

# NPA News



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

February to March 2022  
£2, free to members





## In this issue

- 3 From the Chair
- 3 Your Committee
- 4 Diary
- 5 New Artists to the Website
- 6 Paper Clay – Graham Hough
- 8 Studying Ceramics as a Mature Student – Micaela Schoop
- 10 In search of Laurie Short – Barbara Pavey
- 12 In conversation with John Hudson – Adam Cowdrill
- 14 Members' Gallery
- 16 NPA Shared Stand at Only Clay 2022 – Dianne Cross
- 18 Book Review – Karen Lewton
- 21 Welcome to new members
- 22 From the Membership Secretary
- 24 Regional News
- 26 Back Page: Tips & Tricks

## Next issue

The copy date for the next issue of NPA News is 21 March 2022

Articles should be between 200 and 1000 words saved as text files or written in an email.

Images need to be high quality for printing, saved as .jpg files. 1MB is a suitable sized file.

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

Send them to [npanews@northern-potters.co.uk](mailto:npanews@northern-potters.co.uk)  
Email or phone the editor if you have any queries or need help.

The opinions expressed in this newsletter are those of the contributors and do not necessarily represent those of the editor or the Northern Potters Association.

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Front Cover: Bathtubs for processing dug clay at John Hudson's Pottery.

Photo: Adam Cowdrill

Back Cover: Slip cast form, Chris Suttie.  
'Surfaces, Liquid and Stories Contained: The Craft of Casting slips'

17 Jan - 2 Feb 2022

WDT, Hill Street Shopping Centre,  
Middlesbrough

Photo: Chris Suttie

## From the Chair

Our chair John Cook has now resigned from his post and I would like to thank him for all his work over the years. He has led our NPA to a very strong position with over 700 members across the North of England and still growing, as well as a very healthy bank balance.

John will carry on as our website coordinator whilst I have taken over as Chair. This leaves the position as Vice Chair vacant, so, if you can spare a few hours, please get in touch with me at [Chair@northern-potter.co.uk](mailto:Chair@northern-potter.co.uk). Your NPA needs you!

I would also like to take the opportunity to introduce myself. My love for pottery started at the early age of 10 when my mum took me to an afternoon class, and I was fascinated straight away. When it came to deciding what to become in life though, my teacher strongly discouraged me from going into the arts. "It is breadless" I was told, meaning they did not believe that one can earn a living. I ended up studying Civil Engineering and worked in the International Railway Industry for almost 20 years. I do like the railways but I found that the hands-on work I do with pottery fit me better than the office and it's true that my old job was never my passion. But then who does have this luxury? I experienced passion on Monday and Thursday evenings when I went to my pottery group and finally, in 2017, clay actually moved into my home too. My first kiln was set up in a wooden garden shed. I made many a mistake that ended in broken pots as well as lots of glaze disappointments (feel familiar?). Additionally, I would not recommend housing your kiln in a wooden shed. 😊 Back in 2019, my family and I moved up to beautiful Yorkshire and I joined the NPA and the committee. I even swapped the kitchen table for a proper studio, and last September, gave up Engineering for good.

Since then, I have found there are so many other skills to master, in addition to making. I've been learning about firing curves, glaze recipes, photographing, branding, website building, packaging, oh, and not to forget the social media skills to promote my work. Whilst all along, I just want to be in my studio and make.

This New Year has started with a bang for me and my goal for 2022 is to get accepted into a big show. Yours might be different, but I would love to hear it. Use our private Facebook group or tag us @northernpottersassociation on Instagram to share it with us all.

With warm regards,

Nadine



## Your Committee

Chair	Nadine Blakemore <a href="mailto:chair@northern-potters.co.uk">chair@northern-potters.co.uk</a> Ilkley
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Gerry Grant	York
Lynn Grant	York
Carol Newmarch	Middlesbrough
Bev Seth	Sheffield
Kathryn Stevens	Barrow in Furness
Nina Wright	Otley

# Diary

In the current circumstances, you should check with the organisers before travelling to events.

To add your events to the diary and website, email Dianne Cross [publicity@northern-potters.co.uk](mailto:publicity@northern-potters.co.uk)

24 Jan to 26 March 2022	<b>Connecting Crafts</b> Platform Gallery, Clitheroe NPA exhibition
19 Feb to 20 March	<b>Form &amp; Function</b> Jarrow Hall Showing the work of 15 NPA members
19 Feb to 2 May	<b>Group Exhibition</b> Ferens Gallery, Hull Includes NPA members
25 March to 19 April	<b>Glorious Clay</b> The Coach House Gallery, Astley Hall, Chorley NPA Exhibition
2 & 3 April	<b>Sheffield Ceramics Festival</b> Kelham Island Museum, Sheffield NPA members will be showing
3 - 5 June	<b>Potfest in the Pens</b> Auction Mart, Penrith NPA members will be showing
10 - 12 June	<b>Potfest Scotland</b> Scone Palace, Perth NPA members will be showing



Mary Brandon



Kate Buckley

Mary Brandon and Kate Buckley, amongst others, are exhibiting their work at the Ferens Gallery in Hull, 19 February – 2 May.

## GLORIOUS CLAY

NPA EXHIBITION OPEN TO ALL NPA MEMBERS

THE COACH HOUSE GALLERY,

ASTLEY HALL, CHORLEY, LANCASHIRE

25 MARCH TO 18 APRIL 2022

This is a major opportunity to exhibit in this relatively new gallery.

Chorley has invested massively in Astley Hall Park.

The Hall itself is being extensively restored alongside the wall gardens and the former coach house buildings which now house Ambio Café, Barracia Wines offering locally sourced artisan foods, an information shop, conference room and the Coach House Gallery. As a result Astley Park is a popular visitor venue.

Further information about the park:

[astleypark.co.uk](http://astleypark.co.uk)

Application forms are now available.

Further details from Graham Hough

[graham@redspr.com](mailto:graham@redspr.com)

or 07519286868

## Empty Bowls Project

The Clay Team in Jarrow are organising an Empty Bowls project for Spring 2022 and would like potters to get involved. The idea is that potters donate a bowl, people pay to choose a bowl and they get it filled with food. We then wash the bowls out and they take them home with them to keep. All money raised goes to food charities in the north east. Previous events have raised over £4000 and have been enjoyed by hundreds of people. It would be great to get lots of potters involved in our next one. Email Diane Nicholson at [theclayteam@hotmail.com](mailto:theclayteam@hotmail.com) for more info or to donate a bowl.

## Stay Connected



@northernpottersassociation



Northern Potters Association



@NorthernPotters



## New Artists to the Website



Kathryn Borg



Louise Watson



Alastair Gittens, earthenware tripod vessel



Helen Casey

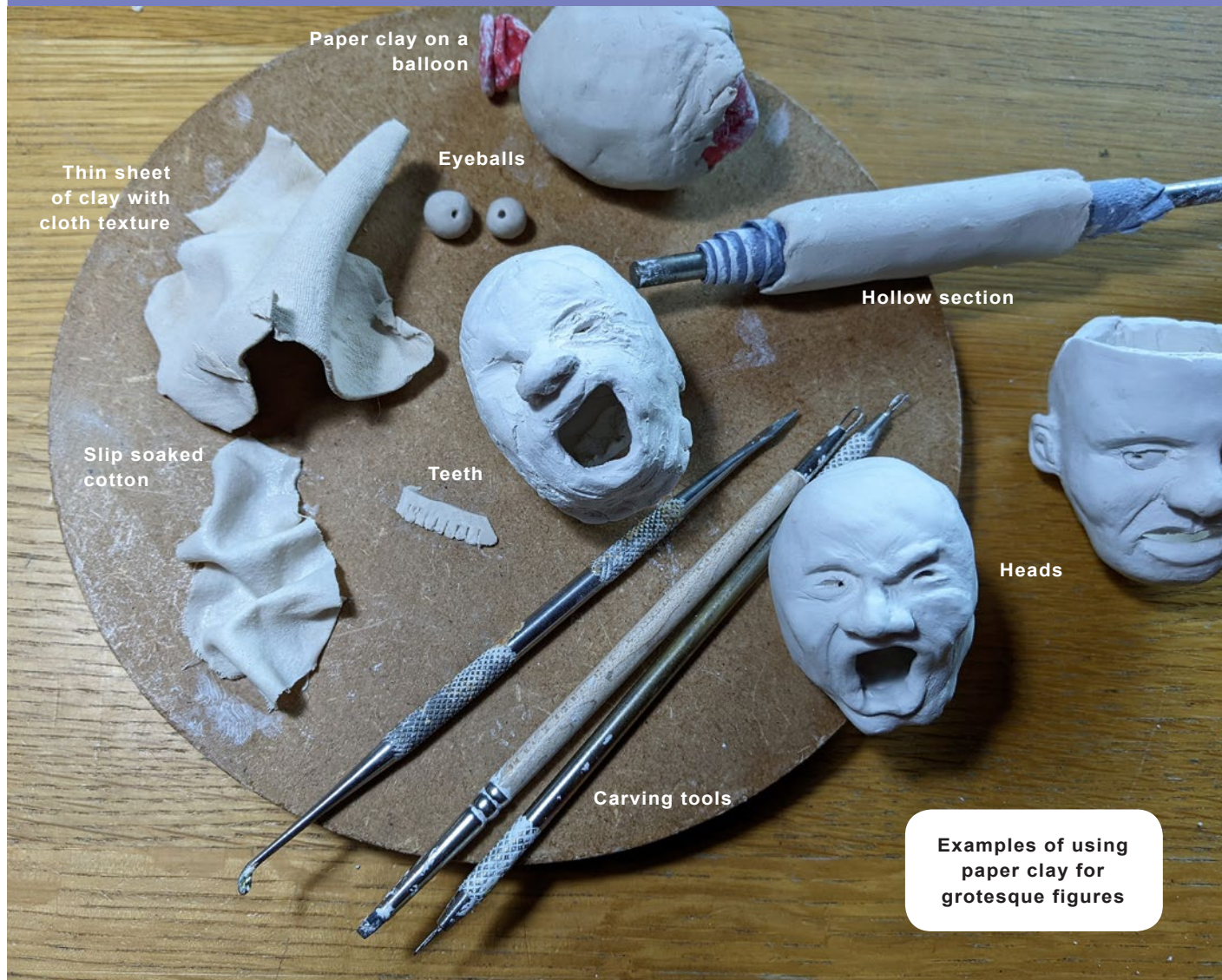
## NPA Website – Artists Pages

As an NPA member you can have a page on the NPA website to display and promote your work. You will need to provide up to four photos of your work, an artist's statement of 100 words, email address, phone number, plus any website, Facebook and Instagram links. Email John Cook with the details and updates [website@northern-potters.co.uk](mailto:website@northern-potters.co.uk)





# Paper Clay – Graham Hough



I am a huge fan of paper-clay. I like its versatility. Its characteristics are different to 'standard' clay principally because it can be dried out and rewetted. It allows wet clay to be added to dry clay, it can produce thin delicate sheets, it is lighter to handle and it is repairable even after bisque firing.

Over the years I have explored a number of ways of using/abusing paper-clay and I hope by sharing the techniques I have learned over the years readers will be encouraged to try exploiting its inherent characteristics themselves.

I use porcelain paper-clay E600, obviously it is pure white and is a neutral base for underglazes like Amaco velvet.

I build grotesque creatures in a way that needs semi dry sections stuck together and covered by other clay or slip soaked sections.

For hollow pieces, like heads and bodies, I use thin rolled clay moulded around inflated balloons. The shape is then blown dry with a hot air gun until it is self-supporting. The balloon is burst and withdrawn and the piece carved and added to as needed.

For heads I carve the shapes I want into the dry piece which can be wetted to make carving easier and add more damp clay to form noses, cheek bones and eyelids. A hatch is carved out of the skull to gain access to the interior. Eyes are dry balls fitted into eye sockets from inside the head and slip glued in place. Teeth are either one strip of marked clay for





Basic construction using cast wings, hands and feet joined to clay tube neck, and chest formed on a partly inflated balloon. Next stage would be to add the slip soaked clothing.



Madonna showing use of slip soaked cotton cloth, in this case an old pillowcase, used for her hood, clothing and narrow strips as ribbon decoration. Underglazed but not fired.



Yellow angel with slip soaked cotton cloth and extruded clay 'hair'. I used a studio spray gun to colour all parts of the hair.

small heads or individual pieces of dry clay placed inside the mouth. A generous glob of slip ensures everything stays in place, hopefully.

Limbs can be made out of thin clay sheets rolled around formers to make tubes.

I have used silicone moulds to make small parts (see previous article).

All these dry sections can be joined together by the usual score and generous slip method.

One point to remember is that paper-clay shrinks as it dries, sometimes down to 60% of its original size. So as you force dry your pieces you will find that the clay will crack and split on rigid formers even balloons. To avoid this cover the former with sheets of paper/tissue so that the former can be withdrawn as the piece dries.

Paper-clay slip soaked natural cloth makes realistic clothing. For my small figures gentleman's cotton handkerchiefs are ideal, soaked in slip and draped on to the body as you wish exploiting the folds and swirls that can be formed. When this is dry I add additional coats of brushed on slip. The slip I use is simple watered down clay without additives.

These are just a few examples of how porcelain paper-clay can be used and I hope the illustrations show a bit more clearly how I use it and that you are encouraged to carry out your own experiments with this versatile mud.

Graham Hough [graham@redspr.com](mailto:graham@redspr.com)

# Studying Ceramics as a Mature Student – Micaela Schoop



Micaela on her stand at Potfest in the Park in 2021.

I am a ceramic artist living and working in Preston, Lancashire, and have been showing and selling my work at prestigious ceramic fairs such as Potfest in the Park, Art in Clay Windsor, York Ceramics Fair, Only Clay and Earth & Fire since 2018. In 2019 I was short-listed for the Emerging Makers award at the International Ceramics Festival in Aberystwyth. Despite being in my mid-50's, I still feel very much like 'the-new-kid-on-the-block' as ceramics is my late second career. How did I get here?



Group shot of ceramics MA students at their graduation show in the PR1 Gallery at UCLan in October 2018.

In 2016, I took the plunge and applied for a place on the Masters degree program in Ceramics at the University of Central Lancashire in Preston. This coincided with being released from daily parental duties as my daughter left primary school to go to 'big school'. I was quite nervous when applying because, like many people in the arts, my educational path was not a straightforward one. Having grown up in Germany I studied Art to A-level equivalent in high-school I had opted to study English Literature at

university. I completed my academic studies in the UK with an Masters degree in the 90s and went on to work in book publishing. Ceramics was something I pursued over a number of years through evening classes as a hobbyist (at Morley College, London and at Preston College).

When my daughter started primary school I treated myself by doing a foundation year in Art & Design, which included ceramics. Unfortunately, its conclusion coincided with UCLan discontinuing its BA Ceramics program in 2011 and I thought I had missed that boat. A few years later however, through my membership of the local NPA-West group, I had the opportunity to join students from the UCLan ceramics MA on a trip to the International Ceramics Studio in Kecskemét, Hungary. They really encouraged me to apply for the MA.

Thus soon after, I had an informal interview with the then course leader, David Binns, to whom I showed examples of my work and sketch books and discussed what I hoped to do during my MA. During this meeting I found out that the entry requirements for the MA course took into consideration various individual qualifications and experiences. Mainly I had to convince David of my clay knowledge, my willingness to commit and that I was intellectually capable to the academic needs of the course.



UCLay exhibition at PR1 Gallery at UCLan in April 2019 showcasing work of former graduates of the ceramics MA.

Luckily, I passed muster and started alongside thirteen other students, all very different with diverse backgrounds and ages ranging from early 20s to early 70s. Previous experience varied from people with first degrees in ceramics to one person having run her own pottery business in the past and to others, like me, with different professional backgrounds but with years of ceramic experience accrued through evening classes.

To accommodate the different skill levels, both practically and academically, the course at UCLan runs both a one year full-time and a part-time over two years. I chose the two year course as this allowed



me to build up any necessary skills, which took time and practice. The first year of our course was divided between going to lectures, writing essays and working on set short practice projects aimed to give us a general introduction to different aspects of clay work.



The MA gave Micaela a chance to find her own artistic voice through lots of experimenting and reflection.

During the second year we mainly concentrated on our own ceramic work. We would have tutorials and feed-back sessions in which we discussed our progress. Sometimes these were group chats with the other students where we could benefit from discussing the work our co-students did. At other times, they were one-to-one tutorials with either David Binns or one of the other two tutors I was lucky to have during my time, Anna Lambert and Wendy Lawrence. These sessions could be quite challenging as we were made to explain, evaluate and justify the work we were doing. With three so different tutors the advice could be varied, even contradictory, but I found that stimulating and it encouraged me to find my own path and voice as maker through choosing what advice to respond to and integrate into my working practice. While engaging in making and developing my own ceramics I also had to write and reflect on my work. This, I found, would become a vital part of my working practice as it keeps me focussed. It has also been valuable preparation for writing statements for ceramic shows and other articles.

Two of the highlights during my time at UCLan were the study trip to the wonderful International Ceramics Studio in Kecskemét, Hungary, and showing my work as part of the student stand at Earth & Fire ceramics fair. Both these experiences brought us out of our academic setting into the outside world and a different ceramic experience. It also helped us to bond as a group.

At the end of our time in 2018 it was great to be able to see how far we had come when we showed a selection of our finished work as part of the MA degree show. Our year-group decided to follow this up and organise an exhibition a year later, called UCLay, solely concentrating on showcasing the amazing work made by past MA graduates and I am pleased that

there will be a second UCLay exhibition this April at UCLan curated by last year's graduates.

After all, the end of the university course also means a new beginning of sorts. I was fortunate that on the night of the opening of the degree show UCLan awarded me a Fellowship residency. This meant that for another year I could use all the university facilities independently and I was able to follow that up with an Artists Access to Art Colleges (AA2A) residency, a national scheme which includes access to some universities. This in turn led to me working as a lecturer on the same MA course on a part time basis.

My advice to people wanting to do a Masters as a mature student is: DO IT! It is never too late. I loved it. Being a mature student has given me the awareness of what a privilege it is to be able to get totally absorbed by all clay-related things for those two years. Luckily I had an understanding family who let me get obsessed. I set out to make the very most of it and put in the maximum time and effort in my time at uni and for me it has paid off. But be aware, you need to be self-motivated and work really hard: the more you show up, work and immerse yourself, the more you will get out of the course. Also be prepared to feel challenged, which can feel quite uncomfortable at times, but without challenge you won't learn or develop. Even now, when I am pleased with my work I can still hear Prof. Binns challenging me and egging me on to do better and preventing me from falling into complacency.

By enrolling on this Ceramics MA five years ago I laid the foundations to pursue a career as a ceramic maker. I found my style and artistic voice which continue to inform the work I've made since I regularly show my work at selected ceramic fairs which I would not have got into without having honed my practice during my MA. Now, teaching on the MA myself I hope to encourage, cajole, challenge and support the next generation of students on this program while making a name for myself as a ceramic artist.



Group Shot at The International Ceramics Studio, Kecskemét, Hungary.

# In search of Laurie Short – Barbara Pavey



1  
Laurie Short pots from 1970s-80s, photograph Barbara Pavey

Laurie Short was a busy potter in the 1970s and 80s. Originally from Devon, he set up Crag Hall Pottery at Millom, Cumbria, in 1974. At that time he made pots in the tradition of Bernard Leach, and his domestic ware displayed its own style within the genre (Figure 1). Describing himself as making mostly stoneware, but with some porcelain pieces, he said of his work,

*The aim is to produce a wide range of pots which are aesthetically pleasing as well as functional, and which reflect something of the landscape in which they are produced.* (Short, 1986).



4  
Pillow vase - lies horizontally, photograph Ben Williams

I am neither a potter nor a dedicated collector, just one of the many people who appreciate studio pottery. I bought my first piece in the 1970s. At that time I was a member of the Guild of Lakeland Craftsmen/ Craft North; at the end of its life I was the group's Chairperson. For a couple of summers I worked in the Guild exhibition shop, and was able to see at close quarters the work of the very fine potters who were



2  
Hanging flask, photograph Naomi Mott

and he told me that he did not find it possible to do that job and then to make pots too.

In recent years I began to look for Laurie's work on-line. I kept finding examples attributed to Simon Leach, and so I would write to sellers correcting them. No-one on-line seemed to know anything about him or be able to recognise his work – even auction houses made such errors. Mis-attribution can occur because both of these potters have, in the past, produced work within the same tradition, and both have used similar marks – an 's' placed inside the right-angle of the 'L'.



5  
Monolithic slab pot, photograph Ingrid van Dijk

work, and found three of them were actually Laurie's, identifiable through the characteristics of his preferred shapes, styles and decoration.

Alerted by Naomi Mott of 20th Century Forum, I began to see other pieces attributed to Laurie Short that I simply could not recognise as related to the work I saw in the 1970s and 80s. These pieces are so very different, being slab- or hand-built, and with differences in the mark, that I have doubted whether they are by the same potter (Figures 2,3,4,5). However, I have read accounts in NPA News by other potters who have taken a break from their ceramics

members. One of the potters whose work I saw then, and bought, was Laurie Short.

When Craft North came to an end at the close of the 1980s, Laurie was serving as the Crafts Officer for Northern Arts. During one of our last meetings I asked Laurie about his current ceramics work

I gave what information I knew to the website 20th Century Pottery, Glass, Art & Collectables (20thcenturyforum.com). This included Laurie's own account of his training and early ceramics work. However, identification errors continue. In preparing this piece I looked at on-line images of Simon Leach's



work, only to return to it at a later date but with a very different approach. Laurie had such a hiatus; perhaps this was his experience too. I have one example that seems to connect the two styles somewhat (Figure 6).



Two slab-built vessels, photographs Naomi Mott

I researched what Laurie Short had done after Northern Arts ceased to be a Regional Arts board in the later 1990s. There is little evidence, but it is possible that he may have started a cooperative organisation of some kind. It seems he moved away from producing domestic ware in quantity. In addition to slab and hand-built pieces, if they are indeed Laurie Short's, there are pots that appear to belong to a more recent stage in his creative development (Figures 7, 8). These are aesthetically clearer in design, more assured and relaxed in style, and brighter in glaze, but using motifs that resemble those of his earlier work. However it is unclear whether these are actually later pieces, or whether this is just my bias, assigning a later date to certain pots.



Ginger jar, photograph Jonathan Varden

I do not know if I am right in my assessment of Laurie Short's work; I do not even know if he is still potting. Nowadays more pots with an impressed LS mark are sometimes attributed to him; these are not always his, but at least people are aware of his work. It would be great to have these matters clarified, and NPA members are surely the people who will know best how Laurie's work progressed.



Pillow vase – stands vertically, photograph Barbara Pavey

I would be most grateful if any of the members of the NPA could shed any light on what happened with Laurie Short's work post-1990, and if anyone could give a positive identification to the hand-built work. There are many admirers of studio pottery who would like to feel more confident in attributing work to Laurie Short, or to Simon Leach, or to another potter with a similar mark.



Left, small plate mid-1980s; Right, small footed plates/shallow bowls, possibly more recent work? Potographs Barbara Pavey

Acknowledgements: I am most grateful to Steve New for reviewing this article. My thanks go also to Naomi Mott, Jonathan Varden, Ingrid van Dijk and Ben Williams, for giving me permission to use their photographs.

References:

Short, L. (1980) in B.E.Pavey (Ed.) Guild of Lakeland Craftsmen Directory ( 2nd ed.) Cumbria, Guild of Lakeland Craftsmen

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## In conversation with John Hudson – Adam Cowdrill

John Hudson was at his pottery workshop when I arrived. To get there from John's house I had to pass through a garden-centre. John's pottery is on the edge of this local garden-centre which was once his Father's business. Both garden-centre and pottery are in Mirfield within the Calder Valley of West Yorkshire. The area has a rich history of pottery as it holds a type of clay which has been dubbed by the historical potters of the region as 'Toff' or 'Tough-Tom'. These complimentary nicknames are due to this clay's positive qualities in durability and it's pleasing red colour after firing.

En-route a woman caught my eye and asked me where she was to pay for a bag of top-soil. I guess that made sense seeing as I was striding through this retail space with a sense of purpose that your typical store assistant might embody. Evading any more customer enquiries, I was safely across and could for the first time examine John's pottery. Bluntly put, the pottery is a humble shack of sorts, it's a building that I'd expect to find sheep inhabiting instead of an internationally recognised slipware potter.

My first impressions of John are that he is utterly suited to being a potter and naturally John starts by telling me about his clay. He began using the clay after his Dad Willie had brought a lump for John to inspect. Dug from a neighbouring field the lump of 'Toff' was carried into the house and Willie asked John "Is this any good for thee?". Forty-eight years and counting of using the clay has been John's extensive and emphatic answer. John procures and processes his clay from ground-zero up. I had already seen his traditional methods represented by four bathtubs arranged at the entrance: One covered with tarp, the other three with varying consistencies of clay and water. In one tub the water's brilliant green colour made me think it could be radioactive!

Our conversation next turned towards historical English Country Potters. The two names John referenced were Thomas Toft and Isaac Button. Thomas Toft was a prominent potter working in Staffordshire in the 17th century. Isaac Button is more contemporary, retiring in 1965 he was one of the last English Country Potters. Prolific productivity and endurance of difficult conditions were the traits emphasized by John recounting what he knew about these two men. John concluded saying that for these men and himself "making pots isn't a job, it's a way of life".



Harvest Hug, John Hudson

In the pottery a great variety of pots surrounded us on every side. The next most abundant thing in the space were stacks of reference books and papers. Predominantly a historical potter John requires a lot of literature. Ten years into his career John was approached



by Clarke Hall of Wakefield. They had designs for a historical replication project and thought John might be the potter to recreate what they wanted. This work would prove to become central to the rest of John's career. In the forty years since that time in 1980 John has taken on hundreds of restorations and historical replica jobs. Astounded by the different works he has undertaken, the multiple techniques he's mastered, the innumerable clay things he has made I ask him rather dumbfoundedly "How have you done it?". John smiles, his answer is a simple shrug of the shoulders. To me that gesture meant that having the courage to 'have a go' is half the battle. So, when someone would come to John and ask him "Can you do this?" John said "yes". At one time that courageous yes meant making several hundred ridged roof-tiles in the appropriate medieval tradition for Barley Hall, located in York. "It's the challenge of it – rediscovering old techniques, finding out what it felt like to make something" John says. He's also not shy in telling me about his failures and the roof-tile project was the most spectacular. In fact, John thought the Yorkshire Archaeological Association would black-list him but quite the opposite happened. John knows better than most that failure is a potter's close friend.

After chatting in John's pottery for almost two hours we relocate to his house. It's here that I get to see the work John is revered for - his slipware. On this occasion John's breath-taking Harvest Jugs took centre-stage. As I greedily drink in these pots John merely observes my reaction - he's seen it all before I think - potters and collectors gaily responding to his amazing work. Picking up a jug that has a Shakespearean poem inscribed all around it's generous curves he proceeds to recite the poem aloud. I discover that John is a poet and a cook. He does demonstrations of medieval cooking methods at ceramic exhibitions. At one such event John was offered an all-expenses paid

trip to Colorado with his wife Christine to repeat the performance. Christine now comes into the dining-room or as I jokingly dub it 'The Shrine room'. I'm then invited to coffee in the kitchen. More pots to savour including some puzzle jugs made by Isaac Button. Again it's impressed upon me how much John respects the English Country Potters of the past. Perhaps this reverence is what's inspired John, what's kept him going through a truly remarkable career. Something bigger than himself must have substantiated his sustained and ever-changing pottery career of 50 years.

Nearing my departure John asks "Is it alright for you Adam?". Since I arrived John has been openly willing to share not only his pots but also his beliefs and reflections. Before leaving I'm told that there are an extreme few English Country Potters left. Traditions and making methods handed down from Thomas Toft of the 17th century are now in imminent danger of being irretrievably lost. The visit to John and his pottery was an extraordinary one. Witnessing his traditional methods, beholding the stunning harvest jugs and glimpsing the importance of not just remembering but wholeheartedly honouring the English Country Potter.



Pile of Clay

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## Members' Gallery

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



Carolyn Corfield - Don't Wait

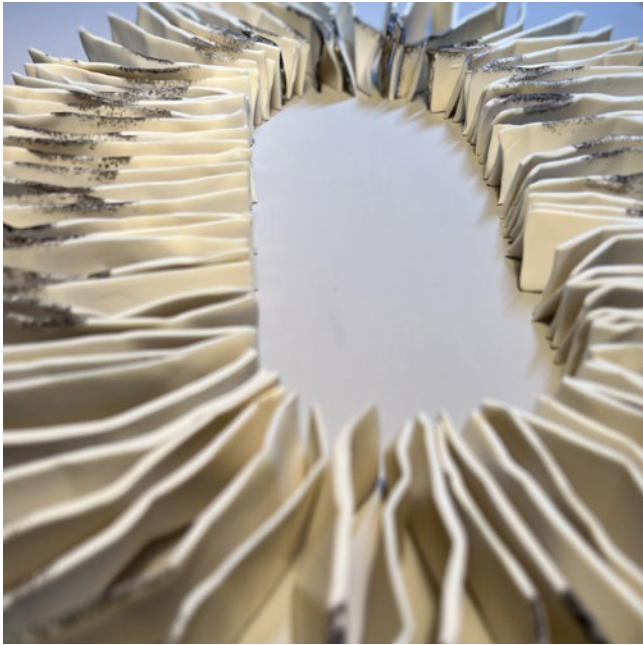


Helen Graham



Helen Graham





Kate Buckley - Circle of Life, detail



Kate Buckley - Circle of Life

[katebuckley.co.uk](http://katebuckley.co.uk)

[yorkopenstudios.co.uk](http://yorkopenstudios.co.uk) - Venue 41

[facebook.com/katebuckley](https://facebook.com/katebuckley)

Mary Brandon and Kate Buckley, amongst others, are exhibiting at the Ferens Gallery in Hull (19 February – 2 May).



Mary Brandon

When sending images for the Gallery, please provide a print quality jpg file of about 1MB or more, sent as an email attachment.

It is helpful to readers to give short **details about the piece including its title, size, material and key firing information.**

Email to [npanews@northern-potters.co.uk](mailto:npanews@northern-potters.co.uk)

# NPA Shared Stand at Only Clay 2022 – Dianne Cross



## Northern Potters Association Shared Stand at Only Clay 2022 – an opportunity to ‘dip your toes’ into selling your work to the public

Following on from the success of our stand at Only Clay 2021, this is a great opportunity for up to 3 members to sell their work at Only Clay 2022 in Sheffield on September 24 + 25.

The NPA committee will choose an initial 6-8 applicants then the final selection will be made by the Only Clay panel.

Application forms from [publicity@northern-potters.co.uk](mailto:publicity@northern-potters.co.uk).

Application deadline: **February 28, 2022**

To qualify for selection you must meet the following criteria:

- NPA member for at least one year
- Not taken part in a ceramics show before other than a small local show or shared student stand at a show

- Only ceramic work may be sold at the show
- Must have Public Liability Insurance. Northern Potters Association’s Public Liability Insurance covers this but not Product Liability.
- Combined Public and Product Liability insurance can be purchased from Artist Newsletter ([www.a-n.co.uk](http://www.a-n.co.uk)) or with Craft Potters Association Associate membership.
- Must be present at all times {set up Sept 23 and Open 24 + 25} and all the work displayed must be produced by the potter on the stand.
- Stand cost of £240 and Public Liability Insurance funded by the Northern Potters Association.

### Benefits:

- Shared stand (with a neutral coloured cover) at a prestigious ceramics show
- Opportunity to sell work to public and get feedback





- Experience in talking to the public about your work
- Pre-show advice
- Networking opportunities with other NPA members and other potters

**Successful applicants will pay their own travel and accommodation costs. NPA will pay up to £50 towards these expenses.**

If any exhibitor decides to withdraw they need to give the NPA one month's notice so that the remaining two can adjust their display design.



### Some feedback from the 2021 NPA Shared Stand exhibitors:

- Loved the event, I think the exhibition space is perfect for ceramics, the industrial situation seems to suit it well. The display stands were well spaced and it was warm!
- I thoroughly enjoyed my experience during the show and the potters that I met and talked to. I cannot thank you (Dianne), Steve his family and helpers enough for the attention and help during the show. I think it was an excellent idea for the NPA to arrange and set it up for us and I hope that they will continue to do it to help other new members to introduce themselves to another way of selling and to the community of potters.



- Very professional. I've learnt a lot and will be trying to make new versions of my organic shapes with new techniques that a few potters have told me. Might take a few lessons in learning these as well. I would like to definitely apply for next year's show maybe as a full stand.
- The organisation at the beginning and at the end of the show was really well organised and stress free due to Steve and his helpers.
- It was easy to apply and we were contacted promptly when decision had been made, and asked for all the required information about photos and artist information etc. and the brochure looked very professional.

Full details of the Only Clay Ceramic Fair Rules and Show Information is available on their website [www.onlyclay.co.uk](http://www.onlyclay.co.uk)



## Book Review – Karen Lewton

### The Art of Crystalline Glazing, Jon & Leroy Price

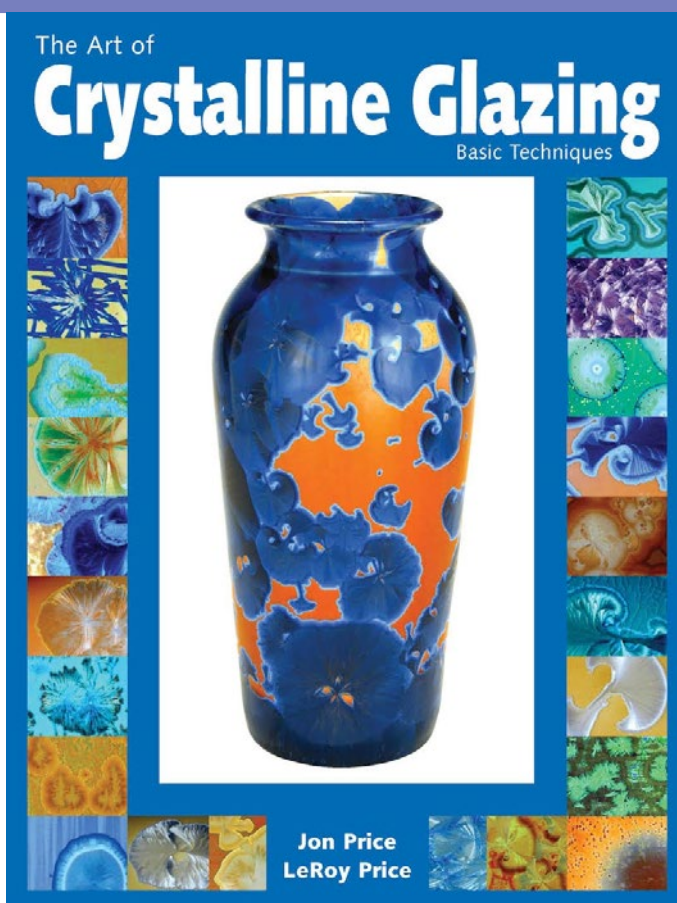
**Published by Krause Publications, 2003**

If any one book can make it possible for a willing potter to attempt the fiendish difficulties of crystalline glazing, this is it.

Leroy and Jon Price are a father and son team. Leroy, the father, has the immense advantage of being a scientist with a PhD in Physics, and Jon is the potter who combines his father's scientific method and knowledge with his own ceramic gift.

The book is beautifully illustrated with images of Jon's pots and their stunning macro-crystalline glazes of all shapes, sizes and colours. The photos alone are enough to justify buying the book, simply to admire them - quite apart from inspiring any attempt to try and replicate the results. The text is a master class in every aspect of the subject, and contains a series of twenty-one "exercises" which guide the would-be crystalline glazer through the whole process, step by step. The first exercise concerns making appropriate forms for testing glazes that notoriously run and run; the final one shows how complex refinements to the surface of the glaze can be achieved. In between is a wealth of detailed advice about suitable clay bodies, glaze recipes, glaze application (down to details of the thickness of the application at the top of the pot, compared with the middle and the bottom), colour variation, firing schedules, how to adapt glaze recipes to the individual firing characteristics of your kiln, how to achieve smaller or larger, or more or fewer crystals. There is no hint anywhere in the book that the authors are keeping any aspect of their work to themselves – the whole thing is laid open, together with a wide range of glaze recipes, safety notes, trouble-shooting advice, and useful tips for overcoming perhaps unforeseen difficulties. But there is also regular acknowledgement of the work of other ceramicists in the field, in particular where their practise might differ significantly. Jon and Leroy do not claim that their way is the only way.

The book is not for a beginner in ceramics, but for those who have already acquired knowledge and experience, and have the confidence to take on a challenge. It contains detailed – but clear – explanations of the scientific processes involved. For the potter who likes, or needs, to know why a little too much heat-work will cause all your crystals to disappear, this is a reassuring approach and helps a great deal to demystify a process that can often seem



almost supernatural – or cursed, depending on the outcomes.

Of all the illustrations in the book, this one is my favourite, and I have a copy of it pinned up in my workshop. It shows Jon's enormous pile of crystalline glazing disasters, and has frequently inspired me to return to the battle – to fail, fail again, fail better! And sometimes to achieve a lovely, astonishing success.



From **mud** to  
**work of art**

...and everything in  
between



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Judith Roberts



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*If so, we are inviting Northern Potters Association members and other interested Potters/Makers to open days in our well equipped studios in Preston to learn more about the MA Ceramics course on the following dates:*

**Wednesday 16th March 2022 - 4pm - 7:30pm**

**Wednesday 8th June 2022 - 4pm - 7:30pm**

*If you are interested in joining an open day, or would like any further information regarding the MA Ceramics course here at UCLan we would love to hear from you - Rob Parr, Course Leader.*



uclan\_ceramics

**email: [RParr3@uclan.ac.uk](mailto:RParr3@uclan.ac.uk) / tel: 07708334745**



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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.

Andrew Lee	Rotherham	S.Yorks
Amanda Greensmith	Bolton le Sands	Lancashire
Ian Scanlan	Bridlington	E. Yorks
Jennifer Read	Dewbury	W. Yorks
Alan Berry	Darlington	Co. Durham
Fiona Newby	Holmfirth	W. Yorks
Lissah Hall	Rochdale	Lancashire
Katrin Klosa	Sheffield	S. Yorks
Chris Suttie	Darlington	Co. Durham
Charles Allen	Bishop Auckland	Co. Durham
Amanda Crump	Sheffield	S. Yorks
James Stoddart	Darlington	Co. Durham
Clare Taylor	Mansfield	Notts
Les Southerton	Middlesbough	N. Yorks
Rebecca Brown	Sheffield	S. Yorks
Liz Anspoks	Middlewich	Cheshire
Hewett Hewett	Sheffield	S. Yorks

Long standing NPA member Bill Todd has sold his pottery supplies business *Sedgefield Pottery*.

Over the years he has served on the committee and was editor of NPA News as it transitioned from a black and white A4 photocopied sheet to its present professionally printed format.

Thank you Bill, for all you have done for the NPA.

## Equality & Diversity

The NPA is an inclusive, not-for-profit organisation run by volunteers which welcomes and values diversity (of age, ethnicity, race, religion, disability, belief or non-belief, sex or sexual orientation) within its membership. Our aim is to ensure that all our members are treated with dignity and respect.

## Advertising in NPA News

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**Ann Davis**

**Membership Secretary**

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



## NPA Bursary Scheme

The NPA is offering bursaries to members needing support to develop their work by attending courses, workshops or otherwise exploring new directions. The maximum award is £250, from a fund of £1000 for 2020/21.

All you need to do is get an application form from [treasurer@northern-potters.co.uk](mailto:treasurer@northern-potters.co.uk) and complete it, outlining how and when the money will be used to benefit your practice. The committee will consider your application and let you know if you have been successful. Applicants must have been NPA members for at least one a year.

The final step is to write a short, illustrated article about your experience for NPA News.

## Small ads

**Kiln - Pottery P5976** (40 amp 3 phase supply) roughly dating to 2003. According to information available the whole unit weighs 90 kg. Price negotiable, buyer must collect. Similar items on eBay £2-400. The kiln is in Euxton PR76PP. Contact Anne Stafford, Simon Wallis 01257 268946

**9 cu.ft. Laser gas kiln** complete with digital pyrometer and thermocouple, kiln furniture, new regulator and all hoses for bottled LPG supply etc. Price negotiable, buyer must collect. Further details from Paul Muchan. Telephone 07889 682655.

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Contact [janeelizabethceramics@yahoo.com](mailto:janeelizabethceramics@yahoo.com)

**Hard copies of Ceramic Review** going back to 1977. Very happy to give them away if they can be collected from Roundhay, Leeds.

Contact Anne Chamberlain

Email is [m.a.chamberlain@leeds.ac.uk](mailto:m.a.chamberlain@leeds.ac.uk)

Mobile 07850542 027

## From the Membership Secretary

### Digital Newsletter now available

You can now choose to receive your NPA Newsletter as a PDF by email instead of the paper edition in the post. If you would like to give it a try, send an email to [membership@northern-potters.co.uk](mailto:membership@northern-potters.co.uk) requesting this. Send it from the email address you want to receive the PDF at, and please make the subject PDF Newsletter. You will be able to change your choice back to a postal copy at any time.

No action is required by members wishing to continue receiving a printed copy by post.

### Other reminders:

Don't forget to let [membership@northern-potters.co.uk](mailto:membership@northern-potters.co.uk) know if you have changed any of your contact details so that you don't miss out on any events and/or information.

Also, please remember that we don't send out membership renewal reminders - you're in charge of your membership.

If you have any queries don't hesitate to contact me at [membership@northern-potters.co.uk](mailto:membership@northern-potters.co.uk)

Ann Davis



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## From Geoff Cox

Update on the hands on project for NPA members this Summer.

As you'll be aware there was a piece in December's magazine inviting interest in the project. Two more reminders of the deadline [Jan 14th ] were posted by all the regional group leaders in early January. 60 requested more details. Of these 18 NPA members have now confirmed their commitment to taking part.

Here they are:-

Claire Allam, Sarah Brabbin, Lyne Clarke, Marie Crackett, Steve Ellis, Jill Ford, Elicia Gardner, Jayne Haden, Katie Harrison, Pam Locker, Julie Morris, Graham Northing, Julie Smith, Shirley Sheppard, Katie Stride, Sarah Taylor, Wendy Turner and Suzanne Wright. + me.

The event will take place at the Penrith auction mart over the three days of Potfest in the Pens, first weekend in June. Everyone will be tasked to make one large piece using at least 4 bags of clay – 50 kilos: everyone way out of their comfort zone but up for sharing their frustration and failures with their compatriots. There could be tears and gnashing of teeth [ that will be me ] but for those taking part this will become the stuff of legends. Think of the St Crispin's day speech from Henry V - Google it - "they will remember, with advantages, what deeds they did that day". It will undoubtedly result in friendships made for life.

Sorry if you missed the article and the two reminders of the deadline but the list of participants is now closed as we all need to get on with our own work. I'm sure those taking part will enjoy the experience and hopefully it will lead to other NPA hands on initiatives in the future. I believe the committee is already thinking of a Summer Camp in 2023, if there is enough interest.

Here's hoping all NPA members have an enjoyable and productive 2022.

Kind regards.

Geoff Cox

**If you are interested in getting involved with this initiative for an event which is open exclusively to NPA members, please contact Geoff Cox by email by 14 January 2022 - [geoff@potfest.co.uk](mailto:geoff@potfest.co.uk)**





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## Regional News

Regional groups were set up to help members communicate with others local to them and arrange events in their area.

Happy new year to you all, I hope you have enjoyed the festivities. We are hoping this year to have more opportunities to meet face to face as well as continue to meet over zoom. In 2022 we have a few events planned so far.

Applications are now closed for our summer exhibition at Hare Hill Barn. Members will be contacted shortly to finalise details of the event.

We will also be submitting an application to the Silverdale and Arnsdale Art Trail in June where if successful we will have a dedicated venue at this popular event. Work continues to find a space to hold a pop up event, if members are aware of any suitable venues please let me know.

Kathryn Stevens

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



NPAnorthwest



@northernpottersassociationNW

Hi Everyone – I hope you enjoyed a lovely festive break and you're all keeping well. Good news – Helen Pemberton will be sharing the NPA West Coordinator role with me, which will be a great help. Welcome Helen!

We had our first Zoom meeting just before Christmas, it was great to see everyone. Our next meeting will be in March – date/venue to be confirmed. We're hoping UCLan will host the meeting and we can have a mix of Zoom and in person depending on Covid restrictions.

Applications for UCLan Ceramic ArtLab 2022-2023 are available next month. Access to the studio is on Mondays 5pm-9pm, places are limited so if you're interested in applying please contact Cath [CCriscenti@uclan.ac.uk](mailto:CCriscenti@uclan.ac.uk)

Arteria Gallery, Lancaster, Summer exhibition theme is *kaleidoscope – colour, vibrancy and reflection*. If you're interested in applying please send two images of your work along with retail prices and brief information about your

Kim Graham

[west@northern-potters.co.uk](mailto:west@northern-potters.co.uk)



NPAwest



@northernpottersassociationWest (TBC)

December saw a small number of potters meet for a Christmas beverage and chat in a quiet pub in South Manchester. In fact I think we were the chattiest group in the pub by far so maybe it wasn't so quiet then! It was really lovely wishing fellow potters a Merry Christmas and reviewing the year, and of course, looking forward to the coming year together pottery-wise.

In January, Cheshire Clay Studio opened their doors to us. Lisa and Liz hosted nearly a dozen potters perfectly with delicious hot drinks from the cafe opposite enjoyed with our homemade cakes The wood burner was lit and the atmosphere was equally wonderfully warm. Lisa gave us a wonderful introduction to the serendipitous way the studio came about, and expanded, through a collective of fellow students that were studying together when their college in Hartford closed. The studio has evolved into a fantastic business used not only by the original members, but as a

Juliet Myers

[email@sw-npa.co.uk](mailto:email@sw-npa.co.uk)



NPAsouthwest



@northernpottersassociationSW

There are also plans to organise a coach trip to the Centre of Ceramic Art in York later in the year to view their permanent collection of British Studio Ceramics.

We are also looking for volunteers to help deliver our Raku party this summer so if you are able to help please let me know. Please continue to include our hashtag #npanw in your Instagram posts which helps us to promote the standard and variety of our members work. Looking forward to an exciting and successful year ahead.



NW

practice to Jane Richardson by the end of February [jane@arteriashop.co.uk](mailto:jane@arteriashop.co.uk) It's likely that 5 NPA members will be selected for the exhibition.

Connecting Crafts exhibition opens 24 January – 19 March at Platform Gallery Clitheroe with work on display from a number of members, in a mix of prints and ceramics. Also, Craft Open 2022 at Platform Gallery is 4 April – 18 June. Applications are now available, deadline is 26 February [platform.gallery@ribblesvalley.gov.uk](mailto:platform.gallery@ribblesvalley.gov.uk)

The theme of the Lytham Heritage Centre exhibition 31 May - 19 June, is *Sea-Clay*. If you're interested please contact us.

Deadline for submissions for *Glorious Clay* 23 March – 19 April, at The Coach House Gallery, Astley Hall, Chorley is 18 February. Contact [graham@redspr.com](mailto:graham@redspr.com) for details.

Happy Potting!



W

very successful hub for teaching pottery and for passing on their skills and passion. A tour of the different areas of the studio followed a very interesting Q&A session with Lisa and Liz. A lovely informal time followed where potter friends had a chance to catch up, and new potter friends and acquaintances were made.

A note from Michelle: Hi my name is Michelle Meadows. I live and work in Manchester. I've been working in ceramics for 30 years. I am volunteering to help NPASW to help and meet other potters. Look forward to meeting you all, either through email or in person. You can find me on Instagram [M1chelle M3adows](https://www.instagram.com/M1chelleM3adows).

Our next meeting will be held on Sat 5th Feb 10.30 am onwards at Lemon Studio, Dunham Massey, WA14 5R. Jeni is opening up her studio for a look around and chat followed by our regional AGM. It will be lovely to see you there.



SW



Any member can ask to be included in any regional mailing list.  
You must have given your consent to receive NPA emails.

## Regional News

Here in the North East we are looking forward to a number of events and exhibitions. 'Form & Function' will open on 19th February at Jarrow Hall, until 20th March, showing the work of 15 NPA members, and offering demonstrations and workshops.



NE

There will be soon be an open call for our early summer exhibition 'Light' to be held at Newcastle Cathedral

in May/June. We have an Artist's Talk event in Middlesbrough in January 'Travel & Clay' at WDT exhibition space in Middlesbrough, where new member Chris Suttie is showing his work.

Also planned is a members event at the Shipley Art Gallery, which will be a collection handling and sketchbook session, and a chance to share plans and ideas for future NE activity.

NE Regional Co-ordinators Group: Carol Newmarch, Wendy Turner, Diane Nicholson, Helen Pickard, Jaime Westwood, Robert Campbell, Chris Walker, John Scott, Claude Frere-Smith

[north-east@northern-potters.co.uk](mailto:north-east@northern-potters.co.uk)



[NorthernPottersAssociationNorthEast](#)



[@northernpottersassociationNE](#)

2022 starts with a number of exhibitions and events featuring NPA East members. Mary Brandon and Kate Buckley amongst others are exhibiting at the Ferens Gallery in Hull (19 February – 2 May).



E

Quite a number of group members are taking part in the Connecting Crafts exhibition at The Platform Gallery in Clitheroe from 24 January – 19 March, look online and spot how many names you recognise!

Francesca King is running a number of workshops at the York City Art Gallery,

details were circulated by email but it is worth

Lyn Clarke

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



[NPAEast](#)



[@northernpottersassociationEast](#)

We here at SENPA central hope that you are all looking forward with optimism to a busy and productive 2022.

We now have a 3m x 3m 'AllSeasons' group gazebo, purchased with our funding allowance from the central NPA. This gazebo is available for members to borrow for events.



SE

It's a heavy duty, weatherproof collapsible one in off-white. It comes with weight bags for when it can't be pegged down, zip-together sides and a roll front. It can be collected from Wendy's house or couriered at the borrower's expense. It weighs 26kg so the cost is likely to be about £20.00 one way. Just drop us a line at [senpacoordinator@outlook.com](mailto:senpacoordinator@outlook.com).

Here are some events being planned for this year, all events noted as under planning are subject to change. Dates are very approximate.

March - SENPA group meeting - Long Eaton - under planning.

checking her website for updates.

A number of people are involved with York and North Yorkshire Open Studios, please check the website and support these events if you can. Open studios clashes with Geoff Cox's clay event and Potfest and a number of people have asked anyone who is going to ask him to repeat it at another time in the year.

And finally congratulations to Helen Hopper and Gill Owen on their Final Masters Exhibition in the Hopewell Studio, Knaresborough on February 19. Invitations were also sent out by email and we wish you both every success.

April - Sculpture skill-share workshop - Rotherham - under planning.

May/June - Raku Workshop by Nigel Cunis and David Helm - location needed - under planning.

July - SENPA group meeting - Thorsby wood firing site - Nottinghamshire - under planning.

August - Pop-Up2Pottery - 21st August - Stocksbridge, Sheffield - confirmed.

September - Art in the Gardens, Sheffield - 3rd-4th September - confirmed.

September - Art at the House, Shepley - 17th-18th September - under planning.

October - SENPA group meeting - venue needed.

October/November - Glaze course by Ken Taylor - venue needed - under planning

December - SENPA Christmas group meeting - venue needed - under planning.

Graham Northing & Wendy Wall

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



[NPAsoutheast](#)



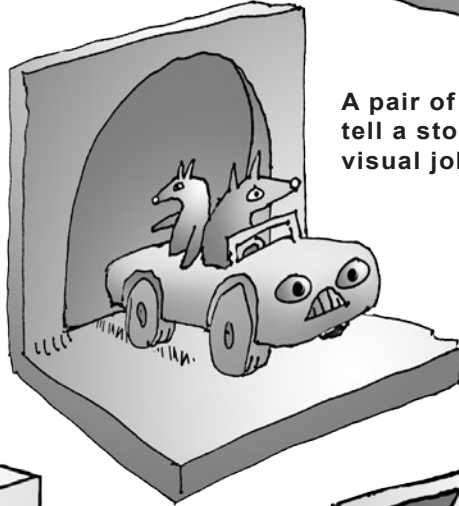
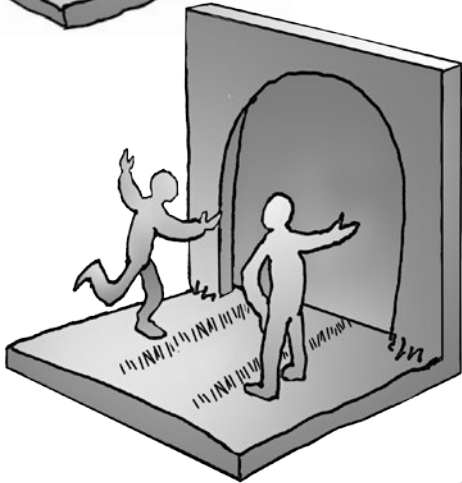
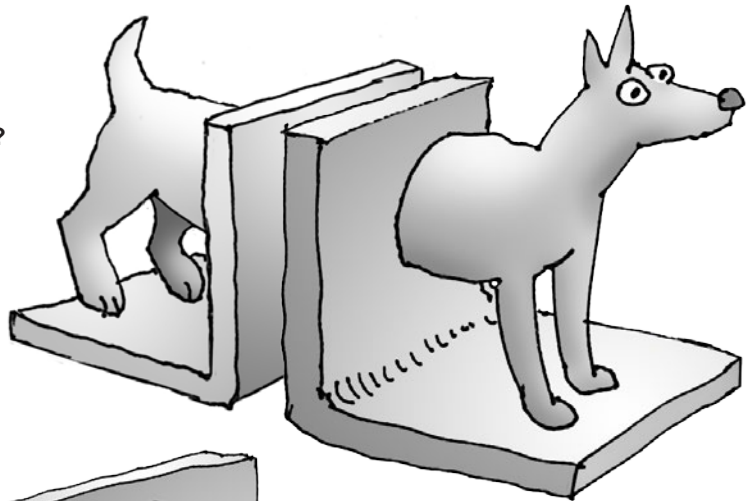
[@northernpottersassociationSE](#)

## Back Page: Tips & Tricks



Stuck for ideas of what to make next?

Do you want to try out Graham Hough's paper clay techniques on something?



A pair of book ends can tell a story or make a visual joke.

Wondering where to keep your old copies of NPA News?

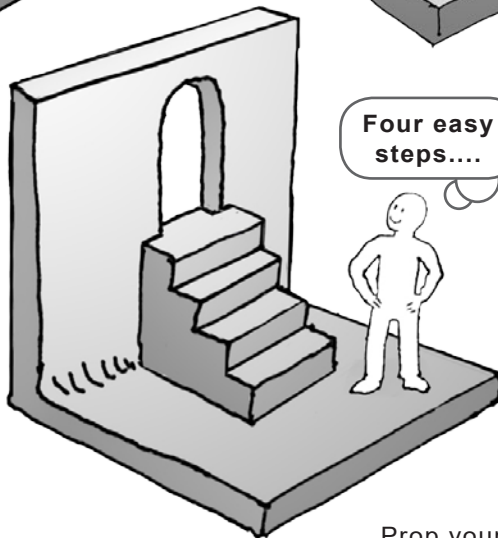
## Make Book Ends

### Method

Start by rolling out some clay, about 14 inches long and 7 inches wide. Use a big piece of clay so that it can be half an inch thick.

Cut out a piece which is 6 inches wide by 12 inches long, using a ruler.

You can bend your clay into an "L" shape or cut it and use a mitred joint to make it very neat.



Prop your book end against a wall or use a biscuit tin on the table to support it while you add your sculpture to it. Have fun.

Submissions are invited from members who have any potters' tips, nifty techniques or full blown project ideas. Send them to:  
[npanews@northern-potters.co.uk](mailto:npanews@northern-potters.co.uk)





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