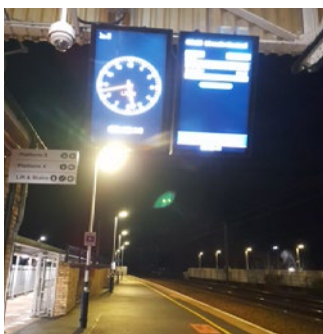


# NPA News



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

April to May 2023  
£2, free to members



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**Correction:** In the Feb/March issue there was an image credit error on page 22, bottom right, photo of a blue/white slabbed structure. It is by Mike McGowan, not Geoff Wilcock.

## Next issue

The copy date for the next issue of NPA News is 22 May 2023.

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: Packed kiln at Phoenix Pottery near Puducherry, in Southern India

Photo: Team India

Back Cover: Dr Helen Walsh, Curator of Ceramics, pictured with 'Zig Zag', 2011, by Stephenie Berman

Photo: Anthony Chappel-Ross



## From the Chair

Hello and welcome to our April/ May newsletter.

Here at the committee, we had a few very busy weeks with preparations for the NPA Potters Camp on 8th July 2023 at the University of Central Lancashire in Preston. I am happy to say that we are ready to share all the details with you in this edition of the newsletter.



Please have a look at the article later in this magazine - [page 8](#) - to learn all about it. We have some great demonstrations and workshops prepared for you, plus raffle prizes, a mug swap, and a tour of the UCLAN facilities for those of you interested in studying Ceramics. Furthermore, we would like to invite all attendees to participate in a pottery competition in honour of the late Joan Hardie, who was our past newsletter editor and chair of the NPA. The title is ***Vessels from another world*** and we are looking forward to seeing all your creations on the day.

The tickets will be available to members first from 30th March onwards and you will find a QR code with the link in the article on page eight. We will also upload it to our Facebook group and contact you via your local representative. If you haven't heard from us by 30th April, please get in touch with our membership secretary [membership@northern-potters.co.uk](mailto:membership@northern-potters.co.uk) as we might not have your correct email address or GDPR rights.

There are various tickets available. For those of you wanting to attend any workshops such as the build your own raku kiln, photography, or wheel throwing, please do so at your earliest convenience, as those tickets are limited. If you cannot make it in person, we have the option to attend the talk by Sara Howard via Zoom.

This year will also see change at the committee and Dianne Cross who has helped us with publicity is retiring. Many Thanks to Dianne for giving up her time to help us over the past few years. This leaves the position vacant and if you like scrolling social media, especially Facebook and would like to get involved, please get in touch with Dianne or me to discuss this. Thank you.

Best wishes

Nadine

## Your Committee

Chair	Nadine Blakemore <a href="mailto:chair@northern-potters.co.uk">chair@northern-potters.co.uk</a> Ilkley
Vice Chair	Lynne Rose <a href="mailto:vice-chair@northern-potters.co.uk">vice-chair@northern-potters.co.uk</a>
Secretary	Pat Morgan <a href="mailto:secretary@northern-potters.co.uk">secretary@northern-potters.co.uk</a>
Treasurer	Michelle Park <a href="mailto:treasurer@northern-potters.co.uk">treasurer@northern-potters.co.uk</a> Low Bentham, Lancs
Membership	Jen Donkin Gourley <a href="mailto:membership@northern-potters.co.uk">membership@northern-potters.co.uk</a> St Ives, Cornwall
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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

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

11 March - 9 April	<b>Concepts in Clay</b> Harding House Gallery, Lincoln
31 March - 30 April	<b>Glorious Clay</b> Coach House Gallery, Astley Hall, Chorley Opportunity to exhibit, open to all NPA members
31 March - 2 April	<b>Ceramic Art London</b> Central Saint Martins, London
1 - 2 April	<b>Sheffield Ceramics Festival</b> Kelham Island Museum, Sheffield NPA members will be showing
17 April - 2 July	<b>Craft Open at Platform Gallery</b> Clitheroe NPA members will be showing
29 - 30 April	<b>Printfest Ulverston Fringe</b> Nirodhah Studio, 13 Market St. Ulverston, Cumbria Fired Up Furness - NPA members will be showing
26 - 28 May	<b>NPANW Exhibition and Raku firing</b> Hare Hill Barn, Cartmel Fell NW Region Event
27 - 29 May	<b>NPASW Annual Exhibition</b> The Parsonage, Didsbury, Manchester, M20 2RQ SW Region Event
24 - 25 June	<b>Dovecot Mid-Summer Ceramics Fair</b> Dovecot Gallery, Styrrup, Doncaster NPA members will be showing
20 August	<b>Pop-Up-2 Pottery Ceramics Fair</b> Fox Valley, Socksbridge, Sheffield NPA members will be showing
27 August	<b>Ceramics in Southwell</b> Market Square, Southwell, Notts NG25 0FS NPA members will be showing
2 - 3 September	<b>Art in the Gardens</b> Botanical Gardens, Sheffield NPA members will be showing
23 - 24 September	<b>Art at the House</b> Cliffe House, Shepley, Huddersfield NPA members will be showing

## News

**We're looking for a member to take on the NPA Facebook Admin from Dianne Cross who's stepping down.** You need to be able to post information about events, opportunities and interest to members, add/remove members and keep an eye on the page in general. Also liaise with our Instagram admin.

It doesn't take up a lot of time and keeps you in touch with other members.

Contact [publicity@northern-potters.co.uk](mailto:publicity@northern-potters.co.uk) if you're interested.

### From NW Region:

We are looking into running a **free virtual workshop** for members on how to improve your photos using a free alternative to photoshop. If you are interested in attending please email us.

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

## 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.

## 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.

## New Artists to the Website



Beverly Porter,



John Cook,



Eric Moss, Raku fired

## 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)





# Wall of Women – Dr Helen Walsh, Curator of Ceramics York Museums Trust

Setting up your display at a craft fair can be difficult, sorting the things you want to display into sensible looking groups with a deadline looming. Now imagine trying to do the same with precious and irreplaceable work which has been languishing in storage and deserves to be seen properly, and needs to be labelled and explained to the public. In a museum this has to happen and look tidy before the public arrives. Now you can see why museum displays are not changed that often. It requires planning and changes need to be justified and make sense.

Dr. Helen Walsh has taken the time to talk to us about the new display at the Centre of Ceramic Art (CoCA).

The Wall of Women at York Art Gallery.  
Photographs by Anthony Chappel-Ross



The new display is a celebration of the skill and creativity of women working with clay represented in our extensive collections. The 17 meter long wall case contains over 250 works by more than 100 artists.

No public collection can present a linear chronology of the British studio ceramics movement, a movement full of diverse themes and interests that has lasted over 100 years. So Wall of Women is presented as a collage, with objects grouped together for a range of reasons (material, colour, era, artist, collector, function, personal circumstances), allowing us the flexibility to move works in and out of the display during its life, without the rigidity of a chronological structure. The informal display also allows works to go on loan or be shown in other areas of the gallery or to showcase new acquisitions without having to reorganise the whole case.

Catherine Yarrow, 'Triangular Tower', 1960-65. © The Estate of Catherine Yarrow / York Museums Trust - Credit line: Gift of the Trustees of Catherine Yarrow's Estate, 2022

Elizabeth Fritsch, 'Large Flask', 1974  
© Elizabeth Fritsch/York Museums Trust



There remain important areas of narrative within the case which underline the reason for doing the display. It is an acknowledged fact that women artists are woefully under represented in public galleries across the world, with historic collections biased in favour of white male artists. Diversifying collections remains a huge challenge but CoCA's collection offers a beacon of hope. Containing the work of 675 named artists, 40% of those artists are women. Compared to York Art Gallery's fine art collection, where the percentage of women hovers around 1%, it is something to be proud of.

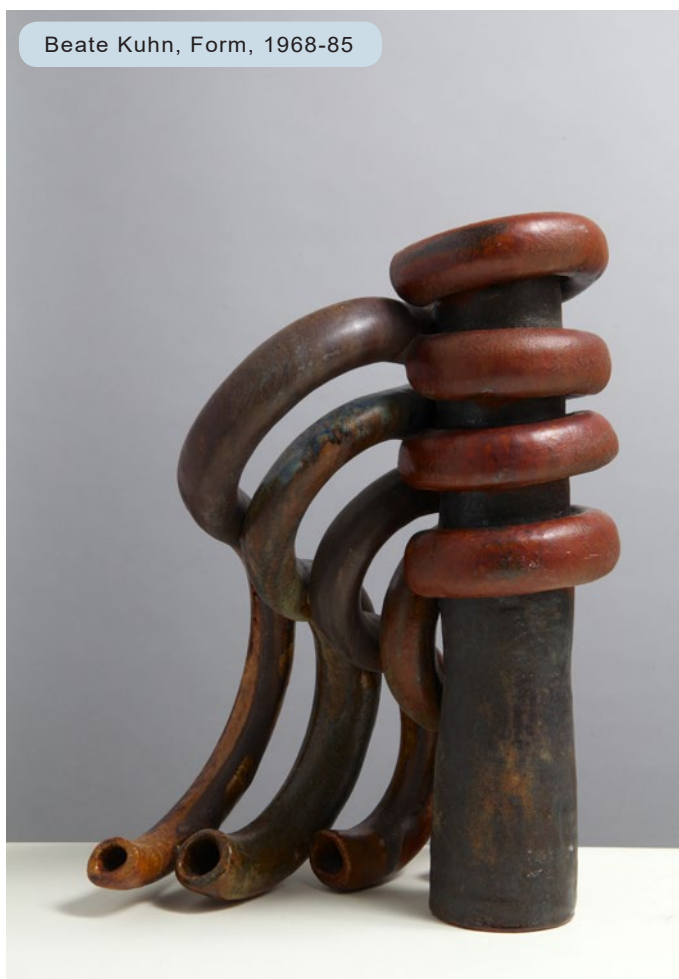
Pottery has historically been a women driven activity, reflecting the division of domestic labour according to gender. This was illustrated in the 'Body Vessel Clay: Black Women, Ceramics and Contemporary Art' exhibition at York Art Gallery last year, which highlighted the transfer of pottery techniques from mother (or aunt in Lady Kwali's case) to daughter. As one of the oldest art forms practiced by humans, with a history stretching back at least 30,000 years, pottery has always played an important role in domestic, spiritual and ceremonial life. There is little scientific or anthropological research theorising about the role of women in the production of pottery. To highlight

this gap in knowledge and throw down the gauntlet, the display begins with a selection of objects from our archaeological collections and whilst we cannot say with any certainty that they were produced by women, they highlight some of the women-centred stories in those collections. Such as a box of finds excavated by Mary Kitson Clark, the first female curator of the Yorkshire Museum during World War Two, a group of stunningly beautiful Roman infant feeding bottles, functional vessels decorated with different representations of women as goddess or monster.

[The images shown here feature the work of studio potters from the collection.]

When I first began working with York's ceramics collection 18 years ago (where has the time gone!) I was asked if it was possible to tell if a pot was made by a man or a woman. I feel my answer of no is reaffirmed by the incredible variety of work represented in our Wall of Women, demonstrating that women have always been at the forefront of the British studio ceramics movement, producing skilful, artistic and radical work in clay.

Beate Kuhn, Form, 1968-85





# NPA Potters Camp – 8th July 2023

More information @ [www.Northern-Potters.co.uk](http://www.Northern-Potters.co.uk)

Northern Potters Association

## POTTERS CAMP 2023



Hannah McAndrew and Doug Fitch



Ruth King



Sara Howard

An amazing day of  
demonstrations and talks,  
networking  
and hands-on workshops

Micaela Schoop



Saturday, 8 July 2023

9:00 to 18:00

University of Central Lancashire, Preston,  
Victoria Road, Victoria Building, PR1 7HD



### At the University of Central Lancashire (UCLAN) - Preston

In our last newsletter we shared with you some of the details regarding our NPA Potters Camp so this month we are letting you know what else you can expect. The event will be held on the UCLAN campus in Preston on Saturday 8th July 2023. A booking link is included in this newsletter and will also be available shortly via the Regional Coordinators, social media and our website. So what else can you expect from the day?

Link to Eventbrite ticketing service -

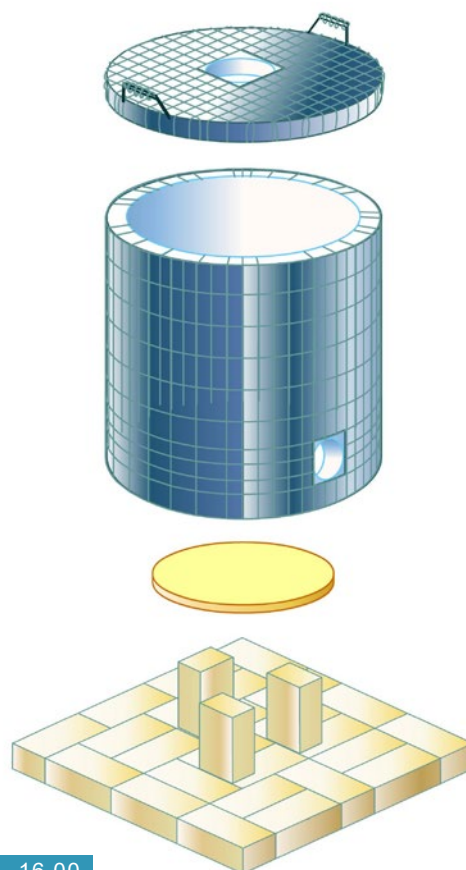
<https://www.eventbrite.com/e/npa-potters-camp-tickets-593664615847>



SCAN ME



Time	Event	Location
08.30 - 09.30	Registration	PR1 Gallery, Victoria Building
09.30 - 10.00	Welcome & Mug Swap	PR1 Gallery, Victoria Building
10.00 - 11.00	Talk - Sara Howard	Adelphi Theatre, Adelphi Building
10.00 - 11.00	Wheel Throwing Session 1	Ceramics Department, Victoria Building
10.00 - 12.00	Photographic Workshop	MA Room, Victoria Building
10.00 - 16.00	Raku Kiln Build Workshop	Hanger, Victoria Building
11.00 - 12.00	Wheel Throwing Session 2	Ceramics Department, Victoria Building
11.00 - 12.00	MA Degree Tour	Lecture Theatre, Victoria Building
11.00 - 12.00	Refreshments	MA Room, Victoria Building
12.00 - 13.00	Demo - Ruth King	PR1 Gallery, Victoria Building
13.00 - 14.00	Lunch	MA Room, Victoria Building
14.00 - 15.00	Demo - Micaela Schoop	PR1 Gallery, Victoria Building
14.00 - 15.00	Wheel Throwing Session 3	Ceramics Department, Victoria Building
14.00 - 16.00	Photographic Workshop {cont}	MA Room, Victoria Building
15.00 - 16.00	MA Degree Tour	Lecture Theatre, Victoria Building
15.00 - 16.00	Refreshments	MA Room, Victoria Building
15.00 - 16.00	Wheel Throwing Session 4	Ceramics Department, Victoria Building
16.00 - 17.30	Demo - Hannah McAndrew & Doug Fitch	PR1 Gallery, Victoria Building
17.30 - 18.00	Raffle Prize & Joan Hardie Award	PR1 Gallery, Victoria Building





### Demonstration - Micaela Schoop

Micaela's ceramics range from hand-built sculptures to traditional wheel-thrown pottery. Most of her work is high-fired stoneware using a variety of different coloured clay bodies, decorating techniques and glazes. All of Micaela's ceramics are hand-decorate and visually linked through their distinctive elaborate surface patterning and decoration. They are not only visually dense but hide within their surfaces multiple layers of meanings. She adds words and text using modern visual codes of communication such as Morse, Binary or QR codes. This allows her to directly react to and reflect on specific and sometimes current issues without being visually explicit. Micaela draws her inspiration for the surface treatment from research into ethnological patterns and combines them with pottery styles taken from international and historical ceramic traditions. She is fundamentally interested in people, their motivations, similarities and differences. Her intention is to sensitively fuse diverse elements of distinctive and different origins to create new work, which question assumptions about cultural identities within the context of multiculturalism. The forms of

her sculptures are biomorphic and purposefully non-representational, For Micaela, form and shape are intuitively understood and ambiguity of form, visual sweep and flow of lines are just as important as the tactile and decorative qualities of a piece of ceramics.



### Demonstration - Hannah McAndrew & Doug Fitch

Doug Fitch and Hannah McAndrew are a husband and wife team of seven years, each with a previous twelve years of individual practise before we combined forces. We make slipware pots from our workshop at home in the Galloway countryside. We draw influence from the ancient British folk heritage of country pottery, whose makers demonstrated extraordinary, intuitive skill, a high benchmark to which we aspire. Tradition develops and moves forward and our work references classical form, however it embraces contemporary style, ensuring that it is not simply a pastiche, but very much 'of our time'. Clay has determined our life paths for almost forty and twenty-five years respectively. An obsession





which for both of us began many years ago and implanted a passion for clay, which from that moment has never waned. It is our life, our driving force, the very thing we think of from the moment we wake, and it is on our minds as we fall sleep. We are potters, but it isn't our job, it is our very being. Slip is a beautiful material and there are few things more glorious than a freshly slipped pot. It is an alluring process. The journey is important to us, from the clay on the wheel, the delicious wet slip while decorating, to the challenges of the wood-fuelled kiln, we have plans for the building of a new larger one connected with the content of this proposal. We exhibit across the UK and further afield.

### Workshop - Raku Kiln Build

Come and build your own Raku Kiln to take home with you, guided by Chris Barnes.

Using a simple well tested design, your kiln build can be customised to fit into the space you have available in your your car. By the end of the day you will have a portable custom built gas fired kiln, at a fraction of the cost of an off the peg version built by a manufacturer.

Included in the price you pay:

1. Bio-soluble ceramic fibre insulation
2. Aluminium Foil liner
3. Wire mesh body
4. HTI Bricks for kiln floor
5. HTI Brick props
6. Kiln shelf\*

Plus Ni-chrome wire to hold fibre blanket in place.

\*Not included or supplied:

Kiln shelf - Old kiln shelves can be used

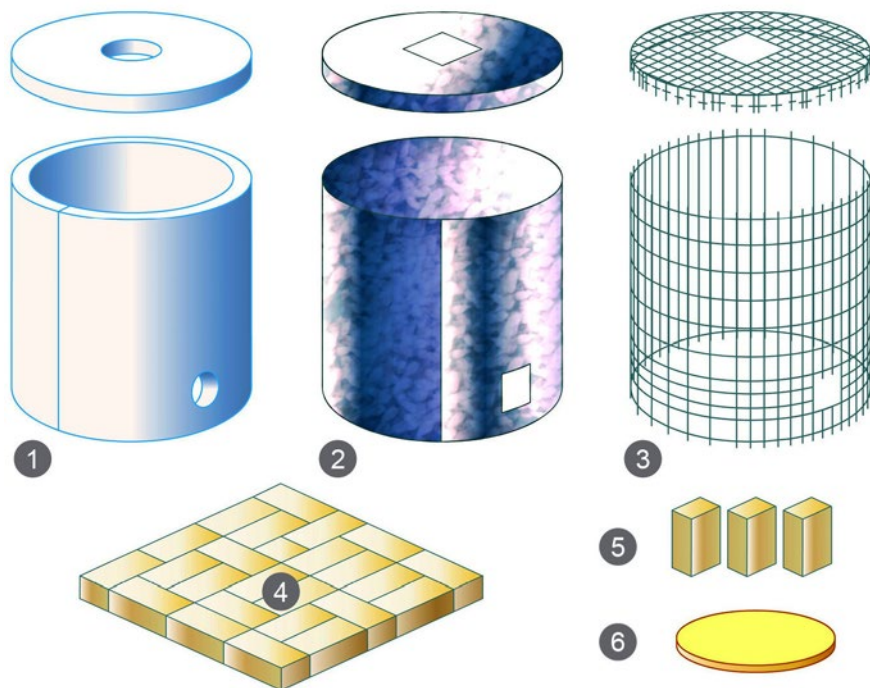
Gas Burner - Roofer's torch from Machine Mart can be used

Gas Bottle

Also provided for your use during the kiln building will be dust masks, disposable aprons and eye protection. Please bring gloves and any suitable tools of your own e.g. pliers, bolt croppers, scissors, stanley knives.

### Demonstrators Gallery

Ceramic work and books will be on sale in the mezzanine area above the PR1 Gallery.



Included in your ticket will be lunch and refreshments (Vegetarian, Vegan and Gluten Free options available). There will be free car parking. Places on our workshops will be limited in number and must be pre-booked.

We hope this will be an exciting event and we are very much looking forward to welcoming you to this full packed day.

Raku Kiln Build

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# Message to Northern Potters – Kate Malone

A request to support FiredUp4 to place soft clay into small hands.



Just before the lockdown, I had had enough of being distressed about the state of craft education for young people. I discovered the wonders of clay at a large comprehensive school when I was aged 12 – I also had the pleasure of trying woodwork, metalwork, sewing, cooking and printing. I was sad to know that young people today are not getting the same opportunities as part of their school education as I had.

Together with like-minded Neale Graham and Keith Seeley, both collectors of studio pottery, we decided to make a plan to provide pottery facilities for young people. Through Neale Graham's strong links with OnSide YouthZones, we started FiredUp4 in collaboration with them. It's a long story, especially as it was actioned during the worst of Covid. To cut a long story short, I invited many of the UK's well-known ceramists to donate a piece of their work - which we gathered together and auctioned online with the help of the MAAK auction house. We had two auctions over two years, and the two catalogues can be viewed on the FiredUp4 website.

<https://www.firedup4.com/>

We raised nearly an extraordinary £250,000.

With this money, we have installed two ceramic studios, which are up and running with ceramic classes which have already enabled over a 1000 young people to enjoy clay. Furthermore, we are now installing three more studios with the same objectives. The first two were in Wigan and in Chorley, and the next are to be in Warrington, Barnet and Barking & Dagenham.

We do not want to stop here. We aim to continue to fundraise and install more clay studios and teachers in Onside YouthZones across the country and press on so that all makers with clay know about this project and thousands of young people can enjoy the many benefits we all understand and enjoy so well. In collaboration with OnSide Youth Zones, we want to make FiredUp4 more impactful to more youngsters as they open new facilities across the country where most needed. To achieve this, we need further partnerships and collaborations to really improve young people's lives. Please do look at the links below to [Onside Youth Zones](#) and [FiredUp4.com](#), where, as I mentioned, you can view the beautiful auction catalogues and, more importantly, view an impact report on the work we have done so far.

I am reaching out to the Northern Potters Association (NPA) to let you know about FiredUp4. We are looking for volunteers to go and either run short projects with the Youth Zone youngsters in your area or help and advise the art staff already at the Youth Zones if required. We are looking to ask members of the NPA to opt into being more involved and or dedicating a small percentage of sales from shows or fairs, or open studios to the project. For instance - Kiln Rooms members are opting into donating 5% of takings from their Xmas Open Days this year, and the organisers match funded this. London Potters ran a fundraiser for us, and we are already planning to continue our collaboration with them. Every penny helps and makes a difference. Any other suggestions can come from you, the community of makers with clay, to help build this project into the future for the young who really need this, especially now. We are reaching young people who are very unlikely to have the clay in their hands unless they encounter clay at an OnSide Youth Zone; there is a spark in each child, and the centres work very hard in a tender, caring environment to make a difference.

Please think seriously about this and the difference we can make together; instead of worrying about the dire situation in education and the crafts and arts, let's do something about it.

**Hooray for Clay.**

<https://www.onsideyouthzones.org/>



## Case Study 1

R lived at home with mum, stepdad & older brother M (former youth zone member) who has Autism & ADHD. Mum signed R up to Inspire as she had concerns about bullying at school and wanted R to make some new friends. Between the ages of 9 and 10 years old, R suffered two significant losses, losing both father & stepdad just 6 months apart. The impact on the whole family – Mum in particular, was quite severe. Inspire has supported the children via free holiday club provision, targeted projects, food support, Christmas gift hampers & more recently – counselling & bereavement art therapy. R has a long way to go to overcome the trauma endured from such a young age, but we can certainly see how participating in Art and pottery especially, has provided R with a mental space that previously seemed overcrowded with grief, anxiety and insecurities. The Firedup4 project has given R an opportunity to focus thoughts into something positive and working with clay has been very therapeutic for R.



## Case Study 2

E is 11 years old and has been a member at Inspire since 2019. Since joining E has been to the centre over 200 times and been involved in 47 activities. E joined to help build self-confidence and develop socially and had no previous pottery experience before working with clay at Inspire through Firedup4. E has always shown a keen aptitude for the arts and has really engaged with clay activities after some initial hurdles. Youth workers previously described E as very bright, but reserved, especially when it comes to new activities. Since completing the small 6-week clay courses staff have seen a dramatic change in E. Prior to the workshops there would be self-doubt and E would occasionally say phrases like “I’m only good at drawing” and would withhold herself from branching out to any other activities she felt she wouldn’t immediately master. As she began working with clay, she saw that her peers always took a while to learn the varied techniques, and she allowed herself to join in with her peers. We’ve really seen E come out of her shell socially, but she can still be found mostly in the art room where her ceramics skills are really beginning to soar!



**A great big thank you to Kate Malone MBE and the whole FiredUp4 family! Your fundraising efforts and passion for ceramics has put clay into the hands of over 1,000 young people. Hooray for Clay!**

**Do get in touch with me if you care to. Kate Malone.**



# Toasted – David William Sampson

**David William Sampson: Organiser of TOASTED shares his reflections on founding a new ceramic show!**

TOASTED Ceramic Fair started as an idea last year, when suddenly brief chats led to an email being sent around headlining 'David William Sampson will be taking the lion's share of the work for this new show at the Long Eaton Art Room'... and so it begun.

I'm not one to do things by halves, so I collated the best bits from other shows I have exhibited at and started creating an application form that was suitable for what was wanted. Never having organised anything like this before, I wanted to ensure I had lots of bases covered - this is now being used as a standard NPA application form! The Long Eaton Art Room date was booked, which is where my studio is based, so I am familiar with the layout and felt confident to run it following the process for other events held there.

As an NPA event, it was important to ensure it was affordable for all members who wished to apply. The exhibitors were drawn out of a hat on a live video stream; while this built some anticipation, I was quite sad when I realised the inevitable that those names that were not picked, were not going to be in the show - I had not anticipated my own feelings in this.



A gathering of exhibitors

I appreciated an unknown ceramic artist, like myself, setting up a show in a new location was going to be a risk, but luckily people took a chance on me with TOASTED Ceramic Fair. I ensured there was lots of promotion: social media, online campaigns, 2000 folded leaflets with an image of each potters work, A4 Posters given to all potters to promote as well my own distribution throughout Derbyshire, Nottinghamshire and further afield, daily support from the NPA and Long Eaton Art Room social media channels, radio



interview, daily branded promos of tagged posts of all potters on Insta and FB, daily share of stories on social media, artists portrait photos alongside ceramics, TOASTED branded visuals, an events page, a banner outside the Art Rooms for by passers, a website [www.TOASTEDCeramicFair.uk](http://www.TOASTEDCeramicFair.uk), press releases, large A1 posters pointing people in the right direction on the day, success with the Bounce Back fund AND all exhibitors online and physical promotion to their followers - we were hoping for a successful show!



Stephen Shiro





Tine Hagen Dalgaard

“TOASTED Ceramic Show was a LOT of work to organise and looked a lot bigger than a one-man band, but it was thoroughly enjoyable when setting up, good organisation is the key. I say a one-man band but I had a lot of support from the Long Eaton Art Room, the NPA and a range of other professionals to support in the design of the logo and name (Ben and Julia Harwood), the website and support with local PR material and spell checking (Paul Stacey), volunteers on the day, Erewash Sound local promotion, People’s Choice Award sponsor SCARVA Pottery Supplies as well as the artists involved who’ve shared, tagged and promoted themselves with TOASTED Ceramic Fair”.

Carrie Kendrea Ceramics had her first Ceramic Show said “As a relative newcomer to ceramic fairs I thought Toasted Ceramic Fair was well organised from start to finish. There was plenty of easy to follow instructions from the application, media campaign, preparation, on the day execution, and the follow up. I found the whole thing a very positive experience and had a great time chatting to the other lovely potters and the many friendly customers. I also sold plenty of pots! I will definitely take part in this event again in the future”.

The day itself was busy right from 10am and was also one of the busiest the Long Eaton Art Room had ever seen. Potters were kind enough to donate a pot or two to the tombola where we raised whopping £845 for the Long Eaton Art Room charity which was AMAZING!

The day was supported with coffee and cake from local refreshment van Glutopia, entertainment from radio station Erewash Sound, Little Light Photography

who was busy taking photos of people’s work and lots of visitors coming to browse a wide range of ceramics!

Every visitor was given a ‘People’s Choice Award’ when they arrived and they were asked to select their favourite potter; the ceramicist with the most votes won a £100 voucher from SCARVA Pottery Suppliers who sponsored the show. Jillian Riley was the artist selected as the ‘People’s Choice Award’ and said “My first show of the year and I was blown away. TOASTED Ceramic Fair was so well run and such good fun. David did an incredible job to make sure it so enjoyable, lots of happy potters & Customers and the absolute icing on the ceramic cake was winning the ‘People’s Choice’ vote. What an honour, a small show packing a mighty punch. I am so grateful to have been part of it”

TOASTED Ceramic Fair was a triumph with everyone having a good day, confirmed by scores of mostly 10’s on feedback forms from exhibitors! It’s been a LOT of work but I’m left feeling very privileged to have worked with some very good people, both established and upcoming potters to unveil TOASTED Ceramic Fair.. Will it happen next year?... Well... keep your peepers peeping!



David with Jillian Riley, winner of the Peoples Choice Award

David William Sampson

Website: [www.TOASTEDCeramicFair.uk](http://www.TOASTEDCeramicFair.uk)  
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## Let's Go Anagama firing in India – Liz Hewett



Who says pottery isn't glamorous? Here were 6 potters (and me) all beach-ready and lined up with smart cabin baggage at the airport for our great adventure firing an Anagama kiln in Southern India, organised by Ravi Ivaturi. Wendy Wall, Bev Seth, Mary Sewell, Kate Stride, Steve Ellis, Graham Northing (Nog) and me. Cool.

Ravi collected his jetlagged zombies from the other end. Our destination was Phoenix Pottery, near Auroville, which is near Puducherry, in Southern India. It is run by Indrani Singh Cassime who is a major league anagama expert. The studio was amazing. A huge cool area open at the sides with a beautiful African Mahogany tree that tinkled its windchimes at us. Outside was a lovely shady garden and next door was the accommodation for some of us; three bedrooms leading off a central hallway which was open to the sky with a pool underneath for the rainy season. And everywhere large monolithic lumps of pottery, like leftovers from an archaeological excavation or the eruption of Pompeii.



As soon as jet lag allowed we were in the studio sampling its delights. Clay! Great big piles of it which looked like elephant dung all laid out to dry. Indrani has it dug from a local river bank and it is all processed in this studio – quite often by treading (yes, we had a go!). Pardon me the technical descriptions but there was very groggy clay, some slightly less so and some lovely black clay that turned white when fired. The very groggy stuff was under the bench I was working on and as the amount of bags grew less we discovered the family of red frogs living amongst them.



The secret to anagama, as we discovered, is to make big. This is no time for small and delicate stuff. Clay is squeezed, punched, pushed and rolled with a ball into large platters, bowls, bricks and all sorts of weird shapes in-between. Forget our small expensive electric kilns back home; this was the time to go wide and tall -at least on the first day.

We worked for three days in the beautiful studio to the strains of Pink Floyd. As the number of days decreased the drying time available got less so makes became smaller. We could have done with more inspiration and instruction at this point as most of





us reverted back to old favourites (there is a giant-sized Bev Seth creature from this time). Looking back, we might have taken inspiration from our Indian surroundings. But actually, we hadn't been anywhere by then, hidden away from the madness of the streets around in our lovely garden.

After three days we were done (apart from Ravi who was on a mission to create a roomful of stuff and was working round the clock). The pots were left to dry in the 30 degree heat; sometimes outside for the sun to shine on them, then brought back in when it threatened rain. In, then out. In, then out. And at last it was time for shopping.

I confess I'm not a proper potter. I like pottery and I like to have a try but mainly I came along because I love India. I've been a few times before and couldn't miss out on the craziness, confusion, noise, smells, cows, litter, traffic, beeping, food, textiles, shoes, fabrics, pictures, temples.... It's a brilliant country. Mary arranged us an early morning bird -watching trip (actual flamingos) and we took ourselves to Mahabalipuram and Chidambaram temples (top tip: keep your socks on when you visit a temple. The ground is hot!). My particular favourite spot was Pothys department store in Puducherry with two whole floors of saris. Not to mention the chai, the tuk-tuks, the bakery, the peacock pyjamas... I can say no more. You will have to go to look for yourself.

So then after our adventures it was time for the loading (two days), a bit of glazing and the firing. The anagama kiln is a Japanese invention. It's a very big kiln powered by wood and is a monster. It's about 3metres long, 1.5 metres high and eats up about 7 tons of wood. It demands food for three days non-stop and has to have round the clock service. We worked in shifts, collecting the wood, feeding the beast, checking the temperature; led by the excellent Saraswati (daytime chief) and indefatigable Indrani (night-time chief). The monster was built and tamed

by girlpower although we did allow Ravi and Nog the honour of all the night shifts. What an unforgettable experience as the flames flew up into the black starry sky and the fire roared out as the door was opened. We had a ceremony to begin the firing and invoke those pesky kiln gods which was so lovely and spooky that I get shivers thinking of it now. Equally shivery is the memory of our health and safety methods. Goggles, gloves and a scarf round the head (playing 'guess who's under the scarf') for those burning moments. Virupan (top potter) chainsawing rolling logs in his non-steel-toed flip flops. We visited Adil Writer's soda firing kiln where the ladies loading the kiln nearly caught their saris in the flames and held a delicate bit of fabric to their nose to combat the all-pervading fumes.

Firing over at last and a few more trips into Puducherry or the intriguing Auroville (with Kate and Mary's mystic experience in the golden dome) as Indygama cooled down and then it was time to examine our treasure and check on the state of Wendy's dog's nose – right at the firing line at the front of the kiln.

Out came the pots – mostly a disappointing brown and not a few of them broken. A sad end to two weeks of work! But a quick dip in a bucket of water and a scrub with a stone began to bring out those amazing colours – purples, silvers, and those dramatic orange blobs where the wadding had been. Even the broken pots were lovely. The more we looked the more wonderful our haul became. Steve's large thrown pots, Kate's platter, Ravi's Ganesh, Nog's submarine, Mary's goats, Bev's treebeard and Wendy's dog – nose intact! (but paw broken). Even I managed a respectable bowl or two.

So just time for an exhibition in the white gallery outside the studio which was now reaching 35 degrees in the sun. There were lots of admirers; Indrani and Ravi's friends, passers-by, local potters, and the fortunate dog was sold.

And that was it! Time to go home. Some of our pottery was tenderly packed into luggage for the plane but quite a lot of it remains in India ready to be shipped over to us –( we'll let you know how that works out!). And now we are all back to our cold climate and the snows of spring but still remembering the brilliant gang of people we met and the wonderful time we had in India.



The Fortunate Dog

## Members' Gallery

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



Shirley Hetherington, *Frida* - hand-built white stone wear plus recycled metal earrings



Stephen Shiro, *Cads*, Black earthenware 1



Stephen Shiro, *Cads*, Black earthenware 2

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)



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## NPA Bouncing Back Fund – Update

In 2022 the NPA Committee made the decision to use a total of £5,000 from its funds over a period of 2 years to support its members in the organising and running of events, exhibitions and activities which are designed to further the educational and recreational aspects of ceramics in the North.

**The first period for applications closed in December 2022 and we are pleased to announce funds were awarded to the following:**

- Toasted - a new ceramics fair to be held in March 2023 in the SE region
- NPA Potters Camp - our inaugural event for the benefit of all NPA members. An exciting mixture of wheel throwing demonstrations, specialist speakers, artist demo's and workshops. To be held 8th July 23 in Preston @UCLAN
- NW Legacy project - aimed at 40 children over 2 days in May 23

**New applications - fund open until the 30/6/23**

Not all of the funds were allocated in the first round so we are pleased to open up another call for NPA members, groups and regions to apply.

**The purpose of the fund is to:**

- To attract the general public to the work of the NPA (attendance at events)
- An activity that is open to all (not just NPA members)
- Events or activities that widen the public's understanding of the NPA and what the organisation does
- Activities that bring a benefit to the NPA
- Activities that appeal to potters – 'something special'
- Activities that bring positive publicity to the work of NPA members and the NPA
- Could include demonstrations, exhibitions, potters camps, learning opportunities, sharing of good practice
- Activities that build future momentum.

For an application form and more information please contact [treasurer@northern-potters.co.uk](mailto:treasurer@northern-potters.co.uk)

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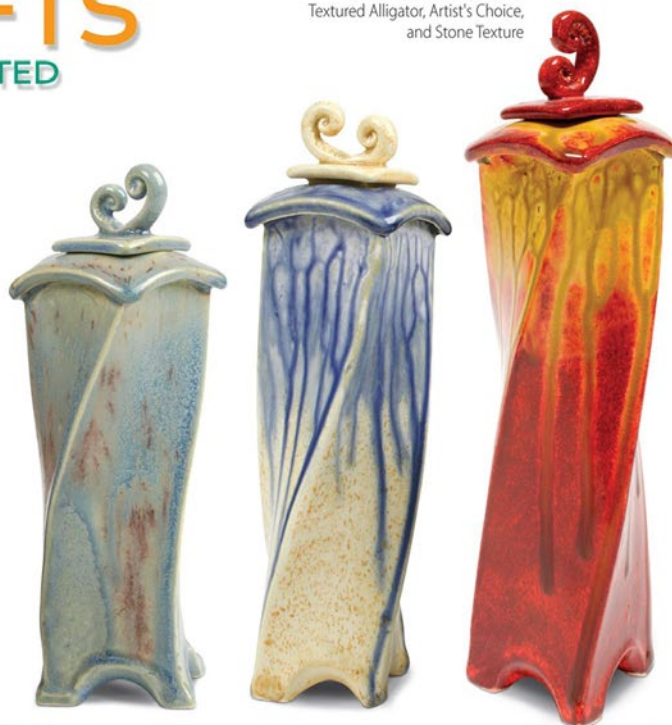
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# Welcome to new members

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.

Emily Rowley	Doncaster	S. Yorks.
Sarah Saunders	Rotherham	S. Yorks.
Louise Evans	Crewe	Cheshire
Anna Haigh	Sheffield	S. Yorks.
Rebecca Perry	Chesterfield	Derbyshire
Lisa Harman	Sheffield	S. Yorks.
Beth Haudiquet	Rotherham	S. Yorks.
Caroline Blackburn	Manchester	Gtr. Manchester
Azu Fletcher		W. Yorks.
Darren Swindells		
Terence Coleclough	Doncaster	S. Yorks.
Lynda Roe	Harrogate	N. Yorks.
Laura Grainger		Bristol
Lorraine Epicheff		Derbyshire
Loredana Consogni	Beverley	E. Yorks.
Valerie Evans	Whitchurch	Shropshire
Jillian Riley	Derbyshire	
Kaira Brockette	Sheffield	S. Yorks.
Jennifer Cooper		East Yorks.
Andy Lees	Bolton	Gtr. Manchester
John Pearce	Newark	Notts.
Jane Wildsmith	Sheffield	S. Yorks.
Sarah Loughran	Preston	Lancashire
Andrea Fanchette	Huddersfield	W. Yorks.
Michelle Webb	Stockton-on-Tees	County Durham

**Jen Donkin Gourley**  
**Membership Secretary**

Visit <https://www.northern-potters.co.uk/> for membership forms and subscription rates.



## 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)

Jen Donkin Gourley

## Advertising in NPA News

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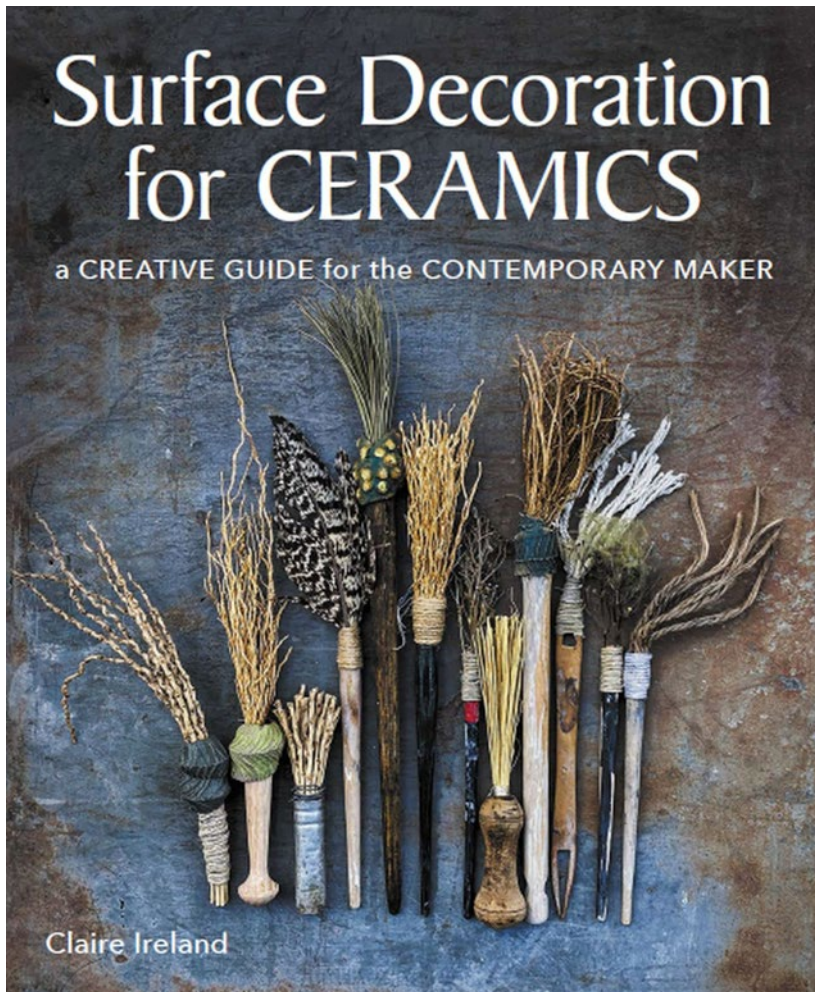
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## Book Review – Sarah Vanic



### Surface Decoration For Ceramics

A creative guide for the contemporary maker

By Claire Ireland

Publisher: The Crowood Press

Paperback: 192 pages

ISBN: 978-0719841538

£15.74 on Amazon

When another ceramic book on techniques or surface decoration comes out there is always a bit of a sigh and some scepticism that it will be thrown together just to make a bit of money. With Claire Ireland, this is the opposite. Surface Decoration for the contemporary maker is a book of beautiful images and solid content like a good lush cookery book which provides you with successful recipes and a happy feeling. Content needs to support images and this book is a successful marriage of the two, it just happens to be in the pottery world.

The book's cover invites us to look at an image of handmade brushes which instantly reminds me of Nick Neddo's book *The Organic Artist*, searching for the materials at hand. As I am a sucker for handmade tools and natural objects I am drawn to this image and if, like me, a picture or title helps you to take a book off the shelf then this will pique your curiosity.

Page one, line one, Claire states "Decorating a ceramic surface can be the most rewarding aspect of working in clay." True? Not sure. Not always easy in my experience and very often an unrewarding one but that's what this book is all about. Claire backs up her statement with a referential and instructional book that doesn't let you down. Her voice is passionate, strong and clear, delivering a precise and practical manual to aid your exploration to the surface form of ceramics.

Key message number 1...It is not enough to decorate ON the surface but to think well before the greenware goes into the kiln. Her knowledge comes from her ability as an artist and teacher. She transports this to the written word and the beauty of a descriptive photograph, keeping every chapter alive and inspirational. Her approach to the photographic image parallels her sculptural practice and reminds me of the allure and appeal to be found in swish climbing or bicycling magazines. Technical gear is beautiful, but let's get back to the content.

Key message number 2 .... Practise, testing, documentation and building a repertoire is the anchor to understanding surface decoration. From the raw state through to the fired form one can affect the surface at any of these pivotal moments and Claire documents this with many excellent examples and illustrations of ceramic artists working in this way; Wendy Kershaw, Mark Dally, and Hilary Mayo to name a few.

She heralds these artists and their pottery practices and their use of diary sketchbooks, collage, printmaking skills, silkscreening and embossing. Many chapter titles only briefly hint at what you will find because explanation and experimentation in detail are at the fore of this book. If you take this book off the shelf I suspect there will be rewards.





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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.

From Kath: We are looking into running a free virtual workshop for members on how to improve your photos using a free alternative to photoshop. If you are interested in attending please email us.

We have three schools signed up for our legacy project, giving free access to clay activities to children with the help of the NPA bouncing back fund. This will run along side our summer exhibition at Hare Hill Barn in May.

From Deborah: Following our last regional co-ordinators meeting, a suggestion was put forward that we send out a questionnaire to all our regional members so that Kathryn, Chris and myself can get feedback on your opinions of connectivity within our region and how it could possibly be improved.

Please return to [tarnsideceramics@gmail.com](mailto:tarnsideceramics@gmail.com)

NW Regional co-ordinators: Kathryn Stevens, Deborah Robinson, Chris Barnes  
[northernpottersnw@gmail.com](mailto:northernpottersnw@gmail.com)  NPAnorthwest  @northernpottersassociationNW

Congratulations to everyone who has secured a place at UCLan ClayLab – due to start back in the studio end of March.

Also well done for those members who will be exhibiting at Glorious Clay exhibition, Coach House Gallery, Astley Hall, Chorley 31 March – 30 April and Craft Open at Platform Gallery, Clitheroe 17 April – 2 July.

We have an opportunity to exhibit at Lytham Heritage Centre next year. No dates fixed yet as we want to see what the response is like from members first but most likely during the summer 2024. Please email

Kim Graham & Helen Pemberton [west@northern-potters.co.uk](mailto:west@northern-potters.co.uk)  NPAwest  @northernpottersassociationWest (TBC)

Hello All SW NPA Potters,

During the last few days of November we held a ZOOM Quiz to test our pottery knowledge and have some fun. Armed with pen and paper, and maybe a glass of wine, we took on the questions that Ceri and Sally had prepared for us. It was quite a variety, testing our technical knowledge to identifying famous potters. I think we all learnt something about many things. Thank you Ceri and Sally for hosting us. It was a really enjoyable evening and although it is always wonderful to meet up in person the fact that it was done over zoom meant that those unable to travel at such a busy and dark time of year made it wonderfully inclusive.

Our next meet up will be in person in February for our annual AGM get together. Please keep an eye on your emails. It will be 26th February starting at 10.30am and will hopefully include a flash firing. Cheshire Clay Studio, Lowes Farm,

Juliet Myers [south-west@northern-potters.co.uk](mailto:south-west@northern-potters.co.uk)  NPAsouthwest  @northernpottersassociationSW

From Chris: In the last two months our activities have been mostly in the planning stage. By the time you read this our Instagram Five Day Challenge will have just finished - but as of now we have no idea how it went!

On 29-30 April the Fired Up Furness group in the south west of our region are putting on an exhibition as part of the Printfest Ulverston Fringe - see Diary Page.

Please continue to post anything you are doing or find interesting (in a pottery/ceramics way) to our group Facebook page

<https://www.facebook.com/groups/1688300914752103/>



NW

me if you're interested, we need a minimum of 20 exhibitors to make it work.

A reminder that stage 1 application deadline for Selected Members of the Craft Potters Association of Great Britain is 15th July – plenty of time to prepare! <http://www.craftpotters.com/cpamembership/>

Please get in touch with Helen or me if you have any ideas for workshops or exhibitions, we'd love to hear from you.

Happy Potting! – Kim and Helen



W

Moss Lane, Middlewich, CW10 9NG have kindly offered their studio to us again for the meeting.

Also for your diary, The Parsonage, Didsbury, Manchester, has been booked for our annual exhibition; Saturday 27th May – Monday 29th May 2023, with set up being on the Friday. We have an enquiry list and I will be sending out our application forms soon.

There is a possibility of another Pop Up shop this year. This time in Macclesfield but we are only at the very beginning of this new venue venture. Keep tuned.

Wishing you all the best,

Juliet Myers and Ceri Jones



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

NE Region has had a quiet time over the last couple of months. We're still waiting for confirmation of dates





NE

for our next exhibition at the Python Gallery, and we are in discussions with MIMA about an NPA event to co-incide with Middlesbrough's Local History month which is in May. MIMA has been running the excellent Lucie Rie Exhibition 'The Adventure of Pottery, members were

invited to meet for a sketching day there on Sunday 5th February. We will report back in the next issue of NPA News.

NPA NE Co-ordinators group welcome and encourage anyone to join us who has ideas for things they would like see happening in the North East. We have a WhatsApp Group and meet monthly on zoom, with in-person meet-ups when needed. Contact Carol or Wendy if you would like to be included

NE Regional Co-ordinators Group: Carol Newmarch, Wendy Turner, Diane Nicholson, Helen Pickard, Jaime Westwood, Chris Walker, John Scott, Claude Frere-Smith  
[north-east@northern-potters.co.uk](mailto:north-east@northern-potters.co.uk)  [NorthernPottersAssociationNorthEast](https://www.facebook.com/NorthernPottersAssociationNorthEast)  [@northernpottersassociationNE](https://www.instagram.com/northernpottersassociationNE)

The February meet up in Leeds proved to be an enjoyable afternoon and a very useful meeting. We passed round pots with our favourite glazes (our own and other potters) discussed glazes, swapped recipes, shared information about suppliers and glaze



E

improvers and then got on to planning future trips. One of the nicest moments was Anna Brown bringing out her favourite mug and finding out that it was made by Heddy Hughes who she had not met before and who was sitting opposite her! All the recipes were shared, surplus

glaze ingredients found new homes and we made new friends and met old ones. Details of summer visits will be circulated by email, if you are not on the list please let me know if you would like the details. They are a great way of meeting other potters and sharing ideas.

Lyn Clarke

[Lyn Clarke](mailto:lyn.clarke@northern-potters.co.uk) [east@northern-potters.co.uk](mailto:lyn.clarke@northern-potters.co.uk)  [NPAEast](https://www.facebook.com/NPAEast)  [@northernpottersassociationEast](https://www.instagram.com/northernpottersassociationEast)

Hello fellow potters.

Things are hotting up in The South East after our return from India, the first article about our adventures in Anagama in this newsletter.

We started the year with a well attended, and ideas filled, area meeting at Copper Cogs café in Long Eaton.

The meeting was followed on March 11th with the opening of our second exhibition featuring the work of 11 members at the Harding House Gallery in Lincoln. The exhibition runs until April 10th.



SE

On March 12th we were treated to an excellent talk by Jim Robison which covered his life as a potter and his approach to glazing and surface decoration. We came away informed and inspired.

The new ceramics fair Toasted which has been organised by member David Sampson at Long Eaton Art Room on 18th March was a great day out. First show of the year for many, it was really good to connect faces and names and fantastic that so many people came to see

and buy our work. We have high hopes that this will be the first of an annual event.

We next have our second group sculpture day at Ulley Country park in Rotherham on Sunday April the 30th. Our next big event will be another new festival, Mid Summer Ceramics at Dovecot Gallery in Styrrup. This has been organised by two members Sarah Vanic and Ken Taylor. Taking place over two days June 24th and 25th the fair will be held in conjunction with an exhibition showcasing stall holders work at Dovecot Gallery.

We are also very excited about another new venture. We have persuaded ceramic artists Rachel Wood and Paul Smith to give us a day of demonstrations and talks at the Eco Centre in Wirksworth on July 23rd.

Applications are open for Pop-Up 2 Pottery, 20th August, Art in the Gardens, 2-3rd September, and yet another new event at Cromford Mill on 8th October. Do get in touch if you want more details for any of these events.

All the very best, Nog and Wendy.

[Graham Northing & Wendy Wall](mailto:Graham.Northing@northern-potters.co.uk) [senpacoordinator@outlook.com](mailto:senpacoordinator@outlook.com)  [NPAsoutheast](https://www.facebook.com/NPAsoutheast)  [@northernpottersassociationSE](https://www.instagram.com/northernpottersassociationSE)

# Pottery workshop in the South of France seeks potter – Joey Baxter



Photo Mike Shrimpton

A pottery workshop and gallery in a small historic town in the French Pyrenees minutes from Spain is looking for a buyer. Could that be you?

The workshop was created with love by an expert, [Alan Baxter](#).

Developed to meet Alan's needs and the needs of thousands of students, the workshop includes an extensive range of clays, glazes, wheels, kilns, materials, tools and equipment. It is a space made for playing, experimenting, creating and showcasing.

The sale also includes the property within which the pottery sits. It comprises a two bedroom home / main apartment, 11 self-catering apartments and a large garden. A thriving holiday lets business attached to the apartments would give a buyer money coming in from day one. The apartments also provide the opportunity to welcome potters, family and friends. Combined, they can accommodate over 30 people.

We would love the property to be sold to a person, persons or organisation from the ceramics world. It's

what dad would have wanted and we think that for the right buyer it could be a dream come true.

A short video introducing the workshop, property and location along with contact details can be found here [pyrenean-pottery-workshop.com](http://pyrenean-pottery-workshop.com)

We've created a [video](#) to introduce the workshop, property and location.





# Collect – Shaun Clark

March 3-5 2023

Early start today to meet my old college mate and potter Anna at Somerset House for the Craft Councils Collect event, which we both aspire to being part of one day.

It was a 5-50am start on the train for me and no seat reservations as they've doubled up the carriages, but all going to plan. I daren't get my cold bacon butties out on the train being surrounded by commuters, I'm so northern, what would they think?!!

I'm not quite sure what to expect, feeling quite anxious about a trip into the capital, I've not been since pre-pandemic. It could either inspire me immensely or trample any ambitions and with only a week to go till Concepts in Clay, (the NPA group exhibition in Lincoln) I'm feeling distinctly small town.

Ten hours later and we've walked miles. Our VIP tickets got us straight in (get us!) which was a good job as there was so much to see.

We chatted to many lovely and talented artists, potters, jewellers and galleries. Some lovely work and a lot of inspiration. Saw some amazing Mexican ceramics. Lots of lovely wood fired pieces. One of our favourites were simple roof tile inspired terracotta slabs with a gorgeous golden marmalade glaze. There were quite a few fish too. I love ceramic fish, there's



a certain charm to them. They were so asking to be stroked.

All said it was a super day, restoring my faith in contemporary art and design, spent with one of my best mates and perfectly rounded off with a walk down embankment and a pint of London Pride in the Parcel yard at KX.



Shaun Clark

P.S. I forgot to add a credit to my mate and co-explorer Anna Donovan - she's a Belfast based potter [www.annadonovan.com](http://www.annadonovan.com)

Lee Chang-Su from the Han Collection, South Korea



The two beers were Adman's and London Pride





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