

NPA Magazine



al fresco!

Inspired by
the
outdoors

EVENTS
in focus

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

Quarterly
November 2025

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Stay
connected!



@northernpottersassociation



Northern Potters

Front Cover: "Murmuration" by Janet Barnes at RHS Wentworth Woodhouse Flower Show. Image © George Baggaley

NEXT ISSUE

Reserve space and send drafts for articles, images and advertising in the February issue of NPA Magazine to the Editor before Monday 29 December. Articles should be saved as text files or written in an email. Last date for receipt of amendments and small items Monday 19 January.

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 magazine@northern-potters.co.uk

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ADVERTISING

Per issue prices

Small ads (30 words) Free to members

Boxed adverts

1/2 pp £50 1/4 pp £30 1/8 pp £20
size 182Wx115H 88Wx115H 88Wx58H (mm)

20% discount on 4 or more consecutive insertions

Further discounts for members - please enquire

From the Chair

npachair@northern-potters.co.uk

Welcome to the Autumn edition of NPA Magazine.

Here is a little summary of my AGM report:

Over the past three years we have recruited and lost no less than three Treasurers partly due to the sheer workload this role requires. This had resulted in frustration with suppliers and members alike. We also had a massive problem with COOP bank, and only an official complaint finally resolved this. During this difficult period, we decided to pay Emily Newitt to help with the accounts while I went on and made all financial transactions via the online banking system. We have moved to QuickBooks as our accounting system, and with Bev Fallowfield we now have a permanent volunteer treasurer.

Having seen the accounts, I can report that there are surplus funds not necessary to running the NPA. So far, we have used them for the bursaries, sponsoring events as well as reducing the ticket price to the Potters Camp by 50% for members. That said, we would like to invite members to approach us with more ideas on where the NPA can help.

Unfortunately, we have also recruited and lost a number of Secretaries. Therefore, I have asked Emily Newitt to stay. I would like to invite all of you to think about volunteering for this role. Should we not be able to find a volunteer, I am proposing to employ a paid administrator for the day to day running of the NPA on a zero hour contract (maximum twelve hours per week).

Our membership system has now bedded in, and I would like to send a huge "thank you" to Wendy who has been a superstar finding her way round and setting everything up, especially events. Equally, I would like to highlight our magazine. It was always good, but Chrissie has taken it to a new level.

Another new thing this year has been our new Zoom members meet up. We started things off with a glaze discussion in early September, and the next circle is planned for Thursday, 13th November. It will be led by David William Sampson and he will be talking about social media, focussing on Instagram and Facebook. Sign up on LoveAdmin and if you miss the Zoom, you will receive a recording of it.

In the coming year we will most likely focus on areas of the website, namely adding a more detailed course section, we need to discuss the future of our regions as only three of the six regions are fully staffed as well as an overhaul of the private Facebook group, this is needed because over the years we lost the person who set it up, and have no recovery email.

Nadine

Your Committee

Chair **Nadine Blakemore**
npachair@northern-potters.co.uk
Ilkley

Vice Chair **Graham Northing**
vice-chair@northern-potters.co.uk
Sheffield

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Lyn Grant **York**

Carol Newmarch **Middlesbrough**

Kathryn Stevens **Barrow in Furness**

Liz Carlisle **Askrigg**

Admin & Bursary **Emily Newitt**
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Ilkley

Secretary **VACANT**
secretary@northern-potters.co.uk

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.

Diary

*** Denotes NPA event or event supported by NPA**

- Now until further notice **NOT A POT**, CoCA, York Art Gallery
- Now until 16 November **Autumn Almanac**, Yorkshire Artspace, Sheffield
- 6 November-1 December ***NPA Group Exhibition**, Sculpture Gallery, Corn Exchange, Leeds, Closing date for entries 30 September
- 7-9 November **Potfest in the Pens**, Melton Mowbray Market, Leicestershire
- 29-30 November **Christmas Contemporary Makers Market**, The Hub, Navigation Walk, Sleaford
- 6 December ***TOASTED**, Long Eaton Art Room, Nottingham
- 6 December ***York Potter's Fair**, Southlands Methodist Church, York
- 13 December **Stockport Ceramics Fair**, Stockroom, Merseyway, Stockport
- 7-8 March ***Leeds Ceramic Fair**, HEART ART SPACE, Bennet Rd., Leeds
- 18-19 April **Sheffield Ceramics Festival**, Kelham Island, Sheffield
- 28-29 March ***TOASTED**, Derby Museum & Art Gallery, Derby
- 16-17 May ***MUDFest**, Ford Park, Ulverston

Promote your 2026 event & dates here magazine@northern-potters.co.uk

Places to Go & People to Know...



New Members

69 new members* joined us in the last 3 months - alas too many to list individually here, but by NPA Region there were:

East	10	North East	16
North West	14	South East	25
South West	1	West	3

*May include those whose membership has previously lapsed and who have rejoined.

We look forward to welcoming new members at events, and images of their work in our gallery.

The Centre of Ceramic Art housed within York Art Gallery is 10 years old and the displays in the main CoCA gallery have had a makeover.

Not a Pot is a response to the death, earlier this year, of Gordon Baldwin. There are ten themed cases/display areas, each reflecting an aspect of Baldwin's interest or way of working, including Hans Coper's wooden kick-wheel (shown right).

The displays showcase pieces from the CoCA collection exploring the influence of their creators on Baldwin and conversely his own influence within the world of ceramics.

Curator Helen Walsh explains "Not *Just* a Pot is possibly a more appropriate title for the exhibition as there are pots in the show along with works that aren't made of clay. The common denominator being that the artists are known for working with clay".

Alongside works by Baldwin and Coper are ceramic and other objects representing artists and makers over a long time line - from a rare 17thC piece by Thomas Toft via



Image Anthony Chappel Ross

The Potters' Circle is a new regular online meet-up exclusively for NPA members.

The first session "Glaze-Making Techniques and Insights" took place via Zoom in September and was hosted by NPA Chair Nadine Blakemore.

Anyone who has visited Nadine in her garden studio and seen her array of beautiful glaze samples will know that she is a glazing perfectionist with much advice

Potters Circle - members meet up
Sep 11, 2025 07:23 PM



and experience to share but was frustrated by common issues which sometimes impacted on her finished pieces. To delve into why various glaze faults arise she undertook an online course with Sue McLeod. The course was partially funded by a NPA bursary, in return for which Nadine has shared her new-found knowledge online with

fellow NPA members.

The session was interactive with members chipping in to the presentation to ask questions and share their own glazing experiences.

Nadine explained the importance of various glaze ingredients and explained in detail Sue McLeod's seven factors for success and to which she added her own singular hints and tips - so if you want to know why she finds toilet brushes so useful or how many Donald Trumps it takes to glaze a piece of bisque-ware then log on..

NPA members will receive invites to future sessions by email. To register, members will need to log in to their JoinIn account via the members' portal of the NPA website. They will then receive a link to the free Zoom session. Sessions are recorded and available to view after the event

(to members who have pre-registered for any particular session).

**Next session:
13 November '26
David William Sampson:
"Success with Social Media"
Beginners and old-hands
welcome.**

mid-century artists such as Bernard Leach, to more recent pieces by Grayson Perry.

Not A Pot runs at York Art Gallery until further notice.

Running simultaneously from 15 November until June '26 is an exhibition of Yorkshire sculptor Harold Gosney.

Sadly there is a charge for visiting YAG but both exhibitions are included in the general admission charge.

Open Wednesday to Sunday.

yorkartgallery.org.uk/

The Sculpture Gallery, Corn Exchange, Leeds

is delighted to host members of the NPA for our November exhibition, a showcase of ceramic sculpture until 1 December.

All NPA members and friends are invited to the launch evening on Thursday 6th November, 5.30-8.30pm to view works by:

- Gwenda Jones**
- Deiniol Williams**
- Dianne Cross**
- David William Sampson**
- Kate Buckley**
- Ann Bates**
- Bev Porter**
- Lisa Delarny**
- Shirley Sheppard**

thesculpturegallery.co.uk



Eight members have recently added a new Artist's Page or updated their existing one on the NPA website.

Shown clockwise from top left:

(Click artist's name below to go to their page on the NPA website)

- Robert Burns**
- Ammie Sykes**
- Anna Brown**
- Jane Walters-Morris**
- Shirley Sheppard**
- Andy van Vliet**
- Nadine Blakemore**
- Corinne Price**





NPA Magazine Editor, Chrissie Hunter, looks back on the day.

Over 100 visitors, mostly NPA members, attended the 2025 NPA Potters Camp on Sunday 12 October at the North Light Gallery, Armitage Bridge, Huddersfield. The mill has been extensively and attractively refurbished, the owner's personal and impressive original art collection on the walls of every room and gallery making for an inspiring backdrop to the day.

Having registered, picked up a goody bag and chosen a workshop for the morning session, attendees found time for coffee and a chat before the official kick-off as NPA Chair, Nadine Blakemore opened proceedings with her welcome note.

There followed a quick ice-breaker as those who had brought one of their own mugs gathered in a circle and did a mug swap. On the direction of ringmaster Gerry Grant the mugs passed to the left a few moves then to the right and round and about a few more times before ending up in the hands of another swapper so everyone ended up with someone else's mug.

What a lovely memento for each person to take home!

Members and visitors then settled in to their chosen workshop for the next hour (see next page) before the first of our keynote speakers took to the floor.



A Jolly Good Time...

After the morning workshop sessions and another cuppa we were set for the roller-coaster ride that was Jonathan "Jolly" Vanderhayden aka The Jolly Potter.

Jonathan is a natural raconteur (no notes, no props, just himself and the microphone). His outlook on life is incredibly positive and his enthusiasm so infectious - we were all ears.

His talk was joyfully punctuated throughout with amusing anecdotes. "Falling into Clay" describes how a serious spinal injury in a Cyclocross accident resulting in six months in Pinderfields Hospital. A casual suggestion by a nurse that

he try working with clay to help rehabilitate his hand and fingers led him to making pots which he initially sold in the reception area of the B&B he and his wife were running. One thing as they say, led to another.

Unsurprisingly, the topic which raised the most questions from the floor was about Pottery Throwdown and Jonathan gave an insight into the application and selection process (long and baffling) and the delights and frustrations of filming the episodes (much stop-starting and intrusive cameras and microphones at close-quarters). He described himself as very naive when he first applied, having no idea of what taking part would entail. He first applied in 2019, again in 2021, when he was accepted but declined because of other commitments, and then reapplied in 2024. Despite all the preparation and support, he admits to being way out of his comfort zone on set.

Jonathan generously immersed himself in events across the day looking in on the workshops and taking part in the Tallest Thrown Pot Challenge (no he didn't win!). He also brought along some of his functional stoneware pieces - or functional dust-traps as he referred to them, but that description of his work doesn't do justice to his aptitude with clay and potting.





Workshop Programme

Seven different workshops each ran over an hour in the morning and again in the afternoon allowing all attendees to take part in at least one session.

- Throwing Workshop & Drop in Tallest Pot Challenge - Lorna Gilbert
- Screw-top Bottles - Jo Small
- Sprig Mould Making - Gerry Grant
- Having Fun with Cones - Tiffany Prescott
- Making Natural Brushes - Jo Blaker
- Nerikomi - Nadine Blakemore
- Surface Decoration - Liz Lambert



Down to Business

After lunch members assembled for the NPA AGM.

Chair Nadine Blakemore gave a synopsis of her full report and explained changes in committee personnel as well as thanking everyone who helped make the day a success

She was pleased to announce that the finances were in a healthy state and asked that members submit suggestions for future use of the funds.

Officers were elected as follows:

Nadine Blakemore - Chair (re-elected)
Graham Northing - Vice-Chair (relected)
Wendy Wall - Secretary
Chrissie Hunter - Magazine Editor
Beverley Fallowfield - Treasurer

The Chair's report, along with the the accounts for 2024/25 and the Treasurer's Rport are available in full in the Documents section of the NPA website.

northern-potters.co.uk/documents



A Tall Challenge

**Sponsored by
Hartley & Noble.**

Several people dropped in to Lorna Gilbert's throwing workshop to see how tall they could throw a pot from 1Kg of clay.

The winner was Sue Clark who managed to manipulate her clay into a slender 26cm column.

Sue was presented with a £50 Hartley & Noble voucher by Nadine Blakemore.

hartleyandnoble.co.uk

Throughout the Day...

Membership Secretary Wendy Wall was available at her Membership Matters desk to help with any Love Admin queries and to promote the new JoinIn app.

As in previous years members were able to bring items they no longer needed to give away or swap. Books, glazes, underglaze colours, rolling pins and

battens were among some of the items appearing (and disappearing) on the Waste-Not-Want-Not table.

Attendees were able to visit the museum, at the heart of the Mill complex, which showcases the industrial heritage of the area. The Sons of the North Cafe, busy with visitors and locals alike, serves fantastic food and was also a popular spot for the NPA Campers.



Entitled "Wuthering Heights" Kath's is an accomplished piece inviting you to move in closely and delve beneath the surface to where she begins - with screen printed images of the landscape on textured slabs of stoneware paperclay which she makes herself. Kath then tears these and reforms them, joining them together to create land and rock inspired formations. These are then stratified with multiple layers of oxides and glazes, that she also makes herself, creating subtle colours and textures.

Pictured left is Kath with the Jim Robison vessel presented to her and right her winning "Wuthering Heights" piece.

See more of Kath's work:
northern-potters.co.uk/artists/bonson-kath/

Follow on Facebook: @KathBonson-Ceramics



Potters' Choice

Winner of the Joan Hardie Award was Kath Bonson. This year's theme was "Inspired by Film" and Kath won both the members' and the judges' vote.

At the end of the afternoon a kind of magic happened as we stepped into

The Master Potter's Chamber of Secrets

Assisted by his able apprentice Sophie, Jim Robison seemed to have brought a large proportion of his studio contents along for another entertaining talk and demo.

There was definitely some sorcery taking place as Jim cast a spell over his audience and, accompanied by anecdotes from his lifetime of potting, created two masterpieces with an air of organised chaos.

Jim thrives on serendipitous outcomes but thousands of hours of making pots means he knows exactly which bit of ripped clay, manipulated by unlikely diy and kitchen tools and daubed with potions of coloured

slip, he should place where, before feeding everything into a slab roller to undergo some magical transformation. On this occasion the resulting holey, ragged, slab was placed over a hump mould where it became another of Jim's unique pieces.

Without revealing all of his dark secrets Jim carried on (beyond his allotted time and with none of the audience intending to go anywhere until he had finished) demonstrating various techniques with plywood formers and wooden battens as supports, and concocted a second piece. By now the hall was hushed in awe and a combination of trepidation and wonder made the hairs on the back of my neck bristle as Jim performed the final part of his act: with a collective intake of breath the audience witnessed the precarious raising of two large slabs of clay into a fabulous vessel.

What a performance!



Takeaways from the Day

The thing that struck me about our keynote speakers is how they both approach their work with a suck-it-and-see attitude, turning disasters and unexpected outcomes into opportunities. Both have a quest for the unknown, both constantly pushing the boundaries testing their own abilities - valuable lessons for us all. For me that is what the day was all about - having a go and learning to let-go.

Thank you to our speakers, workshop leads, NPA Committee and other NPA members, also staff and volunteers at The North Light Gallery who worked incredibly hard to make the day a great success.

Chrissie

What a fabulous day ❤️
NPA Potters Camp

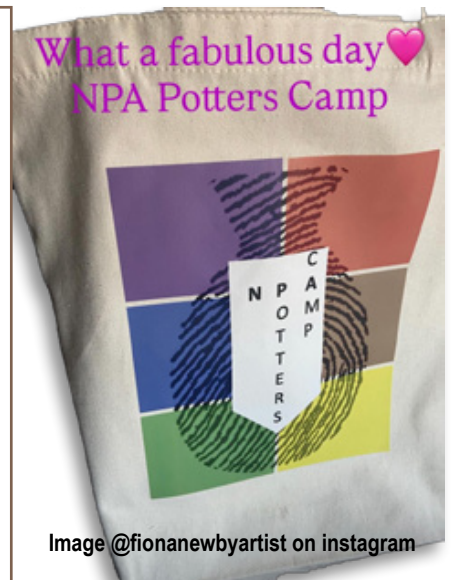


Image @fionanewbyartist on instagram

From the Editor

Embracing the Outdoors

I started to put this issue together back in August when the lovely summer was still in full swing and we were enjoying the outdoors. It's fitting now to be looking back at some of the events which took place over that sunny season and how "outdoors" impacts on, and influences, members' work and creativity. I hope you enjoy the wide range of contributions submitted.

Thank you to everyone who sent articles, images, reports and thoughts. I endeavour to include as much content from members as I can but unfortunately it's not always possible to fit in everything I had hoped to include, so apologies if your contribution has been trimmed or not made the cut - it may appear at a later date. Don't be put off, please carry on sending things in - the sooner the better, as it's *your* contributions which bring the magazine alive.

I want to let you know that I intend to step down from my role as Editor in the New Year. There's not space here to say more but I'll ask Tony Ovenell to put more information in his December e-newsletter.

In the meantime, for the **February issue** please send to magazine@northern-potters.co.uk **BY MID-DECEMBER**, draft articles, snippets and images explaining how you achieve **precision and consistency** in producing:

pieces which have a **graphic, geometric or engineered quality** where decoration may be secondary and/or dictated by the shape of the vessel

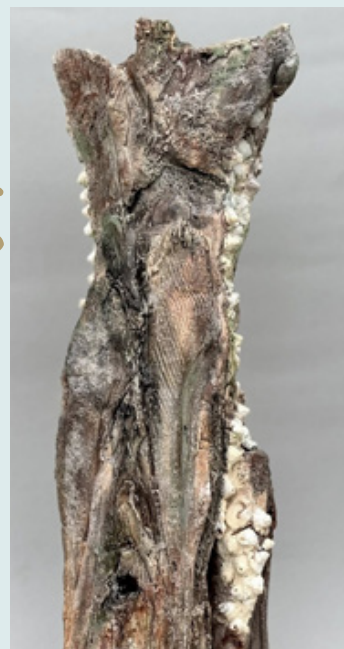
and/or

functional pottery (mugs, teapots, casserole dishes etc.) **which requires consistent size, shape or finish in making, glazing, firing etc.**

See the back cover to find out what is planned for the *May* issue.

Chrissie

Beverley Porter



Sentinels

For years I have been fascinated with the old wooden breakwater posts found around our coastline. I imagine figures hiding amongst the rich textures of the seaworn, weather beaten forms, standing on guard,

looking out to sea, forever on watch....for what?
Who knows?

I hand build sculptural forms using Ashraf Hannah Raku clay fired to 1100 degrees, coloured underglaze and finished with micro crystalline wax polish.

northern-potters.co.uk/artists/porter-beverley/



Kathryn Stevens



Kathryn Stevens makes sculpture for the home and garden, inspired by the natural and industrial landscape of Cumbria.

I like texture to represent the rugged Cumbrian coastline, highlighting its shipbuilding heritage. I find Wendy Lawrence's carved work and Akiko Hirai's method of adding mineral elements to the clay inspirational.

Facilities available at UCLAN during my degree course allowed me to work on large pieces, but using a smaller kiln at home means building in sections. Pieces are assembled on site at the installation stage. I make my small pieces from solid construction before hollowing out. Whilst this works on a small scale, bigger pieces are made more slowly, using coiling techniques. There are many challenges working to scale including work slumping at the building and bisque firing stages, the investment of time in making the work, especially if things don't go to plan, and finding space for the completed work.

I use my own clay recipes - using local raw materials and industrial waste mixed into a rough textured raku clay helps to address the issue of slumping, the grog providing strength and stability at all stages of the make. I recently began incorporating a coarse black stoneware

Industrial & Landscapes & Natural Textures

clay to achieve greater colour contrast between my glaze and clay body.

At CLAY Yorkshire I explored how pinched pots and slabs could open up ways to work with firmer clay and intend to take part in their mould making course to develop my work further.

finish contrasts against the rugged clay body, representing part of the geological formation of Cumbria and with a trickier glaze (i.e one that is unpredictable) using silicone carbide, I can depict the crashing waves along the coastline.

Kathryn recently won the Ophelia Gordon Bell Award and was long listed for the VAO Emerging Artist Award

2023 and Aesthetica Art Prize 2024.

She has two upcoming exhibitions relating to the landscape: "Clay Journeys" with Claire Orange at the Dock Museum in Barrow in Furness and "Common Land" at Farfield Mills.

They will

be joined by Patricia Shone, Patricia Millar, Dave Binns, Judith Davies and Caroline Hudson.

Working with a local charity Kathryn delivers ceramic classes in the community and in local schools to make quality art accessible to all and is the Founder and Organiser of MUDFest

designsbykathrynstevens.co.uk

farfieldmill.org/events/common-land-septenary-perspectives

dockmuseum.org.uk/home



My forms are influenced by the technical drawings used in the ship and boat building industries, known as lofting plans. The intersection of lines created by the layering of the different perspectives create a wide variety of shapes. The firm clay lends itself to crisp straight edges and sharp angles whilst the softer coiling process enables more fluid feminine curves.

I also create my own glaze recipes. Using Cumbrian slate, I've adapted a Greg Daly base recipe which fires to 1240°C. Its smooth

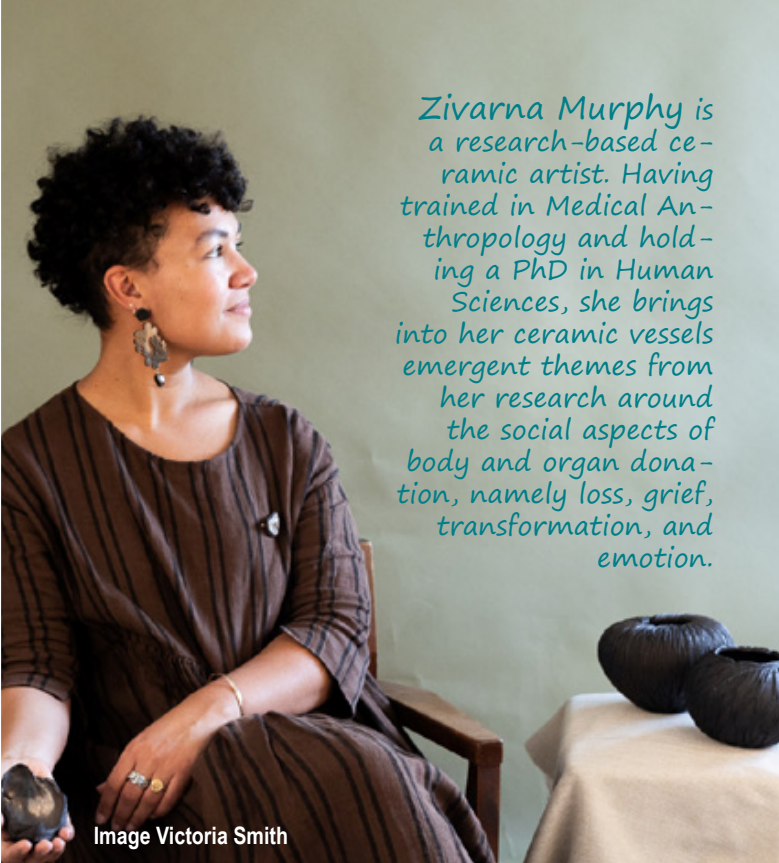


Image Victoria Smith

Zivarna Murphy is a research-based ceramic artist. Having trained in Medical Anthropology and holding a PhD in Human Sciences, she brings into her ceramic vessels emergent themes from her research around the social aspects of body and organ donation, namely loss, grief, transformation, and emotion.

Zivarna Murphy

ten sketch, take photographs and write while I'm on the beach and see these as essential parts of my artist practice. I think the piece I was commissioned to write for Peaks of Colour captures this integration of writing, photography and making with the eroded boulder clay well. My Brownspace, Your Brownspace can be found at peaksofcolour.org

When I get home to my "studio" (i.e. spare room and garage) I hand-form my tactile vessels from stoneware or porcelain, layered with this collected eroded wild boulder clay and impressed shells, rocks and fossils, all gathered from this coastline, imbuing each piece with a strong sense of place and connection. The forms draw upon structures I see in my local landscape such as fossilised shell bodies, ebbing cliffs and sea formed rocks.

I have recently started firing with the Sherwood Forest Woodfiring Group which has been an incredible experience. Woodfiring is a process I've been wanting to try for as long as I can remember; ever since I first got my hands on clay in an after-school club and learned about the many ways the clay could be fired. I am interested in firing as a transformative process and the becoming of the vessel body. It forever fascinates me what the kiln can do to the clay, and this is especially true in the woodfiring kiln! It's so exciting opening the kiln to see what it's created. It's a beautiful and thrilling collaboration.

On visits to my local East Yorkshire coastline, I observe the erosion and loss of this landscape body as a metaphor for human loss. I use the coast, only a 20-minute drive away from my home in Hull, as an escape – it's my happy place and my space where I can get lost and switch my brain off. I can lose the best part of a day scouring the sand for remnants of fossils and textured rocks. The broken shards of ammonites and holey stones are my favourite.

I also enjoy picking up the eroded boulder clay that lies on the sand and making simple forms on the beach and just leaving them there for the tide to eventually take them. It's a lovely practice of letting go. I do however take a little bit of eroded boulder clay home with me to incorporate into my pieces. I of-

At the Water's Edge



northern-potters.co.uk/artists/murphy-zivarna/

Trevor Pollard

A follow-up to Trevor's previous article about Souadou Coly, a Senegalese potter, in the December '22/January '23 issue of NPA News which described the traditional making and firing process undertaken by Souadou in her pottery just outside the village of Kafountine in the Casamance region of Senegal.



Using a calabash bowl as a former

Having seen how Souadou fired her work, I decided to look at the possibility of using locally sourced clay to make simple pots and to fire them using a version of an ancient pit firing process.

My house on the Kora Workshop compound was an ideal location as there were a number of guests staying there who were willing to take part in the experiment. None had worked with clay since their school days.

I had asked Souadou to prepare the clay for me. She took us out to the rice fields by the river to dig up

Experimental Pit Firing in Senegal

the source material and then to her compound where it was processed with the addition of vegetable matter and grog. Her children then completed the final process by walking on the mixture in a circular rhythmic motion to ensure an even consistency prior to it being formed into balls and putting into airtight lidded buckets for transport back to our compound.

Once we had the clay, members of the group were able to enjoy making their pieces. These were mainly simple vessels such as plates and bowls. However, one of the group was a shoe maker and made a replica shoe using slabs in much the same way as he would using leather back in the UK.

The weather was ideal for drying the clay as after a day in the shade it only took a couple of days in the sun to completely dry and given that most of the work was simple "one slab" construction, there wasn't a problem of joints drying too rapidly and splitting.

I dug the pit to be slightly larger and deeper than the collection of pots. The first stage was to arrange the pots around the rim of the pit whilst an initial fire was made. This provided a base of charcoal to put the pots on as well as warming them up to ensure that any residual moisture was driven out.

Once the initial fire had finished and the coals cooled a little, the pots were carefully placed in the pit. In order to protect them from wood falling from the fire, some pottery shards from a broken water container were added.



Attendees at the Kora Workshop



The fire was then started with enough wood to burn for a couple of hours. As I didn't have any way of determining the temperature of the pit, I felt that this would be long enough to produce some positive results. The pit was then left to cool down overnight.

The group assembled the next morning for the big reveal when the ashes were swept away along with the protective shards and one by one, the pots were removed from the pit, some being still warm to touch.

Only one pot was damaged through the firing and everyone was happy with the results.

The colours obtained on the pots were a combination of the impurities in the clay body along with oxidisation caused by the proximity to the coals from the initial fire. Although I had initially just planned to fire my own work, I was fortunate to have a group of people who were keen to take part in the experiment. Subsequently, all of the work accompanied the participants back to their homes in the UK, China and Sicily without breakages. For my own work, it is my intention to fire some of them again in my own kiln up to 980 degrees to strengthen them and possibly experiment with further glazing.

Given that this was an experiment with no previous experience beyond watching a couple of YouTube videos, I was very happy with the results and no doubt will repeat the experiment when I return to Senegal next winter. I will however, invest in an Infra-red thermometer as these are inexpensive and will provide an accurate reading of the temperature within the fire.



From Earth & Fire



My work is influenced by the Lincolnshire Wolds and coastline, using layered paperclay to create landscapes. Recently I have been trying to combine this with Raku firing and with some of my latest pieces I think I have found my way: "Moon Vase" (right); "Lincoln From The Autumn Wolds" and "Winter Wolds" (back cover)

Alan Hill



I usually do my smoke firing at a local primary school, as I run occasional clay workshops there with the pupils.

The cow, who was grazing in the adjacent field, was being curious when she heard me loading my pots in the oil drum and stuck her head over the hedge to find out what was going on...It added a bit of humour to the process.

Martine Bequet



Green Fingers

My current work is inspired by my garden and allotment.

I watch the wonderful development of seed pods and vegetables and these inform the shapes and decoration of my pieces. I am still working with my ceramic beans, and I have a wall piece of a bean pod accepted for the Autumn Almanac 5 at the Persistence Works Gallery, 24 Oct.-16 Nov. I am also taking part in the Persistence Works Open Studios 15 Nov.-16 Nov.

Hanne Westergaard

Image Tracey Holland



The little birds on the rim of my bird baths have made them very popular!

I use a dark turquoise matt barium glaze or a red/orange feldspathic glaze and fire to 1250°C

Jackie Knight



When I first began my journey into slipcasting, I bought a job lot of moulds to explore. It was at this moment I fell in love with the green man. I acquired many original and commercial green man moulds and often pour and embellish him. When I sell to customers, they all comment on their understanding of his historical context, cultural significance and modern interpretations. Long live the enigmatic green man!

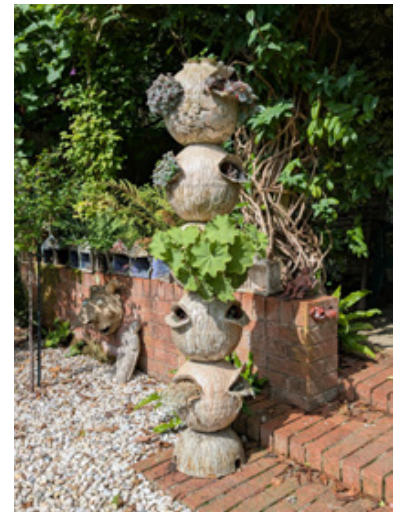
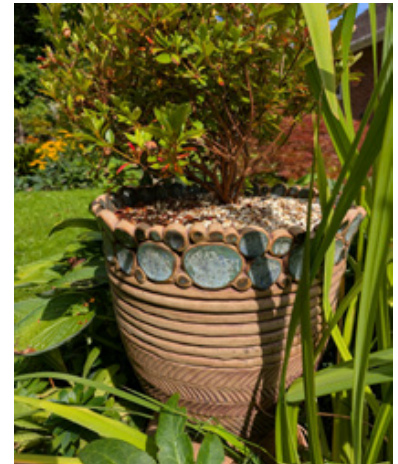
Tiffany Prescott



These pieces have been made by me, my wife Pat and daughter Saskia over a number of years.

The pots have all been made from basic clays and fired to stoneware and have proved to be totally frostproof and incorporated into the garden vegetation.

Graham Hough



George Baggaley, a fellow potter at Persistence Works, was working with garden designer Sam Dryell on the Echoes of Rockingham show garden for the RHS Flower Show at Wentworth Woodhouse. George made several large pots for the garden and Sam wanted a few more potters to show their work. George suggested works by me and Nichola Gensler of Burnt

Crust Pottery. Nic and I had one piece each included.

My inspiration for the piece was the human torso form with surface interest taken from the murmuration of starlings. The sculpture is an enclosed form and was placed on a wonderful stone plinth provided by Sam.

Janet Barnes

George Baggaley is also a professional photographer and took the photo on the front cover of this issue of NPA Magazine. The image on the right was taken by Janet.



RHS Flower Show, Wentworth Woodhouse

Sylvia Schroer

East Region Coordinator, Sylvia Schroer, found inspiration in a secret garden tucked away on the edge of the city, betwixt a busy road and a destination shopping outlet. The space, which so inspired her, is now to house the sculpture she created to honour its former inhabitants.



I had gone back to college to learn about art, taking an Access to Art course, and we had to choose a location to make art about/for. I chose Fulford Orchard because I was surprised how few people had heard about or visited it. Fulford Orchard is a heritage orchard next to the Designer Outlet in York, on the city's outer ring road. The Orchard is maintained by volunteers and more volunteers would be welcomed as it's a big job. It would be wonderful too if it had more visitors.

Fulford Community Orchard is all that is left of the original orchard, which fed the patients and staff of York City Asylum, later Naburn Hospital. At one point this hospital housed some 400 mentally ill patients. It was also a Prisoner of War camp and a maternity hospital.

The first time I visited was in the depths of winter and it seemed a very desolate place. I thought about a bird bath or making ceramics that could be sold to raise funds for the Orchard but in the end I decided on a sculpture dedicated

to the memory of the asylum patients. York Press put a call out for me and I met up with a local historian, Judith Nicholson, who helped me understand more about what life was like for these patients. Inspired by artists like Claire Curneen and Sharon Griffiths, I wanted to create something that captured the spirit of the place and I hope my piece "Orchard Spirits" has done this. I used plants from the orchard itself to decorate

my spirits, which are painted with white slip and decorated with metallic oxide.

I would recommend taking inspiration from a location and creating ceramics that will potentially benefit it.

I'm hoping other artworks/sculpture may follow mine - I would love to see a sculpture trail at the orchard which is a lovely peaceful spot and looks glorious with all the blossom in spring.

Sylvia's Orchard Spirits sculpture was unveiled at Fulford Community Orchard by York MP Luke Charters on 31 October

Spirit of the Orchard



Into the Woods

Richard Graves was a pottery teacher for thirty-four years and retired in 2005. He recently joined the NPA after the "call of the clay reached out across the void" and got him hooked again.

I have no studio of my own but I have just begun delivering taster sessions in clay for a forest school near me (Wildwood Days at Brinscall, near Blackburn).

There's no kiln but we take our finished work, glazed while green, to the Making Rooms, a community initiative in Blackburn, who very kindly fire it for us to a safe, low earthenware.

The "studio" at Wildwood is a shed made out of recycled pallets on an earth floor. Electricity there is none, and water comes in through the door in plastic bottles. We work on tables which are sturdy enough, and I wedge clay on a 4" plaster block scrounged from a builder's yard in France.

I have no idea who's likely to come through that door until they

arrive and then I have to think on my feet.

On one occasion I only realised about ten minutes in, that one of my pupils had a serious disability, her arm ending just below her elbow. She found it advantageous to be able to smooth the inside of her pot without needing tools.

I'm thoroughly enjoying myself and it's this unpredictable range of situations and ages that makes the whole thing so fascinating, and so entertaining.

At half time someone brings cake..



Richard (right) with one of his clay sessions at Wildwood.

Lately I seem to have been obsessed with inventing tools, slicing up old saws and whittling stamps out of paintbrush handles.

And moulds. Lots of moulds. Two hours isn't long to start and finish a

Richard Graves

pot, so we take short-cuts wherever we can.

In fact, two-hour single sessions have been fun and challenging in equal measure but I want to offer a chance for something more extensive, so we're now planning four-week blocks, some introductory, some for further development. It would be nice to build a kiln, but that won't happen.

I'm currently setting up a 'raku paddock' which will represent a whole new stream of activity.

The present run finishes soon but we intend to carry on while people are prepared to come. In principle I'll carry on for the foreseeable future.

When it rains, we carry on. The roof hardly leaks at all. Light, or the lack of it, is a bigger challenge.

There will always be a limit to what can be achieved in our rudimentary circumstances, but that won't stop me pushing, so I'm looking forward, optimistically, to my next career in pottery.

Find out more about Wildwood Days and details of Richard's classes:

wildwooddays.co.uk

HIVE of activity in Shipley

HIVE is a community arts and crafts charity based in Shipley, West Yorkshire. A number of NPA members take advantage of the pottery workshop facilities, organised classes and drop in sessions there.

Hive members showcased their work at open gardens events over two weekends in June: For the

National Gardens Scheme four beautiful gardens in Nab Wood featured work by Hive members and the following weekend around seventeen gardens, large and small, were open in the wider Shipley area, again many hosting the work of Hive/NPA members nestled in the planting.

Jane Hurford



Art at the House & in the Gardens



One of the things I love about Art at the House is the wide range of workshops on offer across various artistic disciplines, showcasing an array of quality arts and crafts.

There's lots to see and do - live music, food and drink, and dog and child friendly woodlands with play areas. My family came along this time and despite the rather wet Saturday had a great time! I was surprised at how many braved the weather to sit and make pumpkins and take part in the Raku!

The sun came out on Sunday and it was a glorious day.

I highly recommend **Art at the House** as a fair to visit and also to take part in as an artist. I take all my own equipment and gazebos as this is more cost effective, but there are options to share stalls and gazebos as part of the NPA group, use pre-erected gazebos supplied by the organisers, or choose indoor stalls.

Carrie Kendra



I have taken part in Art at the House, Sheffield, for the past few years. My favourite place to be is out in the woods surrounded by trees, and in front of the Raku area. Even though I make and fire raku-ware myself at my studio on a regular basis, I never get bored with seeing the magical transformation of pastel glazes to brightly bejewelled pots.

This year as well as selling my work on my stall, I offered a hand-building workshop making pinch-pot pumpkins from air drying clay which participants took home to decorate.



Congratulations to Kate Stride and Mo Schofield who were definitely putting their own advice into practice (see Events Hints & Tips on page 28), winning the prize for "The Best Presented Stall" with their decoration of the NPA gazebo at Art in the Gardens, Sheffield in September.

I was blown away by the gorgeous greenery beautifully arranged by Kate and Mo.

What a fantastic weekend it was - an incredible showcase of brilliant artists and makers in the stunning setting of Sheffield Botanical Gardens. It's a brilliant event, extremely well organised, fantastic bunch of potters, great atmosphere!

Inga Winson

LEFT: Some of the NPA Team - Back row left-right: Philip O'Duffy, Polly Chapman, "Nog" Northing, Joe Small. Front row left-right: Krithika Ram, Kathryn Watson, Fiona Newby, Mo Schofield, Kate Stride.

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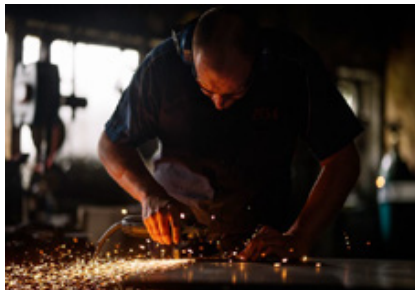
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Bursary: Alison Peacock - Sculpting Animals

Alison Peacock was looking both to boost her personal confidence and for expert guidance on how to give her finished sculptures finesse.

A NPA bursary allowed her to explore new techniques and take a more confident approach to her work.

My work looks odd on a plinth, unfinished and sketchy without. I've tried different approaches, but even rustic plinths make my pieces look like odd trophies. I felt I needed something to base my pieces on that would enhance their value rather than detract.

I booked this course with Brendan having been inspired by a talk he gave at a NPA South-East event. He inspired me with his passion and knowledge. I can see lots of similarities in our work, we both capture movement within animal forms and both have a rustic finish to our pieces, though the finished pieces are very different.

I'm currently concentrating on improving the overall quality of my work and moving away from the sketchy pieces that take minutes, look great, but don't stand up as quality sculptures for display and are too small for the garden.

My pieces have a base with an air hole and bottom edge usually a sponged off to 45 degrees. They can develop in any direction. I work fast and like to feel my mark making is fluid. I often work on two or three pieces at a time, chopping and changing between them. Sometimes the pieces are of the same subject, but not always. If I receive a commission, I generally work on more than one piece to stave off disaster.

Model making comes easily to me, and I seldom work from drawings. Instead, I flick through a scrapbook to decide what to do, and create the

rough outline of a piece using recycled paper and pool-noodles as a filler/support. I build hollow pieces, to avoid cracks rather than hollowing out. If I get halfway up a piece and the clay is too soft, I'll start the top separately and will join it when the base is strong enough. I love working big and fast.

Although my work has an identifiable look there is no uniformity in the style. Some pieces are glazed, some rough, some larger than others. Contrast is something I'm working on as I want to develop this variety within my style.

Having obtained the course brief, I started a sketch book. I generally have a scrap book or two running in the background and I will have a flick through to get ideas before starting a project, but I don't generally sketch, plans for a piece being minimal. As advised, I divided the the sketch book; one section for the main work and three others, so I had possibilities to fall back on.

I generally use Craft Crank clay so bought some of the Ashraf Hanna 520 we would be using, to try before the course. Both handle very differently and fire to a very different colour. The Ashraf is extremely plastic, but dries fast and fires to an off-white; the Craft Crank fires brown, shows more texture within the grog, and although less "soft"

it generates more of a textured finish when fired, as the surface is less uniform across the piece. Additionally, I find adding more clay when working, easier with the Craft Crank. Both clays are stoneware and fire to 1240 degrees and the resulting forms can be kept inside or out.

With my homework done, I packed my equipment and headed to the course. I was so nervous and my confidence was somewhere near zero, yet I was driven to take on this challenge even though I hadn't finalised any idea of what I was going to make.

Of course I shouldn't have worried!

Daily schedule: Arrive 9.45 for 10am start. Intros, demo, lunch, demo, practical and a 5pm finish.

Day 1. After intros and a quick demo there was a 15-minute task involving making hares' heads, then it was onto making maquettes and individually discussing the main project we were going to embark upon. Everyone tackled different animals and birds so there were lots of ideas to look at. Although the course was primarily focused on animal sculpture some participants sculpted human forms. Clay, tools and equipment were provided.

Day 2. Time to start the main piece and discuss any problems



or alterations. I'd chosen to sculpt a dog on a plinth, so I set about making the plinth and the supports it would need to prevent warping. The demo was about structure and getting the essence of the piece rather than making a model of something in front of you, emphasising that there is no right or wrong. Everyone was engrossed in their work. Most people arrived and started before 9.45. As well as the plinth I made the rough shapes for my dog's torso, legs, neck and head and left them covered ready to assemble the following day.

Day 3 - My confidence was growing and so was my piece. Brendan showed us how to use some familiar props and tools, but in new ways. For those who had finished a piece there was opportunity to start on something new. The demo and talk covered supports, making and marketing.



Day 4 - the final day! For me this meant assembling the neck and head, both of which had been roughly constructed the day before and left loosely-wrapped overnight. A heads demo and five-minute elephant head exercise was incorporated into the morning, and also a colouring demo which started at 4pm with a 5pm finish. No one was

rushed off the site, and help was given in transporting and packing the pieces which were being taken home - though most pieces were being fired on site.

Throughout the four days Brendan engaged with each individual member of the group assessing pieces, offering advice, resolving problems, providing materials and making sure the kettle was hot and the coffee flowed.

Course organisation is excellent. It is extremely popular and fills fast (as does local accommodation!).

Brendan is generous with his praise and diplomatic with his reservations. He made sure that every participant left with a piece to be proud of and a forward plan.

Would I attend again? Definitely YES; lovely people, excellent food and a lovely place. I can highly recommend it. It's very intensive but well worth the time and cost.

Special thanks go to the Northern Potters Association for helping me on my journey. I'm incredibly lucky to be part of such a lovely group.

I learned a huge amount about myself, my techniques, the use of tools and props also about positioning of the piece, balance and expression. I now have a more positive forward plan which involves fewer sales and creating more quality pieces. I've also learned that making Ashraf Hanna 520 slip isn't ideal as the malachite sinks and the clay breaks up - it's far better to just spray the area requiring the slip and score and rub the piece in to attach it. Techniques need to be adapted depending on the clay.

What was the best thing I learned or the biggest break-through? Self-belief, belief in props and technique. Things happen because you make them happen so just do it and believe in the clay because that is where the love lies.

Conclusion: I need to worry less, do more more clay-based things, and push myself out of my clay comfort zone.

By the time you read this I will have taken part in Potfest in the

Pens, Penrith in October... let's hope I can get my newly-honed skills into action and out of the kiln before then.



Bisque fired to 1040 in an electric kiln, coated with a manganese dioxide and black cobalt oxide blend. Base loosely coated with Amaco Olive float over the oxides. Fired to 1238 with a 20 minute hold.

alisonpeacockceramics.co.uk

Alison attended a Brendan Hesmondhalgh Sculpture Academy 4-day intermediate / advanced sculpture course, at the The Sculpture Lounge, Holmebridge, West Yorkshire.

academy.hesmondhalghsculpture.co.uk/tuition/

NPA Bursary Scheme

The NPA offers bursaries to members needing support to develop their work by attending courses, workshops or otherwise exploring new directions. The maximum award is £250.

For more information and to apply, go to the **bursaries page of the NPA website.**

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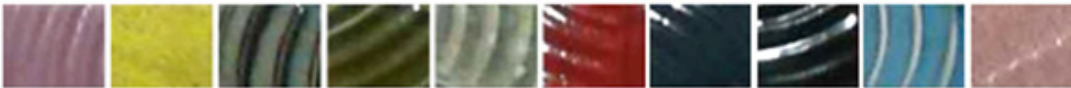
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Step-by-Step: How to organise a NPA Event

As the NPA grows and we find our finances in a healthy state we are keen to encourage you to think about how our funds may be used to the benefit of all our members. The NPA is more than willing to provide financial support for just about any event that falls within our association's remit. Whether talks, shows, exhibitions or workshops we invite members to put their thinking-caps on and come up with ideas for events.

So how does a spark of an idea turn into a fully-fledged NPA event?

Here Vice-Chair Graham 'Nog' Northing explains how much easier it has become now all the admin for bookings and payments is managed via the LoveAdmin platform.

Preliminaries

1. Have the idea

If you have an idea for an event, or think there is something you might like to do, odds on there are others who would like to do the same thing. It's just a case of getting these thoughts and ideas turned into a working event. This might also involve finding a tutor or demonstrator to lead the event - the NPA is full of clever and talented people ready and willing to share their expertise.

Think about who may take part in your event, who the visitors will be and how you will generate the funds to pay for your event expenses.

2. Find a Venue

This is perhaps the hardest part of putting on any event. The NPA covers a huge swathe of the country and there are lots of halls, workshops and spaces available. The best people to know where these are, are the people who live locally so the members in each region are best placed to seek these out. You will be most familiar with the best venues in your local area so you are already on your way to being an event organiser.

3. Reach out for support

Contact the committee with your idea, and get costing help by dropping me a line: (vice-chair@northern-potters.co.uk) and I can let the rest of the committee know what is planned.

Formalities

4. Complete the paperwork.

There is a small amount of paperwork needed to meet NPA requirements so that the event is fully covered by the NPA and it understands the risk it is taking with your funds.

There is a simple event costing form to identify costs and liabilities and I'm happy to do, or help with all of that.

These steps are vitally important as they ensure you are covered by NPA Event Insurance - one less thing for you to worry about and reassurance for you should the unexpected happen and things go awry.

5. Hiring & paying for the venue, demonstrators, tutors etc.

Make sure you get all costings, timings, venue services, details of staffing and facilities etc. in writing from your providers.

One of the advantages of running an event under the NPA banner when it's been approved is that the NPA takes on ALL the financial risk. An organiser should never be out-of-pocket for organising and running an NPA event or have to handle any payments.

Any invoices you receive from your venue, demonstrators, tutors, or for any equipment or materials needed should be sent to the NPA treasurer for payment. Just make sure you have NPA approval for your expenditure via the costing form (see step 4).

Going Live

6. Getting applications from proposed participants.

All your bookings and sales will be handled by the LoveAdmin platform, so when you are ready to go live contact events and membership secretary Wendy Wall before you start to contact possible participants and publicising your event.

Over the years we have developed a standard application form for selected events like shows or exhibitions. It covers most cases and when filled in by the applicant gives the organiser all the relevant details about the potter that they should need, name, email, phone number etc.

Open events like talks or workshops won't need this.

To invite participants to apply to take part in your event use all the free NPA resources available to you:

- Get it added to the events page of the NPA website,

- Advertise it on the NPA Facebook and Instagram pages
- Have it featured in the magazine and e-newsletter
- Have prospective NPA member-applicants invited directly via a LoveAdmin email - either to the whole membership or to members in a particular NPA Region.

And there you go - a ready-made advertising campaign!

To invite participants from outside the NPA you will need to consider other strategies which may have financial implications which you will need to add to your initial costings.

7. Managing bookings and payments

For selected events a payment link will be sent out to all participants. When they pay they receive a receipt, the money is in the bank, and you can see who has paid. Magic! All so very professional and so much easier than trying to keep track of applications and payments yourself..

If it's an open (unselected) event then participants just book on via the LoveAdmin members portal.

8. Getting visitors to come to your event

Participants have paid to take part in your event and you are committed to deliver so you now need to make the details of your event as widely known as possible. As well as all the outlets available to you under 6 above you need to publicise your event to a wider public audience so visitors turn up on the day to make your event a success. Printing and advertising will require financial outlay which you need to put in to your original costings.

Essential contacts:

Graham Northing: vice-chair@northern-potters.co.uk

Wendy Wall: membership@northern-potters.co.uk

Beverley Fallowfield: treasurer@northern-potters.co.uk

Dawn Phillips: publicity@northern-potters.co.uk

Tony Ovenell: e-newsletter@northern-potters.co.uk

Chrissie Hunter: magazine@northern-potters.co.uk

9. Ticket sales to visitors (if applicable)

If it's a ticketed event then member-visitors book through the members portal on the NPA website.

Non-member visitors book via Eventbrite with a link set up by the NPA treasurer.

In all cases the number of spaces can be specified so there is no over-booking of places.

Nog

Terminology

Organiser - that's you!

Participant/Applicant - members or non-members who pay to have space to exhibit/sell at your event.

Visitor - members or non-members who come to your event on the day.

Demonstrator/Tutor is someone who agrees to lead workshops or give talks or demos at your event.

LoveAdmin is the online platform where all NPA administration takes place - our "back office". It manages our membership data-base allowing renewals, sales, bookings, payments and emails.

JoinIn is a member's personal NPA account which gives them access to the LoveAdmin website. Members log in via the member's portal on the NPA website.

Open/unselected events are ones which have a limited number of places available to Participants on a first-come, first-served basis. Places are paid for at the point of purchase via LoveAdmin. Once all the places have been sold then LoveAdmin prevents any further purchases.

Selected events are those where there are a limited number of places so the Organisers sift through the applications and select the most fitting applicants. Once selected the chosen Participants receive a link to LoveAdmin where they pay.

Organising an Event - Hints & Tips from our experts!

*Regional Coordinators
Kate Stride and
Mo Schofield (South East),
Lisa Pritchard (South-
West) and Sylvia Schroer
(East) offer their advice
on organising events.*

Get Help & Support

S Team up with other local artists/potters.

L Enlist help right from the start and make sure that everyone is absolutely clear about their role from the outset. Don't try to do everything yourself.

L If you are organising an event and also want to participate, you need to get someone to assist you. It's actually less stressful not to take part yourself if you are organising.

Be Inclusive & Sociable

S Choose a community centre/venue that has an arty feel. Having a cafe at the venue is helpful too - as visitors to the cafe will see your publicity *and* have somewhere to have a cuppa when they come to the event. You could also ask a local charity to do the catering and take the proceeds for their cause.

It's a lovely thing to bring to a community.

M&K Have teas, coffees and biscuits for exhibitors to make the selling a social coming together.

Be Professional

L Don't under-estimate the amount of time the whole organisation of the event will take

S Card payment machines are a must

L If it is a paid-for event don't take deposits - get the full amount up front.

M&K Failing to make instructions to applicants clear will make things more difficult for you further down the line and may result in fewer successful event applications. Make sure you set out in your invitation email to members exactly what information you require from applicants and in what format and reiterate this on your application form and any other promotional material. - over, and over again.

Don't be shy...

M&K Publicity and social media are key.

L Marketing an event can be relentless. Budget for advertising if necessary. Use Facebook, Instagram, Google. You will probably need to join quite a few local FB groups and keep plugging your event.

S Print about 2k fliers to distribute locally and put up on noticeboards.

Ask local tourist info places to put some up - also museums and galleries.

Ask all the local ceramics studios to publicise and take part so the whole pottery community is part of it. Put up a banner outside the venue prior to the event.

At the Venue (be prepared!)

M&K

At outdoor venues

Make sure you get noticed: go for greenery, bunting, battery fairy lights, banners - anything to make your presence felt.

Take these essentials:

- small wooden blocks to level tables etc. on uneven ground.
- weights for gazebo (as they can fly).
- shower-proof, light-weight sheeting for overnight protection or in case of downpour.
- a rake and "snips" - for dealing with leaves and snipping back branches.
- museum gel/putty and glue dots for securing price tags or ceramic items if windy.
- sufficient battery lighting to counteract poor natural lighting (try IKEA/Amazon) - don't underestimate this.

Finally - Don't Panic!

L Expect drop-outs up until the very last minute. If you expect them then you'll be pleasantly surprised when everyone turns up.

L People often leave decisions until the last minute, so don't panic if places are not filling and tickets selling immediately, but do keep reminding people all the time. If it's sensible to do so, offer an early-bird discount.

*Kate, Mo,
Lisa & Sylvia*

Introducing the JoinIn App

The JoinIn Online app is a mobile app for clubs using LoveAdmin that gives members everything they need to manage their experience – from bookings and payments to live updates and personal information in one place.

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Members are reminded that suppliers offer discounts at their discretion. Please always request any discount politely.

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south-west@northern-potters.co.uk
Lisa Pritchard and Liz Anspoks

Regional Contacts

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Carol Newmarch

east@northern-potters.co.uk
Sylvia Schroer, Caroline Turner

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Kate Stride, Mo Schofield

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For Sale - Kiln and Wheel

Pottery crafts toploader type P5147, single phase, 8.1kw, max temp 1200C.

Int: 280mm h x 400mm diam, ext: 600mm h incl. wheels x 57mm diam.

Last serviced by Northern Kilns with new heating element Nov 2021, used only once or twice since. Stafford ST315A controller. Plus various items of kiln furniture: £400.

Minerva Potters Mate, in good condition: £400.

Buyer to collect from Ambleside, Cumbria.
Tel: 07419 775791



FOR SALE

Nabertherm Top 100 with B130 controller
Single phase
Built 2007 & in good condition. Offers in the region of £1500.
Buyer to collect.

Contact Gus Wright:
guswright6@aol.com

Book Review

Ceramics: a green approach by Kevin Millward

New Ceramics Series, Herbert Press, 2025, isbn 9781789941944

Graham Northing & Sarah Vanic in Conversation:

When we met to discuss the book, the very first topic on our agenda was "Who is the book written for?" As we are both studio potters we were thinking about discussing the content of this book from our own perspectives, so please bear this in mind when reading this review.

Kevin begins his book with a friend's advice "If you want to be green don't be a potter!"

He states "As potters we are very much involved in the last stages of the raw materials' journey into a finished object. It is very easy to only think about what it will look like when your work emerges from the kiln and not what the total impact has been on its complex route to the studio and the stages of its creation."

He makes us aware that if it wasn't for big industry we mere studio potters would most likely not exist, because the amounts that we use are so small it would not be cost effective for manufacturers to dig, refine, mine and process the materials we need. Big industry is what eventually keeps us in business and without it we wouldn't get very far.

Nog and I discussed at length the technical and thorough information that the book provides. We were impressed with Kevin's wealth of knowledge regarding big industry and ceramics. He rightly emphasises that many potters are detached

from the materials and processes they use in their everyday practice and he is trying to get us to think about this journey clearly and honestly.

The reader can dip in and out of chapters which include:

Clay Bodies And Firing
How Raw Materials Are Processed Into Clay Bodies,
Raw Materials,
Colours And Oxides,
Fuel For Thought
Kilns And Power Requirements
Atmospheres
Firing Burners
Glaze Application
Packing And Dispatching.

Lots of techy info here, but Nog and I still had questions about green practices in our studios.

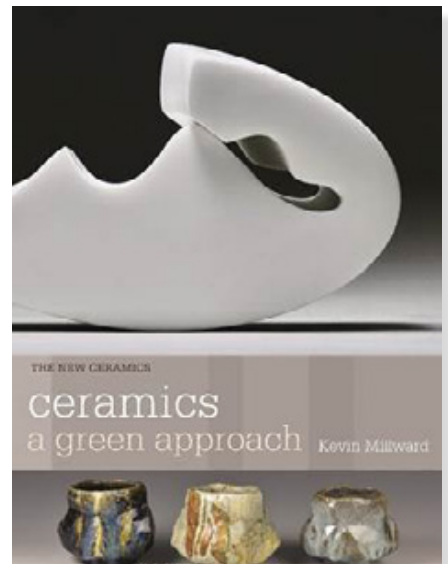
We felt that the book wasn't targeted specifically at the studio potter being green, although a third of the book is dedicated to the green practices of well known potters. We learned a few new tips but mostly the descriptions of green home studio practice was not particularly new - although Matthew Blakely stands out as a particularly green potter in all aspects.

We can all keep our studio dust free, raw-glaze our ceramics, and not throw water with glaze and clay down the sink. We can clean tools in a bucket and reuse/refire the residue settling at the bottom of the bucket and or make a glaze of it plus consider where our materials are coming from and Kevin provides a comprehensive list for this.

But this doesn't seem like much, although it's a start.

Nog and I both felt a gold nugget of Kevin's best advice for efficiency and being green, was not to fire work you don't like! Resulting in less waste and less accumulation of substandard stock.

Reduce, Reuse, Recycle ...



In conclusion, the book highlights green problems but not necessarily green solutions for the home studio potter. But that does not make this book unworthy. There is a wealth of information to consider and then go away and take responsibility for your own solutions.

In addition we would like to provide you with two other references for reading which tackle individually the concepts we are discussing here:

Circular Ceramics

Sara Howard
Independently published
Paperback, 2023
e-book: sarahowardstudio.com/Circular-Ceramics-Book

Home Pottery - How Green Do We Think We Are?

Graham Northing
NPA News, August/September
2023, p 26.
northern-potters.co.uk/magazines/npa-news-august-2023

*Sarah Vanic
Graham Northing*

The Editor would like to add the following to the above references:

Potters Save the World

Yuliya Maliuk
Independently published
Paperback 2023
isbn 9798864765364

Reviewed in NPA Magazine,
February 2024, p 26
northern-potters.co.uk/magazines/february-2024

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by Friday 19 December at the latest.

Send draft articles, images and advertising for the February issue of the **magazine** to:

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magazine@northern-potters.co.uk

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Looking forward to the May '26 issue

Have you got a story to tell?

Share your ceramics journey. How did you get to where you are now? Explain how you achieved a goal against adversity, by accident or by design. Maybe you turned disaster into success. Whether discovering a glaze recipe, a process or way of working, either by luck or as a result of much trial and error, tell us about it. Perhaps you went on a course which changed your whole way of thinking. Maybe a chance remark sparked a Eureka moment...

Send your words and pictures to:

magazine@northern-potters.co.uk



Alan Hill - Raku pots depicting the Lincolnshire Wolds