one of these because you can always use your phone camera, many of which are very good quality these days.

Also needed is a good tripod to hold your camera steady, Manfrotto is Ruth's advised brand as they will last you a lifetime but there are many others.

Finally, you need your backdrop and lighting which you can get as a full kit from Amazon for under £30! Check out the pictures to see how we set up all our kit. Your backdrop should create an 'infinity curve' so that there are no unwanted lines in the background of your photos.



Now that you are all set up you need to decide what your photographs are for. Is it for a gallery application, a picture for a website, or a catalogue?

Galleries like good clean photographs with a single coloured background so use a background either with your backdrop from Amazon, a nice bit of draped fabric or just a big piece of card. Place your ceramics in front and make sure it is well lit by your lights so that all of your work is visible and your camera can capture in focus.

Pictures for websites and catalogues can be more relaxed. Try photographing in situ with some props but don't overcrowd your picture as this will distract from the star of the picture, your work!

One technique Ruth showed us was having the work in focus but the background, maybe a lovely café, blurred (keeping your work as the star in focus) so that your customer can imagine where they would be using your work.

Now to the technical part. Cameras are extremely clever devices and they have loads of settings you can use. The best thing to do is to play – get used to your camera as all models are different. Try changing the settings and see how it affects your pictures. The manual option on cameras lets you change your settings the most and very often is on a dial on your camera as the letter 'M'

Two golden settings to work with are the 'Aperture' and the 'Shutter Speed'

Aperture is how wide your lens is and shutter speed is how long the lens is open for. A good balance between the two is how you get a good picture.

If you're going for the blurred background technique then you need to play with the aperture to influence the depth of your photos.

The group had a fabulous time and learned loads. Plus, with the M&S cafe downstairs, the sandwiches and cakes for lunch were to die for!

Many thanks to the lovely Ruth Rowland for her guidance and to Hazel Higham and Juliet Myers for their organising brilliance!

For professional photography needs, Ruth's contact is ruth.rowland@live.co.uk

Or to chat with the group about their experience feel free to message us on Facebook. Our group is [Northern Potters Association: South West](#)

Alasdair Nelson



Photos from the event:

previous page, Alasdair Nelson

top right, Juliet Myers

above, Alasdair Nelson, Geode Group

right, Juliet Myers, Vase

cover photo, Barbara Chadwick, Raku Birds



Mike Dodd demonstration



On Sunday 23rd September, a sell-out audience had a rare chance to see Mike Dodd demonstrate and promote his book 'An Autobiography of Sorts'. The event was organised by Rebecca Woods of Liverpool Potters, after she had a working visit to Mike's workshop.

Mike responded to pre-arranged audience requests and threw an 8lb jug form, pulled a handle, turned a foot ring and faceted a bowl. He demonstrated throwing a large plate and discussed the consideration of allowing for the arc of the cutting wire when creating the base. He threw and decorated a vase, with his powdered china clay finish. Confident and deft in his medium, it is always a joy to watch the concise movement of a master craftsman's hands bringing life and energy to the pots.

He talked about his roots as a schoolboy, lucky to be sent to Bryanston School, where his pottery teacher was Donald Potter, and to have a group of such well-connected friends that when trying one summer to build a kiln that was failing to work properly, his friend Peter Schofield's mum (Peter

Lanyon's sister) just phoned up Bernard Leach, who came down and offered his opinion!

The key thing I will take away from the afternoon, was Mike's advice that to get to your ceramic voice, it becomes a case of discarding, of paring away all you have learnt, to be true to yourself and to what you see as 'right' in the pot.

The book charts an interesting life in articles by Mike and others, with photos of several workshops and many pots. A life more than once lived on the edge, and even lived in the jungle. The rocky edge of financial and personal stresses that for many seem to be the constant but fickle partner to this devotion to clay. Finally Mike has found peace in Dove Workshops and firm foundations in the soft Somerset landscape. Long may he continue to make pots and inspire us with his work.

'An Autobiography of Sorts' by Mike Dodd, was published by Canterton Books in 2004.
ISBN 0-9541627-5-7

Lara Clahane



Photos:
previous page, Eni Kovacs
this page, Lara Clahane

The Dresser Collection

A group from NPA East visited the Dresser Collection at the Dorman Museum in Middlesbrough on the 2nd October 2018. What an inspiring and informative day and a great opportunity to meet fellow potters from across the region. Our day started in a very civilised manner with tea in the Dresser café getting to know each other.

We managed a quick look around the galleries and then headed to the education room where Gill Moore (curator) and Susan Sedgwick (Education Officer) gave us a very informative talk on Dresser's career and his Yorkshire roots. We learned about the local Linthorpe Pottery and his long association with it.

The pottery took five years to set up and although he was only actively involved for three years, he continued to design for Linthorpe and for the other potteries which took over the pattern books when Linthorpe closed. Gill told us how the Museum acquired the collection and how they were trying to advertise Dresser to a wider audience. He is a designer revered in America, Norway and Japan but they felt he was not as widely known in his home country.

The Dorman has a comprehensively catalogued archive of the Linthorpe, Ault and Bretby Potteries, which all benefited from Dresser's designs. Rumour has it that the glaze recipes found their way down to Bretby and were recorded in Pitman short hand. The Museum staff would like to know more about the development of the glazes and the technical side of the operations. Hopefully one day there will be an opportunity to translate the notebook and reveal the secrets of the glazes from the little red notebook in the archive. Ideally the Museum staff would like to write a short book about their research to date.

During our visit we had free access to the archive and the store rooms not normally open to the public. The Museum staff are happy to welcome any groups for a talk and a look around the Museum, its archive and store room. It really is an inspiring collection and the visit was thoroughly enjoyed by all.

Lyn Clarke



Top – Linthorpe Pottery with its amazing glaze surfaces

Centre – Dresser's design book

Bottom – Dresser's African fabric designs

MA Ceramics at UCLAN

This October nine students breathlessly crossed the finishing line of the MA Ceramics course at the University of Central Lancashire. Only one of us fell into the category known as 'young'; the rest were 'mature', almost veteran, possibly antique.

Professor Dave Binns has been a demanding but benevolent coach: teaching, encouraging, criticising, and at times cajoling us past the tape. We all owe him a big debt. The types of work we have made vary hugely in their materials, techniques, inspirations and purpose. A central philosophy of the course is to encourage students to find, or extend, and develop their personal style of expression.

This article is intended to draw attention to what happens every year in the department – the graduation at Masters level of a number of potters/ceramicists from one of the only nine universities and colleges offering such courses nationally. I hope it will stimulate some readers to explore an MA as an option.

Speaking personally I have had an absolute ball – learning, inventing, experimenting, practicing and making. For me the greatest pleasure was the cross border foray into silk screen printing on clay and learning some of the complications that entails. There is a long history of cooperation between the Ceramic and Print departments at UCLAN that I was able to capitalise on.

Each entry is the student's own summary of their work, as required for the MA show.

David Finnegan

The UCLAN course can be studied for one year full time or two years part time. It is partly taught, partly research and largely practice based. Fees are £6,700 full time or £3,345/yr part time.

www.uclan.ac.uk/courses/ma_ceramics

Natasha Ball – Landscape and the Environment in the Age of the Anthropocene



I have created two collections of porcelain vessels, featuring intricate slip-trailed underglaze illustrations. Though linked stylistically by surface treatment, the stimulus for each collection is directly opposed. One collection is

inspired by the immense beauty of the natural and the man-made world, and the details within these disparate landscapes. Conversely, the second collection is focused on key causal factors in man's disastrous environmental impact upon the planet. I aim to evoke a reaction by highlighting factors contributing to our degradation of the planet, and by showing what we stand to lose if we do not adapt our collective course.

Jane Duckett – Wood Stone and Clay

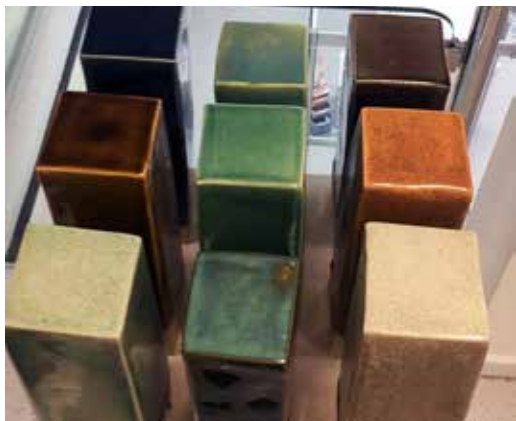


My project consists of a study of wood ash glazes and their application on my thrown ware. My inspiration drew on the work of Katharine Pleydell-Bouverie whose experience with working with ash glazes and seeking out their

potential dominated her career throughout the early part of the twentieth century.

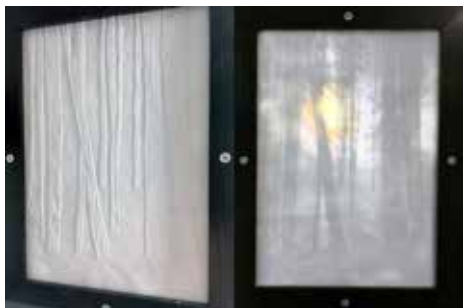
My work however, has differed from this in many ways, achieving many variations in colour and texture. I have also utilised quarry waste within a slip, applied to the raw clay before bisque firing, in order to further enhance the visual qualities of the glazed surface.

Sara Fahey – Megaliths in Colour



Inspired by visits to the many Neolithic historical sites around the UK such as Stonehenge and Callanish, my ceramic work involves built structures and blocks in different configurations – developing either stand-alone multi-component pieces or groupings of individual forms which visually link. The project also involves the exploration of how glaze and colour can transmute forms from antiquity into contemporary statements.

David Finnegan – Translucency: Place and Narrative – The Making of Ainsdale Woods



I wrote a mythical story about how the nearby woods at Ainsdale came into existence. This inspired a series of backlit translucent bone china pieces. Each consists of two layers, each 1mm thick: the lower one carries a silk screen printed image made from my own photographs modified in Photoshop CC and the upper one a texture. When not backlit only the upper layer is visible in reflected light. I was searching for an ethereal effect. I also made an illustrated bound book of the story on bone china pages.

Katie Plumb – Elements of Erosion



I am intrigued by the power and force of the elements as a process, not just in nature but also in the creation of sculpture in the studio. Nature is so diverse in its manifestation; from erupting volcanoes and fast running waterfalls to delicate seeds floating on the wind and the turn in colour of leaves in autumn. The fundamental underlying themes of all of this are change and movement, flow and motion.

One of my objectives therefore, is to capture, through my sculptures, a permanent still from the film that is Nature – specifically a moment in the life cycle of rocks which subtly, yet unstoppably, are oscillating from tiny particles of sediment to large expanses of metamorphic rock and back again.

Celia Rayner – Cloth and Clay Collide

I decided to transfer my love of textiles into my ceramic work. Rolling and manipulating porcelain clay as if it were a piece of material, sometimes imprinting with vintage lace.



Also creating felt vessels by machine stitching prior to dipping into porcelain slip, bisque firing and subtly glazing.

My aim is to produce fabric visual ceramic pieces that may look delicate, but are strong and appealing to the eye.

Michaela Schoop – Patterns on Clay: A Cross-Cultural Dialogue

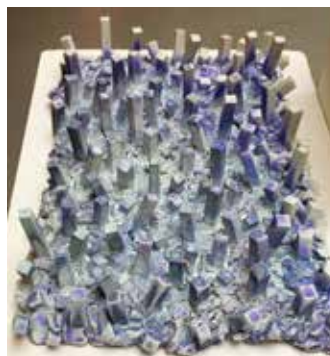
I fuse surface decoration with form in clay to emphasise visual and tactile qualities, by combining surface, form, colour, texture and decorative pattern-work.



Research into other cultures' creative output serves as a reference point from which I distil their artistic essence. I synthesise

these essences into my own combinations and interpretations, bringing pattern and ceramic forms together in new ways. The results query cultural identities within the context of multiculturalism and international craft culture.

Cheryl Vollar – Urban Contrasts: Architectural and Social Contrasts Depicted in City-Scape Ceramics



My ceramic work looks at contrasts within society, specific to the urban context and is depicted through abstract, city-scape imagery. Urban space provides common ground to co-exist, but underlying contrasts are rooted within

the footprint of society. My hand-built sculptural pieces embody social disparities exposed through organic and manufactured process, spontaneous and informed hierarchical design choices, colour and texture of contrasting clay bodies, and a single glaze fired response to these contrasts.

Inspired by architecture, social studies and the urban experience, I look for the visual harmony within conflicts, to find and reveal the united beauty within these.



Eric Moss

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Members' Gallery

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



Ann Davis



Charles Brown, Harvest Jug,
Slipware, raw glazed bone dry and once fired to 1100C



Laura Hancock, 13 x 9cm smoke fired tribal dish



Neil Buckley, "specklesky" stoneware bowl,
Electric fired, cone 6. Glazed with a lithium/sodium fluxed
shino derivation with high rutile.

Vote100 – A Century of Change

At the beginning of the year, The Cooper Gallery in Barnsley, South Yorkshire, invited local female artists to submit work to be considered for inclusion in a very special exhibition. The question they posed was “In 100 years, how have attitudes changed?” Successful entries are displayed in ‘Vote100 – A Century of Change’ which celebrates the achievements of women over the last century. The exhibition runs from 25th October to 12th December 2018.

I was delighted to be accepted. I then had to apply my mind to creating three pieces of agateware that met the brief. I decided they would be entitled ‘Soaring Free’. It certainly was a period of experimentation well outside my comfort zone trying to create agate patterned women ‘flying’ across pots! But this wasn’t for me so I returned to the form I know best and used the coloured clays to speak.

The three agateware pieces celebrate the changing role of women by abstract shape and pattern. They acknowledge the work and dedication of women, who over the last 100 years have fought for the emancipation of womankind so that today many can choose their own destiny and fly high.

Surfing symbolises women’s adventurous spirit. It celebrates how many have ridden the highs and lows like surfing waves and been an inspiration to others.

Centre of Life symbolises that many women throughout the world have started small but travel upwards. Their impact on humankind has been both beautiful and practical.

Spiralling Upwards with its cylindrical shape and rising pattern swiftly moving to a point, symbolises the journey that emancipated womankind has travelled over the last 100 years.

Agateware is layering of coloured clays together. It is a difficult technique as the clays often dry at different rates. It is crucial to dry the work slowly. The resulting designs run through the clay and no coloured glaze is used. Many stunning and unique patterns can be created.

Suzan Kemp



Surfing



Centre of Life



Spiralling Upwards

Skills Sharing Day at Sophie Hamilton's Studio

Seventeen lucky people from NPA East, attended our skills sharing day, which was oversubscribed.

The theme of the day was 'Surface Decoration' and the demonstrators were John Egerton, Elisabeth Bailey, Jill Christie and Sophie Hamilton.

John Egerton works with stoneware and demonstrated how he draws through the glaze using old dental tools and the handles of old paint brushes. After bisque firing his thrown or slab built pots, John applies a first layer of commercial glaze. He then sponges over with the same glaze to give the pot some surface texture.



He then proceeds to scratch his design into the surface using a variety of re-cycled or handmade tools. The tools used allow some of the glaze to be left behind on the scratched areas of the pot. Once the design is applied the pot 'talks to him'.

This will result in John applying different glazes onto areas of the pot, not necessarily staying within the lines of the original design e.g. flowers could have colour sponged on, other areas may have new glaze painted on. The finished result is a very rich glazed surface with bits of raw pot showing through in places.

More details at Sneaton Pottery.



Elisabeth Bailey works with dark terracotta earthenware and demonstrated her glaze decoration using multiple glaze layers with pattern masking, using hot paraffin wax made by melting down candles. Liz throws and bisque fires her pots and then dips the first layer of base glaze. As soon



as the glaze dries the pattern is applied to the pot using hot wax, at this point the wax lines are quite thick. While the wax is still warm (and this is important) she pours the second glaze layer over the pot and then leaves to dry before re-firing. Once fired the design moves, the original wax lines are now thinner, there are tiny blotches and faint fingermarks showing details of the making process in the final pot.

More details at www.brigantia.co.uk and the NPA website.



The day ran on the lines of the Aberystwyth bi-centennial event, with four experienced potters demonstrating their skills 'live', allowing people to ask them many questions while they were working.

The audience was a mixture of professional potters and novices. Everyone learned something new, including the demonstrators, so it seemed appropriate to share an account of the day with other members.
Kay Butterworth

Jill Christie works with terracotta earthenware and demonstrated applying brushed slip decoration

on to freshly thrown pots. Jill threw the pots on the wheel using a bat so they could be eventually lifted off without touching the pot. She demonstrated using four different colours of slip white, green, blue and brown. With the wheel turning, using a mop brush the first slip was applied from bottom to top. This was then



followed by the second and third slips. The speed at which the mop brush moves up the pot creates different effects on the surface, as does the number of different colours applied.

The pots are bisque fired and then a clear earthenware glaze (with some tin content) is applied as the final coat, before re-firing to 1060 C. The final glaze 'pulls' the slip so that the edges are not straight and flat, giving a richness and quality to the surface of the final pot.

More details at woldpottery.co.uk and the NPA web site.



Sophie Hamilton originally trained at Dartington and works with stoneware. She demonstrated how she uses sponges, brushes and slip trailers to apply the coloured glazes of her highly decorated pots. Her pots are either thrown or created using a jiggering machine.

Sponge templates to create her patterns, are made out of thick non fireproof upholstery foam. A base glaze layer e.g. white is applied to the bisque fired pot which is then left to dry for 2 days. The sponge template with the design is then dipped into a second layer of coloured glaze and with a lightness of touch, the design is 'rolled' onto the pot.

This process is repeated to apply further glaze layers to the design. On flat surfaces the design goes on whole, but on bowls, only the tips of the sponge hit the surface and the rest of the colour is applied by brush. Stripes are made using a slip trailer with the end made thinner using the plastic flex that usually surrounds the copper wire in electrical appliances. Dots are applied by hand.

A feature of the pots is the strict attention to detail, Sophie ensures the design continues from the inside to the outside of the pot.

More details at Sophiehamilton.co.uk and the NPA web site.



Book Review – Roger Bell

THINGS OF BEAUTY GROWING

British Studio Pottery



Eds. Adamson, Droth & Olding

Published by Yale University Press at £55.00

This book, a substantial volume of over 450 pages accompanies an exhibition organised jointly by the Fitzwilliam Museum, Cambridge and Yale Centre for British Art. It was in New Haven, USA late 2017 and proceeded to Cambridge from March 20th to June 18th this year.

The British Studio Pottery pieces included range from 1888 (William de Morgan) to 2016 (Adam Buick). Included are most of the names you would expect: Rie, Coper, Leech, Cardew, Fritsch, de Waal et al. But the interest of the book (and exhibition) is considerably enhanced by the inclusion of influential work dating back to the Song dynasty (960–1270).

The book is organised as a number of essays, followed by a catalogue of the exhibition pieces. Short biographies of ceramicists are included and a chronology follows.

The essays, by such as Tanya Harrod and Julian Stair, set the context such as the relation to popular attitudes and 'The Artistic Licence Ceramics Offer Sculpture'. I really enjoyed the discussion between Glenn Adamson and John Driscoll, the American collector who provided a significant number of exhibition pieces.

The catalogue section is broken up into 8 sections: 'moon jar', 'vase', 'charger' etc. It's not just a series of photos and basic information but includes mini essays on the forms.

This is an expensive book at £55 but certainly value for money. The quality of writing is excellent – rigorous, informative, not dry, and very readable. I expect to go back to it regularly.

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work of art

...and everything in
between



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IS IN THE
MAKING



John Cook



June Roddam



Judith Roberts

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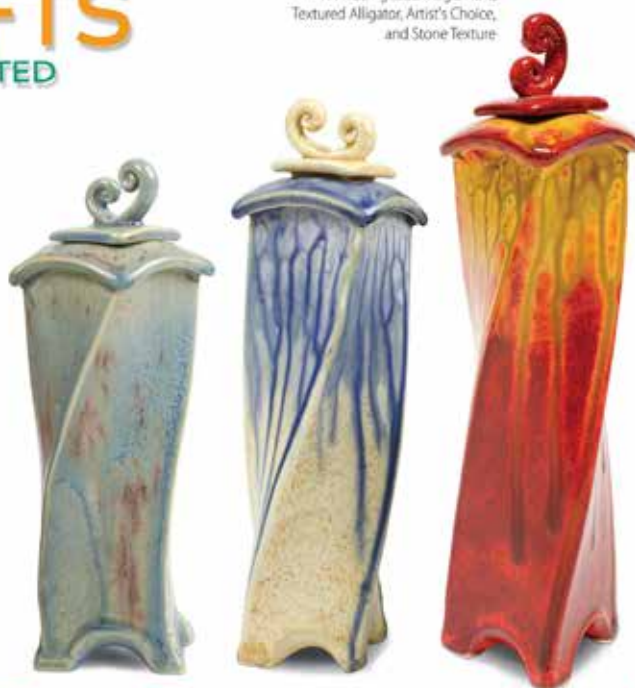
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Welcome to new members

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.



Galea Belinscaia	Bradford
Janet Butchart	Felsted
Kay Ford	Hathersage
Neil Hayward-Lewis	York
Pam Locker	Hull
Julie Shenton	Manchester
Cherry Tully & Victoria Crompton	Mawdesley
Alison Walker & Ian Fisher	Ludford
Hanne Westergaard	Sheffield

Visit northern-potters.co.uk for membership forms and subscription rates
Elizabeth Smith, Membership Secretary

NPA News Digital Archive

Our website now has an archive section where you will find copies of NPA News from 2015, 2016 and 2107. You can do specific searches or browse each issue.

Go to www.northern-potters.co.uk and choose 'the archive' in the menu.

Back copies from 2009 onwards will be added over the next few months.

Various glaze materials: limestone, borax, talc, woolastonite, frits, zircon, cobalt, rutile, RIO, tin

Also an oil drum raku kiln and a quantity of refractory materials including boxes of superwool 610x25x7320.

Offers welcome, but basically free to anyone who wants to start experimenting.

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Diary

Send details of your events to the npanews@btinternet.com

to 12 December	Vote 100 – A Century of Change The Cooper Gallery, Barnsley Suzan Kemp
to 16 December	<i>The Art of Nature, The Nature of Art</i> Sam Scorer Gallery, Lincoln John Holt
to 22 December	<i>Craven Arts Christmas Exhibition</i> Skipton Town Hall Richard Smith, Emmeline Butler, Dianne Cross
to 23 December	<i>Shades of Clay</i> Kunsthuis Gallery, near York several NPA members
to 5 January	<i>Open exhibition of Art & Sculpture 2018</i> 20-21 Visual Arts Centre, Scunthorpe
8 Jan to 20 April	<i>Sketching in Clay</i> The Craft Centre and Design Gallery, Leeds Anna Whitehouse
1 April to 31 May	<i>Heat</i> Water Street Gallery Todmorden (application details in NPA News Oct/Nov)
26 April to 1 June	<i>Vessels</i> Cupola Gallery, Sheffield (see page 4 for application details)
7 to 9 June	<i>Potfest Perth</i> Scone Palace, Perth, Scotland
21 to 23 June	<i>Earth and Fire</i> Welbeck, Nottinghamshire
5 to 7 July 2019	<i>International Ceramics Festival</i> Aberystwyth Arts Centre, Mid Wales
19 to 21 July	<i>Celebrating Ceramics</i> Waterperry House, Oxford
26 to 28 July	<i>Potfest in the Park</i> Hutton in the Forest, near Penrith, Cumbria
2 to 4 August	<i>Potfest in the Pens</i> Skirsgill Market, Penrith, Cumbria
16 to 18 August	<i>Art in Clay</i> Hatfield House, Hatfield, Hertfordshire

Committee Highlights

At our November committee meeting Emmeline Butler our new Treasurer and Ann Davis joined us for the first time. After the normal business on running the association, how to improve it and progress on changes underway, we did a brief Skype test with a view to accommodating committee members unable to travel to Sheffield.

The main item for discussion was our need for an improved membership management system to streamline processes, reduce the administrative workload and avoid the duplication of records. Kay Butterworth has compiled a requirements document and identified several possible packages and approaches. There will inevitably be a one-off set-up cost and possibly ongoing management fees, both of which could limit our ambition.

We agreed the priority requirements and ballpark costs to guide Kay's investigations. We will also ask other potters' associations about their membership management systems.

Membership Secretary

After more than 2 years in the role, Elizabeth Smith wishes to step down as membership secretary, so we are seeking a replacement.

The main tasks are:

- answering queries
- dealing with new memberships
- checking bank statements against monthly standing order renewals and dealing with any discrepancies
- producing bimonthly changes for the newsletter and regions
- reporting to and attending committee meetings

Once cheque renewals are phased out, the workload should not be more than a day per month.

If you think that you might be able to help please contact me by email: chair@northern-potters.co.uk or tel 01900 821001

Joan Hardie

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Late November and early December is a busy time of change for some people, with local seasonal fairs and then applications to the national and International fairs in the spring and summer.

The Cumbria Ceramics Exhibition in the autumn finished with sales around £6,000, although sales were unevenly spread amongst exhibitors. The empty bowls event raised over £900.

Thora Talling has kindly offered her house for a Northern Potters Christmas Social. It will be held on Thursday 13th December, starting about noon, with a Jacob's Join and perhaps opportunities to discuss events in the New Year.

If you are coming please contact Thora so she will have an idea on numbers and can send you directions. thora50@btinternet.com

John Kershaw northernpottersnw@gmail.com

Facebook: [NPAnorthwest](#)



NW

At our last meeting on October 23rd one of our members suggested having a workshop clear out and creating 'Surplus to Requirements', which could be books, equipment, raw materials etc. that you no longer require. This would be then offered to the group or other grateful recipients.

Avril Cairncross has kindly offered to investigate 'pop-up shops' in the region. Members can coordinate with Avril with any ideas. Progress to be reported at next meeting.

Forthcoming exhibitions:

Garstang Arts Centre, Wall Hangings 9th February 9th to March 2019,
PR1 Gallery, UCLAN, 'Ceramic Contemporaries West' 4th to 19th March 2019,
Lytham Heritage Centre 'Concepts in Clay' 2nd to 21st July.

Our next meeting will be at our ever popular, annual 'Jacobs Join' (everyone brings festive food to share) on Tuesday 4th December, 7.15pm at 'Mad Hatters', Preston. Ceramic theme 'Baubles'

Geoff Wilcock ghwilcock@uclan.ac.uk 01772 862852

Facebook: [NPAwest](#)



W

We ran a photography workshop at the end of September. Ruth Rowland tailored it brilliantly to cater for us potters and our various skills and cameras. You can read more about our day in Alasdair's article on page 6.

Lots of our members have been busy exhibiting their work at Arts Trails, in new-to-them shops and galleries, craft fairs and Christmas markets, the Northern Contemporary Craft shows and more. It's great spotting the work of SW-NPA in so many different venues and so many members supporting one another.

We have dates for a SW-NPA exhibition to be held at Valentine Clays. Applications will be sent out in an email to you soon. Our next meeting will be held on the 9th of December in Altrincham.

It would be great to see you.

Juliet Myers

Alasdair Nelson & Juliet Myers email@sw-npa.co.uk

Facebook: [NPAsouthwest](#)



SW



NE

No report from the northeast this time.

Stephan Aal

NEPotters@gmail.com
Twitter: @ne_npa

Facebook: @NorthEastNPA
Instagram: Northeastnorthernpotters

Over the last few months there have been a number of trips, sales and demonstrations. A number of NPA members exhibited at the Staithes Festival in early September. The visit to the Dorman Museum in October was inspirational. Sales have taken place at Pannal and Poppleton as people gear up to Christmas.



E

Sophie Hamilton's surface decoration day was a wonderful opportunity for experienced and novice potters alike. It generated a number of videos on our facebook page and was very well attended.

A lot of what has been organised this year resulted from the meeting in Leeds Art Gallery in January. If NPA East members have ideas they would like to explore and would like another social event please email us and let us know. We are in correspondence with CoCA to hold another event in the Spring but fresh ideas are always welcome. Please email us or contact us through the facebook group.

Our next social event will be on 16 January 2019, 11 am at Leeds Art Gallery Café please bring your favourite pottery tools as a conversation starter

Lyn Clarke & Kay Butterworth

enpa.coordinator@gmail.com

Twitter @NPA_E

We had a very successful exhibition, 'Fired' at Gallery 6 in Newark on Trent during November. Eleven members took part with a 'Meet the Potters' event half way through the exhibition. The exhibition was beautifully curated by Melanie from Gallery 6 and sales were generally good.



SE

We are currently organising our next exhibition at Cupola Gallery in Sheffield, this will be open to all NPA members, please see the article in this newsletter which gives further details and how to apply.

We had a good meeting at Sarah Taylor's in October, with a look at her studio and menagerie which included ducks, geese, ferrets and a dog! Thank you Sarah.

Our next meeting will be on Sunday January 27th in Sheffield, The Art House, S1 4HJ. This will be an opportunity to offer and share ideas for 2019 and will include a pottery themed bring and buy.

The Christmas social will be on Tuesday 11 December, 7pm at the Rutland Arms, Sheffield where we will be partaking of their Tropical Christmas menu (!) and also having a ceramic secret Santa.

Wishing you all a very Merry Christmas and a Happy New Year.

Bev Seth & Kathy Watson

senpacoordinator@gmail.com

Facebook: NPAsoutheast

The confessional chair – Graham Hough

Over the years I have been fortunate to be able to exhibit my work in the excellent Potfest in the Pens. Part of my layout are three plastic chairs, two of which are regularly used by the visiting public.

One these chairs has become a 'confessional' for those who feel the need to unburden their thoughts and ideas. Over the years I have met a wonderful variety of people and stories. Here are a few of them.

A wandering violist who, in her youth, spent hours searching for Hogarth prints in the basement storage areas of the National Gallery.

A gent with an 'imaginative' plan to use his large collection of mill clock parts.

"I am a great friend of the Lord Mayor of Liverpool and I will tell him to move the Potfest to Liverpool."

A self-harmer with awful scars on her arms gaily chatting about pottery.

A young woman using a phone app to impose her relatives faces onto my heads.

A Peruvian woman desperately trying to find a studio and sponsor.

A well know NW ceramics supplies owner on asking if I had sold anything yet?

Me, "no".

"Bastards!"

Partners of potters exasperated by the constant peering at and the turning over of pots and questions about glazes, grateful to be able to gain respite for a few minutes and talk about anything EXCEPT POTS!

Owner of vintage looms who plans to make carpets for N.T. and luxury yachts.

"You should make heads of Trump and Gove so that people can smash them."

"After being married for a long time you tend to be able to read each other's thoughts, so I go into another room so that he can't know what I am thinking."



"Hi – they are scary.!!" Small boy.

A coppersmith who worked on nuclear submarines but can't tell me more.

"My husband committed suicide – I hated him. I am going to mix his ashes into the mortar I will use to repair the front door step so that I can stamp on him every time I leave and return to the house."

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