

# NPA Magazine



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REPEAT

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

Quarterly  
February 2026



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connected!



northernpottersassociationmembergroup



@northernpottersassociation

Front and back covers: Kate Buckley - 'Black Gradient'

## NEXT ISSUE

Due out early May 2026

Please contact the Editor **BY 27 FEBRUARY** with draft articles and requests for advertising:

magazine@northern-potters.co.uk

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. No part may be reproduced without the permission of the Editor.

## ADVERTISING

### Per issue prices

Small ads (30 words) Free to members

Advertising space

	1/2p £50	1/4p £30	Full Page £90
size	186Wx133H	88Wx115H	186W x 273H
	or 90W x 273H	-----	-----

20% discount on 4 or more consecutive insertions

Further discounts for members

For all advertising please enquire

# From the Chair

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

*Hello to 2026 and our first magazine of the year.*

I would like to start by saying a Big Thank You To Chrissie our Editor. Thank you for taking over and thank you for being so proactive!

Another shout out will be to you, our lovely members. As you know, Chrissie will retire from the editor role this year and we are looking to you, our members, to help out. Having discussed this role, we are happy to split it into 2 positions if necessary. This is to keep the workload manageable - I know we all have busy lives. As a team, you will discuss, plan and agree the content, and one person will be the sEditor collecting articles and doing a bit of chasing, and the other person will be putting the magazine together in Adobe InDesign. For this role, we will provide you with a high spec. laptop, access to Adobe InDesign and Microsoft 365. If you enjoy gathering stories, images and information on topics that interest you in the world of ceramics, or are IT savvy and able to help with the putting together, please (PLEASE!) get in touch with me.

I would also like to mention our recent Potters Circle. We've just held our third session, talking about everything 'Kilns' with Adrian from Northern Kilns, and more than 150 of you joined us. Thank you for navigating LoveAdmin and Zoom. And for anyone who signs up, I will always send a recording afterwards. I am now working on getting a bit of a schedule together to plan out the year ahead. If there are topics you'd like me to include, I'd be delighted to hear from you. At the moment I have only a couple of speakers lined up - photography and website optimization & how AI can lend a hand - so your ideas would be very welcome. If you'd like to offer a presentation or demonstration yourself, please do let me know. It would be lovely to hear from you.

Last but not least, I would like to draw your attention to the many events that are happening in our area this year. Have a look on our events section on the website and get in touch with Nog, our Vice-Chair if you are running an event and would like our help

*Nadine*



# Your Committee

Chair	Nadine Blakemore <a href="mailto:npachair@northern-potters.co.uk">npachair@northern-potters.co.uk</a> Ilkley
Vice Chair	Graham Northing <a href="mailto:vice-chair@northern-potters.co.uk">vice-chair@northern-potters.co.uk</a> Sheffield
Treasurer	Beverley Martin <a href="mailto:treasurer@northern-potters.co.uk">treasurer@northern-potters.co.uk</a> Wath-Upon-Dearne
Membership	Wendy Wall <a href="mailto:membership@northern-potters.co.uk">membership@northern-potters.co.uk</a> Sheffield
Magazine Editor	Chrissie Hunter <a href="mailto:magazine@northern-potters.co.uk">magazine@northern-potters.co.uk</a> Ilkley
E-Newsletter	Tony Ovenell <a href="mailto:e-newsletter@northern-potters.co.uk">e-newsletter@northern-potters.co.uk</a> Bradford
Potters Camp Lead	Tiffany Prescott <a href="mailto:potters-camp@northern-potters.co.uk">potters-camp@northern-potters.co.uk</a> Stockton on Tees
Social Media Lead	Dawn Phillips <a href="mailto:publicity@northern-potters.co.uk">publicity@northern-potters.co.uk</a> Puddington
Website Lead	Ian Turner-Smithson <a href="mailto:website@northern-potters.co.uk">website@northern-potters.co.uk</a> Harrogate
Bursaries	Sarah Vanic <a href="mailto:bursaries@northern-potters.co.uk">bursaries@northern-potters.co.uk</a> Eccleshall
Gerry Grant	York
Lyn Grant	York
Carol Newmarch	Middlesbrough
Kathryn Stevens	Barrow in Furness
Liz Carlisle	Askrigg
Bev Seth	Sheffield
Administrator	Emily Newitt <a href="mailto:secretary@northern-potters.co.uk">secretary@northern-potters.co.uk</a> Ilkley

## 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

## 2026 Places to Go...

Event Date	Event & Location	Appl'n Open	Appl'n Close
Now	<b>CoCA Shop</b> , York Art Gallery currently featuring work by NPA members	n/a	n/a
Now until 29 March	<b>Qi Fang Colbert Pop-Up Shop</b> , The Baltic Centre for Contemporary Art, Gateshead	n/a	n/a
Now until 4 May	<b>Playing with Fire – Edmund de Waal and Axel Salto</b> , Exhibition, Hepworth, Wakefield	n/a	n/a
8 February	<b>*Brush Making Course – NPA South-East</b>	sold out	sold out
7-8 March	<b>York Ceramics Fair</b> , (CPA) York Racecourse	CPA	CPA closed
7-8 March	<b>Manchester Ceramics Fair</b> Whitworth Art Gallery	x	16 Nov 2025
14 March	<b>*Leeds Ceramic Fair</b> , HEART Art Space, Bennet Road, Leeds	x	14 Nov 2025
21-22 March	<b>Hepworth Wakefield Ceramics Fair</b> , Wakefield	x	8 Dec 2025
21-22 March	<b>Alternative Firings with Andy Mason</b> , Cheshire Clay Studios	n/a	n/a
28-29 March	<b>*TOASTED</b> , Derby Museum, Derby	x	closed
18-19 April	<b>Sheffield Ceramics Festival</b> , Kelham Island Museum, Sheffield	x	31 Oct 2025
18-19 25-26 April	<b>York Open Studios</b>	x	August 2025
25-26 April	<b>Hornsea Ceramics Festival</b> , St Nicholas Church, Hornsea	open	28 Feb 2026
8-10 May	<b>Ceramic Art London</b> , (CPA) Kensington Olympia West, London	x	CPA closed
16-17 May	<b>Pocklington Area Open Studios</b>	x	closed
10 May	<b>Ceramics in Charnwood</b> , Market Place, Loughborough	x	closed
14-21 May	<b>Future Icons Selects</b> , London	x	6 Oct 2025
16-17 May	<b>MUDFest</b> , Ford Park, Ulverston	x	tbc
5-7 June	<b>Potfest in the Pens</b> , Penrith	x	10 Jan 2026

This is an overview of 2026 ceramic events which may be of interest to NPA members. The listing shows dates of events to both take part in and visit, in date order. It also shows exhibitor application opening and closing dates where these are known. Although many application dates for 2026 are already closed these are shown as an indicator of when applications may be open for 2027.

Event Date	Event & Location	Appl'n Open	Appl'n Close
6-7 13-14 June	<b>North Yorkshire Open Studios</b>	x	Sept 2025
12-14 June	<b>Potfest Scotland</b> , Scone Palace, Perth	x	closed
13-14 June	<b>Ceramic Wales</b> , Bodrhyddan Hall, Dyserth Road, Rhyl, Wales	x	1 Jan 2026
18-21 June	<b>Great Northern Contemporary Craft &amp; Art Fair</b> , Newcastle	5 Jan 2026	8 Feb 2026
19-21 June	<b>Potfest by the Lake</b> , Compton Verney	x	closed
20-21 June	<b>Dovecot Mid-Summer Ceramics Fair</b> , Dovecot Gallery, Poplars Farm, Styrrup, Doncaster	x	18 Jan 2026
4-5 July	<b>KILN Ceramics Fair</b> , Masson Mills, Matlock Bath	x	closed
10-12 July	<b>Celebrating Ceramics</b> , Waterperry Gardens, Oxford	x	28 Nov 2025
18-19 July	<b>Thoresby Ceramics Fair</b> , Newark	x	5 Jan 2026
24-26 July	<b>Potfest in the Park</b> , Hutton in the Forest, Cumbria	x	closed
30 August	<b>Ceramics in Southwell</b> , Market Square, Southwell, Notts.	6 Feb 2026	27 Feb 2026
15-16 August	<b>Art in the Pen</b> , Skipton Auction Mart	now	31 Mar 2026
5-6 Sept	<b>Art in the Gardens</b> , Botanical Gardens, Sheffield (Independent exhibitors)	tbc	tbc
5-6 Sept	<b>*Art in the Gardens</b> , Botanical Gardens, Sheffield (NPA tent)	tbc	tbc
19-20 Sept	<b>Art at the House</b> , Cliffe House, Shepley, West Yorks. (Independent exhibitors)	end Jan 2026	31 May 2026 tbc
19-20 Sept	<b>*Art at the House</b> , Cliffe House, Shepley, W.Yorks. (NPA tent)	tbc	tbc
26-27 Sept	<b>*Fired and Inspired Pottery Festival, INCORPORATING NPA POTTERS CAMP</b> , Holdenfields Farm, Yarm on Tees, North Yorks.	now	31 Jan 2026

Whilst every care has been taken to publish accurate information, members are advised to consult the website or social media for the event they are interested in for definitive information.

\* Denotes NPA event or event supported by NPA

In the web version of the magazine click on an event to open a link for further information (may be website, social media or email address)

Event Date	Event & Location	Appl'n Open	Appl'n Close
10-11 October	<b>Only Clay</b> , Kelham Island Museum, Sheffield	x	31 Jan 2026
October tbc	<b>Clay at the Cut</b> , Standedge Visitor Centre, West Yorks	tbc	tbc
15-18 October	<b>Great Northern Contemporary Craft Fair</b> , Manchester	5 Jan 2026	8 Feb 2026
23-25 October	<b>Potfest in the Pens Autumn</b> , Penrith	x	10 Jan 2026
Oct/Nov tbc	<b>Autumn Almanac</b> , Yorkshire Artspace, Sheffield	invit. only	invit. only
30 Oct -1 Nov	<b>Potfest in the Pens</b> , Melton Mowbray	x	10 Jan 2026
Nov tbc	<b>Open Studios</b> , Yorkshire Artspace, Sheffield	invit. only	invit. only
Nov tbc	<b>Hepworth Wakefield Festive Market</b> , Wakefield	tbc	tbc
Nov/Dec tbc	<b>Christmas Contemporary Makers Market</b> , The Hub, Sleaford	tbc	tbc
21-22 Nov	<b>Crafts in the Pen</b> , Skipton Auction Mart	now	30 June 2026
27-29 Nov	<b>Potfest in the City</b> , Glasgow	x	20 Jan 2026
4-5 Dec	<b>Thoresby Winter Ceramics Fair</b> , Thoresby Park	enquire	tbc
5 Dec	<b>*TOASTED</b> , Long Eaton Art Room, Nottingham	July tbc	tbc
Dec tbc	<b>*York Potters Fair</b> , Southlands Methodist Church, York	tbc	tbc
Dec tbc	<b>Stockport Ceramics Fair</b>	tbc	tbc
March '27 tbc	<b>*TOASTED</b> , Derby Museum, Derby	July 2026	tbc
June '27 tbc	<b>North Yorkshire Open Studios</b>	1 Sept 2026	30 Sept 2027
25-27 June '27	<b>International Ceramics Festival</b> , Aberystwyth Arts Centre, Wales	tbc	tbc
Sept-Oct 2027	<b>British Ceramics Biennial</b>	tbc	tbc

# Promote your event...

We would like to hear from members about their local events - exhibitions, gallery openings, fairs, demonstrations, open studios etc.

As a volunteer there is only so much research your Editor can do so it's up to you, the members, to send information on what's happening around the NPA regions.

Once you have sent details of your event to feature in the magazine, don't forget to send regular updates on application open-and-closing dates along with any posters and flyers which we may use in the magazine to publicise your event.

Your information will be shared with the Editor of the e-newsletter.

Thank you.

Chrissie Hunter  
Editor

Promote your event & dates:  
[magazine@northern-potters.co.uk](mailto:magazine@northern-potters.co.uk)

## Gallery

# People to Know...

Six members recently added a new Artist's Page or updated their existing page on the NPA website.

To find out how to add or update your own page see the documents page on the NPA website.



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

**This page clockwise from above left:**

**Mo Schofield**

**Mary Sewell**

**Sam Wellington**



**This page clockwise from top left:**  
**Rebecca Parr**  
**David William Sampson**  
**Julie Cole**

# People to Know Seen at...

*The Sculpture Gallery,  
The Corn Exchange, Leeds.*

**T**he gallery is run by a collective of artists. It was a real pleasure for us to host an exhibition of NPA members during November 2025.

The aim of the exhibition was to promote the diverse array of talent among NPA members and to highlight the possibilities of ceramic sculpture. It was really tough to narrow down the final list of artists from the many high quality entries, so a big thank you to everyone who applied and everyone selected. Hopefully we will do another NPA exhibition in 2026, so please look out for announcements, especially those who applied and were not selected. We only had limited space and could have easily filled it twice or more.

The exhibition was wide ranging and featured work by established as well as newer ceramic artists. We selected purely on what appealed to us (by a simple vote of gallery members, not by reputation) and as only half of us work with clay, we were probably more open to non-traditional approaches than some ceramic shows. There was a very good mix of figurative, abstract and more experimental works which were enjoyed by several thousand visitors over the month. We also had a successful and enjoyable opening evening where we got to meet some of the artists. It was especially pleasurable to bring together such a diverse group of work and present it to an audience who might not normally view contemporary ceramics.

A big thank you to everyone at the NPA who assisted us. We are already looking forward to the next exhibition.

*Drew Caines*



NPA members showing at the Sculpture Gallery exhibition, November 2025:

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

**[thesculpturegallery.co.uk](http://thesculpturegallery.co.uk)**

## Crafts in the Pen, Skipton

Showing over two days in November at this busy crafts market were NPA members:

**Stuart Gadd**  
**Bryan Johnson (far right)**  
**Carrie Kendra**  
**Laura McNicholas (right, bottom)**  
**Darrell Milnes**  
**Rebecca Parr**  
**Sarah Sharp**  
**Catherine Stollery (right, top)**  
**Philippa Whiteside**

[craftsinthepen.org.uk](http://craftsinthepen.org.uk)



## Open Studios, Yorkshire Artspace, Sheffield

NPA members taking part in the Open Studios event across two days in November were:



**Evelyn Albrow**  
**Claire Allam**  
**Janet Barnes (below)**  
**Becca Brown (far left, bottom)**  
**Brian Holland (far left, centre)**  
**Rebecca Perry**  
**Hilary Marsh (far left, top)**  
**Bev Seth**  
**Mike Scown**  
**Hanne Westergaard**  
**Penny Withers**

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





**FREE ENTRY**  
Pick me up

**TOASTED CERAMIC FAIR**

28th-29th March 10am-4pm  
FREE ENTRY as well!

Find out more here

FREE Entry to 37 potters. FREE talks. FREE demonstrations. Pottery Workshops ('bookable in advance online only'). Pottery tombola. Museum exhibits and cafe!

Mary Wright, Charlotte Espinasse, Mark Gully, Genevieve Jackson, Marika Du Plessis, Zoe Morgan

Put it in your diary!

www.ToastedCeramicFair.uk @ToastedCeramicFair

## TOASTED CERAMIC FAIR

returns to Derby Museum for another year on 28 & 29 March. Applications for its sister event at the Long Eaton Art Room in December (along with next year's March event) will open in July.

[toastedceramicfair.uk](http://toastedceramicfair.uk)

## WEBSITE TO WATCH

### I Have This Thing With Ceramics

Is a comprehensive listing of ceramics events, exhibitions and galleries with full information and links. If you haven't come across it before you are missing a fantastic opportunity to promote your own event.

**Check it out and sign up to the Monthly Mug newsletter**

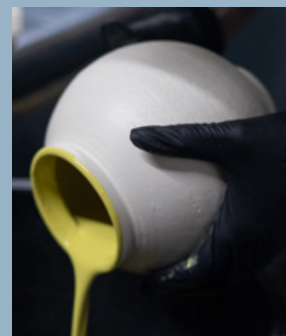
[thisthingwithceramics.co.uk](http://thisthingwithceramics.co.uk)

## INSPIRING THE NEXT GENERATION OF GLAZE MAKERS

For Gordon Broadhurst glaze making is not just a technical process, it's a form of creative expression that every potter can access with the right guidance. That passion inspired him to develop a course for Hopewell Studios, Knaresborough, aimed at demystifying glaze development and helping potters rediscover the joy of creating their own finishes.

The course doesn't require you to be a chemist. Gordon's approach is straightforward: by following a simple method and a few clear steps, potters of all levels can experiment with raw materials and develop their own unique glazes. The result is not just a deeper understanding of the craft, but also the thrill of seeing a glaze you've personally created come to life from the kiln.

Information about courses and opportunities for guest tutors: [hopewellstudios.co.uk/raku-and-pottery](http://hopewellstudios.co.uk/raku-and-pottery)



## CAREER OPPORTUNITY

South-West Regional Coordinators Liz Anspoks and Lisa Pritchard who run Cheshire Clay Studios are appealing for NPA members to come forward and offer their services as tutors as part of their 2026 workshop programme. You don't need to be experienced in delivering workshops as you will be given full support in running the session(s). You just need to be great at what you do in any aspect of creating ceramics and have a desire to pass on your expertise to others and be able to offer an interesting session. You will receive a worthwhile fee and it will boost your cv and may even set your career in a new direction.



For more information and an informal, no commitment chat contact Liz and Lisa:

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



## FIREFLY POTTERY

have been established for twelve years in the Horsforth area of Leeds. They have just moved to new larger premises at Swinnow Grange Mills in Bramley. The new venue will offer a wider range of courses, facilities and services including a new tiered membership structure.

They are hosting a Grand Opening on Saturday 7 February. All are welcome.

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



7th Feb 10-4

**Pottery Grand Opening!**

demos, pottery sale, tours, all welcome.

Unit 10, 2<sup>nd</sup> Floor Swinnow Grange Mills, Stanningley Road LS13 4EP

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

The first **NPA LEEDS CERAMIC FAIR** takes place at HEART Arts Centre in Headingley on Saturday 14 March. Spaces were snapped up quickly and the event looks set to be an exciting new event on the ceramics calendar.

[northern-potters.co.uk/events/npa-east-leeds-ceramic-fair-headingley](http://northern-potters.co.uk/events/npa-east-leeds-ceramic-fair-headingley)

# CONTROLLING FACTORS

**S**ince I began editing NPA Magazine a year ago much of the content has featured highly decorative and organically inspired and evolved forms - Cazz Nash's flora and fauna inspired work in the February issue, painterly pieces in May, Goddesses in August and outdoors inspired pieces in November. By its very nature much of this work involves serendipitous processes where materials, methods of construction, manipulation and finishing make for some surprising outcomes when the kiln door is opened. This issue of NPA Magazine explores what happens when makers take more control of materials, conditions, design, construction and finish.

Applying such constraints - maybe by using a limited colour palette or producing forms which are a variation on a single shape or theme - may lead to a more cohesive body of work. When I visit fairs and exhibitions I am always drawn to such collections of inter-related pieces. There is something about the way these works hang together which makes me want to own not just one piece, but the whole collection!

**L**ooking forward - the May issue will feature stories about members' ceramic journeys alongside work which is illustrative and where each piece has its own story to tell. Please contact me as soon as possible with your outline ideas.

## 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...

## Share your illustrative gems:

- From cartoon strips to landscapes and sculpture - send us images of your work and tell us the meaning behind them and the story they have to tell...

*Chrissie*

As per the notice in the December e-newsletter I will be stepping down from the role of Editor in the next few months so the NPA needs to appoint one or more volunteers to take over producing your quarterly magazine. Please see page 27 and get in touch if you are able to offer any time or expertise.

Send your words and pictures for the May issue to [magazine@northern-potters.co.uk](mailto:magazine@northern-potters.co.uk)

This issue of NPA Magazine was researched, designed and edited by Chrissie Hunter

Grateful thanks to all our contributors and to our proof-reading and fact checking team:

Tracy Dryden-Jones  
Sarah Hall  
Anne Haworth  
Nick Mellor  
Tony Ovenell  
Wendy Wall

NPA Magazine is a quarterly publication produced by volunteers and relies on NPA members contributing content - without which there would be no magazine.

Please send your contributions and/or volunteer your time/services to support your NPA.

Carrie Kendra

# MASTERCLASS: creating the perfect handbuilt cup

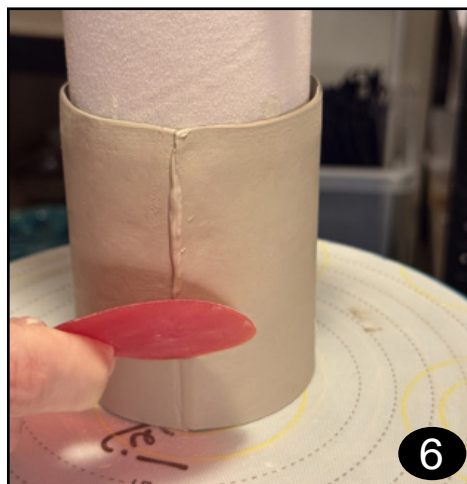
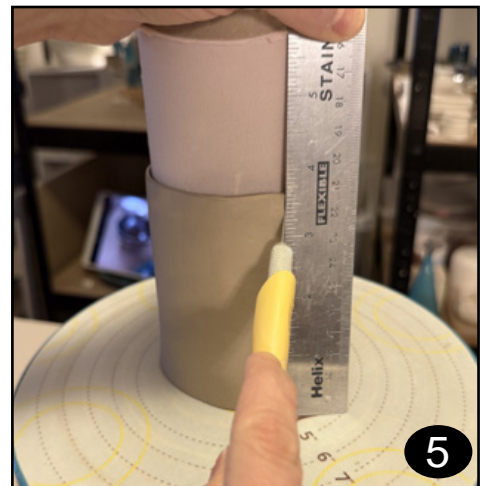
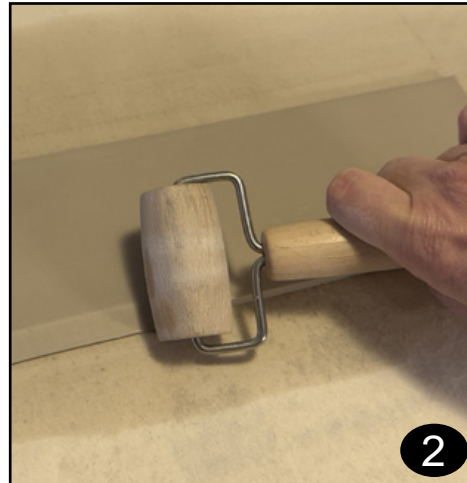
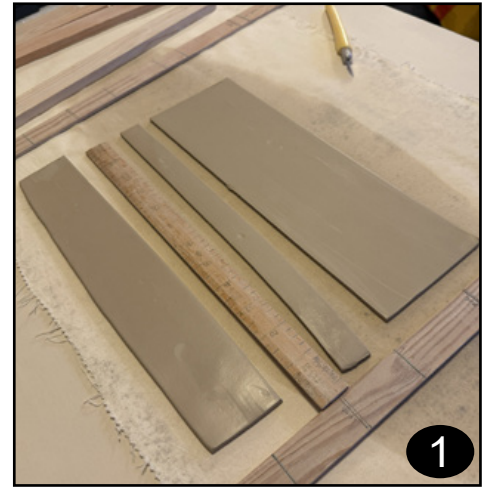
*Carrie Kendra creates functional vessels which have the precision and symmetry you'd expect from a thrown and turned form but are in fact handbuilt, slabbed cylinders finished with a rounded base which sit comfortably in the hand. She shares, step-by-step, the method she has developed through research, trial and error, to maintain a consistent output of these tactile cups.*

**M**y handles were something that I experimented with back in my degree, I always loved the shapes made when clay is squeezed, the skeletal outlines are aesthetically pleasing and surprisingly comfortable and ergonomic to grip.

I wanted a gently curved base that nestled in the palm, the sanded bases that feel like polished pebbles enhance the tactility. The form of the cup is kept simple.

I smooth the join and 'hide' the seam within the line of the handle, so rather than exaggerating its slabbed origins I like the slight variation in shape to speak to its making method. The thickness and weight of the cup has been tested to achieve the balance between being lightweight, durable and heat-retaining. The rims are refined enough for comfort but maintain integrity.

Continued on page 14 >





**M**y natural happy-place with clay is via slabbing, pinching, and coiling things into existence. I see handbuilding functional ware as an interesting puzzle. I apply the same considerations of functionality: how does it feel to use? does it perform its intended function? is it durable? is it easy to clean? I just enjoy employing handbuilding methods to get there. It usually takes longer to achieve than via the throwing route and although the trimming step is removed (which I actually quite enjoy) I add in a sanding step at the end.

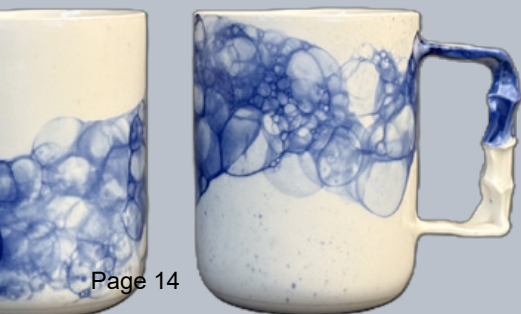
This is not the route to take if you are a production potter wanting to generate hundreds of pieces a day! That being said I enjoy the process and get great satisfaction from turning a sheet of clay into 3D functional ware.

I searched for the whitest stoneware there was and found Scarva Earthstone Porcelain White Stoneware. It behaves as a hybrid of porcelain and stoneware, less finicky than true porcelain but still needs careful managing i.e. through the making stage you need to use all the tricks: careful joining, over-bending, being mindful of the moisture state your clay is in when making (quite soft when bending to avoid cracking), when drying I wrap in plastic first for 24 hours then dry in a cool place under cotton. When firing I go to 1000°C for bisque, and 1280-1300°C (cone 10/11) for glaze with a drop 'n' soak schedule and slow cool to 600°C before letting it cool naturally the rest of the way.

NB. Other clays are easier to use for handbuilding. Try experimenting with your own favourites and find something that suits you.

*Carrie*

carriekendraceramics.com



## Carrie's process step-by-step:

**1. Roll out slabs** with a rolling pin and batons, flipping with cloths so you don't need to handle and distort the clay. I usually do this on a damp cloth-covered board to maintain a soft slab.

- Smooth out and compress both sides in all directions with a firm smooth rib.
- Cut out a rectangle using demarcated batons to measure.

**2. Refine the rim** to a taper using a small brayer.

**3. Roll up the rectangle** laying a sheet of thick paper on top and a rolling pin smaller in diameter than the cup's diameter (this over-bending of the cylinder will reduce its memory so it won't try to open back out to a flat sheet).

**4. Unwind it from the smaller roll** to fit around a cylinder former (a cardboard tube encased in tights). - The former is placed on a banding wheel.

**5. Create a 45° join.** Using a sharp craft knife and a ruler, cut down through both layers to the former.

**6. Join the cylinder using slip on both cut edges.** Push the edges firmly together, use a rib to remove excess slip then smooth over the join.  
- Remove from the former.

**7. Use a plant pot to gently re-shape** into a true cylinder and let it firm to soft leather hard.

**8. Make the base** by cutting out a circle and shaping it over a curved former, stamp the base with maker's mark and let firm to soft leather hard.

**9. Make the handle** using a strip of quite soft clay. Squeeze it firmly and bend the top and bottom in to form handle shape. Let it firm to leather hard.

**10. Put cylinder upside down onto plant pot.** Trim the edge at a 45° angle slanting inwards.

**11. Apply slip** to base edges and bottom of the cylinder. Join base to cylinder, use a rib to take away excess slip. Use a paddle to gently tap all around the join to attach the base firmly. Rotate and smooth the join and refine the shape.

**12. Flip right way up and put back inside the plant pot.** Use a rib or wooden tool to take excess slip from inside join and smooth the seam.  
- Smooth lip with sponge or chamois leather.

**13. Flip upside down again on plant pot** and check and smooth shape of base, use paddle to tap and sponge to erase any join lines, then rib to smooth over.

**14. Refine the handle** smoothing over sharp angles with sponge  
- Shape handle ends with a cutter to mirror the curve of the cup.  
- Join handle to cup using slip and scoring.  
- Reinforce the joins with slim sausages of soft clay, smoothing them into a curve between handle and cup (sharp angles at joins are more likely to crack).  
- Smooth joints with a sponge then finger.

**15. Use a plant pot to adjust any distortion** in the rim back to a cylinder.

**16. Wrap finished cup in a plastic bag** and place in a sealed container (I use an unused fridge) just to reduce any moisture evaporation at this point. This step helps to homogenise the water content of the clay and all the joins.  
- After 24 hours remove from damp box and place in a cool spot covered in cotton cloth. This is to ensure even evaporation of moisture. Slab-building and this clay in particular are very susceptible to cracking.

**17. Once thoroughly dry bisque fire,** decorate, glaze, then glaze fire.

**18. Optional - sand the bases** using diamond sanding pads and water on a wheel held in place with a Giffin Grip.

# the craft of the production potter

*Gerry Grant has spent almost 50 years as a production potter at Fangfoss Pottery near York where he works alongside his wife Lyn. Both are active NPA Committee members. Gerry responded to the call-out for contributions on the theme of consistency in repetition – something in which he is well rehearsed.*

**W**hy repetition? It is the basis of all areas of productivity. The ability to repeat a shape, a pattern, or a decoration enables the process to become refined and improved. Any manual activity needs practice to perfect it and then reproduce it. With that practice and repetition comes speed of production and refinement of techniques, and the “muscle memory” of the movements required.

This not only refers to throwing on the wheel, but also to handbuilding and decoration. As my skills are mostly wheel-throwing I will be focusing on that - I have spent my working life throwing mainly mugs - many thousands of them!

Speed. This is not an essential of repetition, but as a production potter, unless you develop speed your pots will be too expensive. Speed does not only refer to how quickly you can throw a pot, but it also includes other things in the process of production. For example, instead of weighing out each ball of clay, a length of

NPA Magazine February 2026



Gerry Grant

pugged clay is chopped up using a measuring stick. This may sound trivial, but when calculated over the years of making it amounts to a lot of time saved. Similarly the making of handles can be speeded up using an extruder. So it is already becoming apparent that tools and equipment are important in repetition.

Constant repetition results in the improvement of technique, the development of muscle memory, and automatic movements, essential to pottery production. The repetition of these aspects eventually mean that the essentials of production become semi-automatic and do not have to be thought about.

As the processes of making the same item progress, it becomes apparent that some of them can be discarded or combined. Once the shape of the pot has been memorised, all thoughts become about speed, and you focus on what can be changed to get faster while still maintaining quality. Eventually, a plateau of speed is reached and that is where the benefits of repetition become apparent. Time and motion analysis shows the value of your work. Personally, I have based my prices on a time and motion study based on a mug. Everything was broken down – preparation, throwing, finishing, handles, emblems, glazing and kiln packing. The figure I arrived at was the basis for the

pricing of all the pots I made, and provided a firm footing for my pottery to run profitably. I was able to give accurate quotes and have a clear idea of the length of time needed to complete an order.

Over the years I have developed strategies to deal with some inevitable downsides:

Having delivery dates which have to be met can lead to more interesting work being put to one side and it's easy to get stuck in a rut. It's useful to have events and fairs to look forward to - to get out and about, meet people and have goals such as Potfest competitions to encourage creativity.

To counteract boredom and loneliness I listen to the radio (and often talk back to it!).

I exercise and stretch frequently to avoid repetitive strain injuries and have a good physio locally to sort out problems before they get too serious.

Semi-retirement has allowed me time to reflect on the things that have enabled my pottery to survive all this time. Although I have slowed down a bit, and spend less time on the wheel, I still enjoy looking at a board full of mugs all the same shape and size!

Gerry

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

**Kate Buckley**

# greater than the SUM of the parts

*Kate Buckley creates complex sculptures using myriad pieces of stained porcelain formed over origami moulds to give seemingly limitless possibilities of composition, light and shade.*

**M**y practice involves repetition and rhythm, both in the making process and in the final composition. I find the repetitive actions relaxing and meditative. Often they are carried out to the background sounds of Sherlock Holmes stories, Desert Island Discs or music podcasts.

I am never seeking perfection. I bring my love of geometry to life, creating balance through irregularity by subtly distorting my origami moulds to introduce asymmetry and movement. Blending origami with porcelain allows my work to be spontaneous and full of life, it is the asymmetry in the geometry that excites me.

I developed a technique of press-moulding porcelain onto origami-folded material, enabling me to replicate the texture and form of folded cartridge paper in porcelain. While paper folding forms the foundation of my work, transitioning to a more permanent material brings a sense of form paper alone cannot provide. It's in this shift that the piece feels truly connected to me, acquiring a deeper, more personal significance.

I work in multiples as they create magic in the way that a series of straight lines can create circles and a series of folds can cause a sheet of paper to rise, curve and embrace volume. There is power in numbers, where the whole is greater than the sum of the constituent parts.

I very rarely use glaze as I love the texture and surface of pure porcelain. Colour is added as body stain to the raw porcelain.

Shadows play an important part in my work, breathing life into the form and ensuring it constantly changes throughout the day through the ever-changing movement of light.

I believe in the importance of empty space, treating emptiness as an essential part of the whole. One of my wall pieces is called Yohaku no Bi | The Beauty of Empty Space. The Japanese aesthetic of Yohaku no Bi reminds us to pause - and to notice the quiet beauty in what is not said or shown. In a busy world full of noise and distraction, it is important to celebrate quiet moments, impermanence, balance and the movement of light.

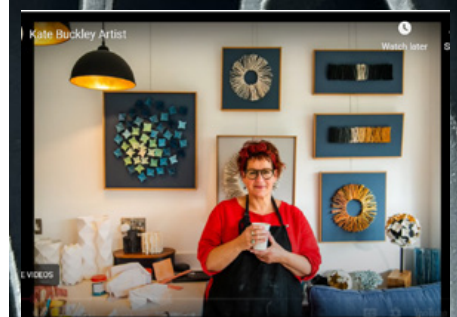
**Kate**

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

*Kate's work 'Black Gradient' is featured on the front cover of this issue.*



Watch Kate in action on Youtube





## Graham Hough

*Graham was a regular contributor to NPA Magazine. This is the last article he contributed before he passed away in November.*

*Like Lynne (see page 20) Graham used moulds for convenience rather than to achieve exact results.*

**T**here is a magnificent plaster ceiling in Astley Hall, Chorley, installed in the 1660s to celebrate the marriage of Margaret Charnock (1645-1744) and Richard Brooke (1640-1715). It features cherubs.

I am making a series of works based on these wonderful creatures.

Obviously being similar shapes, it seemed sensible to make a kit of parts to portray them.

I bought, from a popular on-line sale site, a large plastic doll. I pulled off its arms, legs and head. Because I was using a liquid pour, all holes in the doll needed to be covered.

I made individual boxes from salvaged cardboard to enclose the limbs. It was also important to weight the hollow parts to stop them floating during the liquid pour. I allowed 10mm clearance around the pattern using sewing pins to hold the patterns clear from the box base and sides.

I have some experience using silicone and currently I use Polycraft GP3481-F General Purpose RTV Condensation Cure Mould Silicone Rubber (there are other similar silicones available).

I mixed the silicone and poured it into the moulds then left it to cure for about twelve hours.

I used a sharp scalpel to cut the silicone to release the patterns. Any number of cuts can be made to make the release easier, but basically the mould needs to be in two halves.

I rolled porcelain paper-clay into thin (so it dries quickly) sheets and laid it into the moulds.

When dry, I removed the clay parts from the moulds and assembled them to make the body, limbs and head manipulating them to create the pose required. The use of porcelain paper-clay makes this process much more practical.

**Graham**

**Graham Hough's Obituary - page 30**

Page 17

## Mike Scown

**M**aintaining consistency, particularly over the long-term, can be a major challenge when working with clay due to the tendency for the natural materials that we use to change over time. Working from a small studio, one decision I made a few years ago was to work with a restricted palette of materials, limiting myself to the use of one clay body (Valentine's V9A) and one glaze, itself composed of just three ingredients. This was initially intended as a space-saving measure, as I didn't have room for several buckets of glaze or piles of different glaze materials in the studio, but it had the unexpected benefit of allowing me to fully explore the possibilities allowed by these limited options, experimenting with form, surface, and the interaction between bare clay and glaze without the interference of having several to choose from.

As I experimented, I found that my single feldspar crackle glaze could produce several different effects depending on thickness of application and location within the kiln, allowing for a range of results from speckled matte olive hues, through subtle greys to apple greens and celadon blues with varying degrees of snow-flaking effects.

I find throwing on the wheel ideal for consistency in production pieces. I throw with relatively stiff clay, and try to ensure that clay stiffness is consistent as water content needs to be taken into consideration when weighing clay for throwing; a kilo of clay at 20% water content will shrink at a different rate to a kilo of clay at 30% water content. Similarly, I prefer to trim pieces at the stiffer end of leather-hard, to allow for precise edges and sharp angles, and enabling the trimming tool to impart



Mike

[msc-ceramics.com](http://msc-ceramics.com)

limited  
resources

a slight burnishing effect as it shaves away the surface.

My glaze contains no clay, which I would usually avoid in a recipe, but have found to be essential for the effect I seek in my feldspar crackle. This can easily present serious issues with hard-panning in the bucket and make the glaze difficult to apply successfully, but with the addition of bentonite and distilled malt vinegar as flocculants, alongside careful measurement of water content and adjustment over time, the glaze behaves beautifully. Glaze development has always been one of my main interests, and my current glaze is the result of hundreds of biaxial and triaxial mixes. Careful labelling and note taking is paramount, as there's nothing worse than achieving a stunning result in a firing and being unable to repeat it.

Gas firing adds another element of complication where consistency is concerned, due to the need for careful control of the oxidation/reduction atmosphere alongside the temperature gradient. Tight control of the flue damper is needed, as a single millimetre can make the difference between a batch of pots that are washed out and bland due to an abundance of oxygen in the kiln, or toasty and speckled due to successful reduction. Again, careful note taking throughout each firing is essential, detailing burner pressure, temperature readings, damper adjustments, and weather conditions to ensure repeatability between firings.

## Kate Stride



colour  
control

**W**ith these pots I work upwards in stages with coils until I achieve a height between 30 and 50 cm.

Occasionally I'll make the neck from a small slab - it would really speed up the making if I slab-built them, but I enjoy the process.

The form and shape of these vessels informed the decoration. They have a flat two-dimensional look to them which is accentuated by the flat colouring. However the lines continue around the top and neck and mimic the overall shape, which emphasises the form and gives a more three dimensional appearance, as does the hole in the middle.

For colouring the first lines, I use masking tape to get the spacing I want, then pencil the rest of the lines in and get painting with underglazes, often using complimentary colours.

Kate

@katexstride



nadineblakemore.co.uk

## Nadine Blakemore

digital scale so it reads zero. Draw exactly 100ml of well-stirred glaze into it; making sure the glaze is fully homogenised, with no settled material at the bottom and take a reading of the weight. Because 100ml of water weighs 100g, the number you see on the scale is effectively the specific gravity of your glaze. For example, if the 100ml sample weighs 145g, the specific gravity is 1.45. Most of my glazes SG is between 1.35 and 1.5.

**M**easuring the specific gravity of a glaze with a scale and a syringe is a simple way to understand its water-to-solids ratio and keep them consistent. I had learned to use the finger dip to get the glaze to the correct mix, but this can be unreliable, especially since some glazes like to be thick and others thin. Hence I started measuring the Specific Gravity (SG). If you are having problems with your glazes, that could be put down to a high or low water content, this might be for you.

Start by 'taring' a syringe on your

This method avoids the mess and inaccuracy of dipping hydrometers into glaze slurries and allows me to make sure a new batch of glaze is exactly the same as the one before and also measure/track evaporation in the studio or from repeated use. I like to record the SG on my glaze container and measure before each use (but especially if the glaze was not used for a while). After a while, I get a feeling for each glaze and each recipe. I have some that like to be applied thickly with a high SG of 1.5 and others that still craze if applied at 1.42. The joy ... !

Nadine

# specific measurements



Jack has previously written about the 3D processes he developed with his late wife Joan in NPA News Jun/Jul 2021 & Aug/Sept 2021.

More recently his work featured in Ceramic Review Issue 366.

**Y**ou'd assume 3D clay printers would give consistent results, but in fact they are frustratingly *inconsistent* and too slow for repetitive production.

So I tend to make one-offs. But potters need to repeat themselves in order to learn and produce saleable work. So the control element comes in the use of the computer to develop design themes: flames, shells, gems, waves, knots and many more. I save each theme as a sequence of steps that tell my computer how to draw a pot. Theme development can be painfully slow but variation is quick and easy. I can change a design element, say a profile curve or a twist to make a new variant on an old theme. Then I try to print my great design and it

## Jack Hardie

may collapse in a heap! I learned to avoid the problem but it was making me too cautious, so my latest work is designed to collapse or break free – but only partially. I'm allowing the clay to do the variation.

Whatever the mode of construction I think all potters have their themes and variations – what are yours?

Jack

@hardieprintedpots

# themes & variations

# Lynne Rose: Bursary - Mould Making

## 1. Make the positive form

### You need:

- Clay - recycled is fine, poor wedging is ok - it won't be fired
- Damp box
- Modelling skills - limited in my case

**Method:** Create the model - in my case, a face.

**Time:** Hmm, it may take *you* a few minutes; it took me several weeks of fettling, in and out of the damp box until I was almost satisfied.



## 2. Prepare the cottle

### You need:

- A base board and several pieces of scrap wood, old floorboards, skirting, etc.
- String or strips of old t-shirts
- More bits of scrap wood
- Small set-square
- Soft clay sausages

**Method:** Create a box around the positive model and tie in position with string. Check it's square and tighten - *really* tighten - by pushing scrap wood between boards and string. Seal every join and gap with sausages inside and out. Leaks are not good!



### Time:

20-30 minutes depending on size and ability (ahem!) It is very fiddly and two pairs of hands are a bonus.



## 3. Mix the plaster.

### You need:

- Plaster
- Water
- Rubber gloves
- Sieve
- 2 clean buckets

**Method:** Estimate how much water will fill your mould and put in a bucket. Sprinkle 1.5 times this amount of plaster into the water. Put gloves on and mix gently. Sieve into second bucket and back. Mix until thickening slightly.

**Time:** Approx. 30 minutes.

## 4. Fill the cottle

### You need:

- A steady hand and steady nerves

**Method:** Pour plaster steadily in one pour into cottle box until the model is covered by at least 2.5cm. Tap a few times - gently - to release air bubbles.

**Time:** 5 minutes to pour.

## 5. Now LEAVE IT ALONE to cure

- no poking or tilting to check - just LEAVE IT! Go for lunch and after an hour or two, depending on the size of your mould you can remove the cottle. BUT it is still not ready - leave it another two weeks to dry out completely before using. Not easy for an impatient person, like me.

## 6. Two weeks later...

I use the mould as a press-mould so that I can alter and add to the faces, making each one unique. I add extra clay inside the nose so I have the option to sculpt it finer when the model is released. Using leaves from my garden and the local woodland, I roll them into clay, cut them out and add around the faces. Every green guy and girl is different.

**H**aving the mould means I can now turn out a face pretty quickly compared to previously when I was handbuilding from scratch. This in turn keeps the selling price more affordable. I am developing a range of moulds to help my practice, starting with simple ones as I continue to improve my technique.

Thanks to the NPA for the bursary to cover the cost of the one-day workshop.

Thanks also to Deborah Frith, for a fun-filled day and for guiding me through the process with humour and patience. Debs also taught me how to make 2-part moulds, and the slip-casting process, although I haven't been brave enough to have a go by myself yet!

*Lynne*

fb /RoseyDazeUK

*Lynne Rose was awarded a NPA bursary to attend a course on how to create plaster moulds and thereby speed up the process of handbuilding her 'green guys and girls'.*

same  
- but different

### 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, Fill in the form, 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 year.

The final step is to write a short article about your experience for NPA Magazine.

## Bookmark

### New Books from Herbert Press

#### **Throwing Clay: The Art of Making Pottery On The Wheel,** by Rebecca Proctor

26 February 2026 | Paperback | 192pp | £25 | 9781789943535 |  
The New Ceramics Series



#### **Luminous Clay: Working with Bone China and Porcelain Paperclay,** by Angela Mellor

15 January 2026 | Paperback | 192pp | £25 |  
9781789943894 The New Ceramics Series



*We will be reviewing both books in a future issue of NPA Magazine.*

# Bursary: Laura Lee - Professional Development

*As a mature student Laura Lee wanted expert guidance on how to develop the ceramic skills acquired at university into a sustainable business. She secured a NPA Bursary Award to help fund professional mentoring sessions.*



**T**hroughout my university course, at University Campus Doncaster, the focus was on creating outcomes - I felt I really needed another year just to get to understand the skills I required to run a ceramics studio. I still had so much to learn.

I had previously met Rebecca Appleby when I attended a short course she had delivered. She offers mentoring sessions so I signed up for a course of four hourly sessions spread over several months. The sessions take place at times to suit the student, either online or in person at Rebecca's studio.

Rebecca's studio is located close to the Yorkshire Sculpture Park and is a really fabulous environment. It is shared with James Oughtibridge and they work together delivering workshops alongside developing their own practices.

Encountering creatives in their own space, surrounded by their own projects is very inspiring. Both James and Rebecca are keen to share their wealth of knowledge with others. The clay world is so special,

all potters are so happy to support each other - it's a very welcoming inclusive industry.

Rebecca started the mentoring process by sending me some valuable literature:

- Review of current work and creative journey to date
- Access your goals and priorities
- What's holding you back?
- Bench marking progress

This helped me focus on what I hoped to achieve through the mentoring sessions. One area that was extremely important to me was to create a sustainable business to ensure I could continue to be in the industry in the long-term. After graduating I had set up a studio located in the beautiful grounds of Hall Farm Gardens a few miles outside Gainsborough. The owner, Pam Tatam, has spent her life creating a sculpture garden on the farm which is open to the public all year round. There are several creatives on site. My studio is an old barn conversion overlooking the beautiful fields of Lincolnshire.

Rebecca saw the potential for me to offer raku workshops on site. Raku is what I do! I had previously found glazing just too disappointing, rarely achieving the outcomes I hoped for. I never get disappointed with raku. It's just so exciting. If the outcomes are fabulous that's all down to me and if the results are not so good, it's the weather's fault!

I was quite nervous at first about sharing skills as I was unsure I had enough knowledge and experience. Rebecca was good at supporting me in working through the processes of recognising skill levels and putting in place ways of bench-marking personal achievements. This is something I still do by keeping a journal where I note things like creating a successful new glaze recipe to being selected to exhibit in a new gallery. It's my way of taking stock of how I am progressing. It also helps through the stickier times when glazes aren't working and I'm getting rejections from galleries.

The opportunity to visit Rebecca in her studio and receive mentoring support has enabled me to create a way of securing my place in the industry. I'm still learning skills and, as I do, I will continue to share these skills with others - I recently started delivering advanced raku workshops.

I am grateful to the wonderful team at NPA who first introduced me to raku at a group event and for continuing to support me with advice and friendship. This bursary helped to finance the course with Rebecca and has given me a route for a sustainable practice in the industry for the future. I absolutely love delivering the raku workshops. They are such good fun. The students come on with such passion and energy, and I continue to learn as much from them as they do from me.

*Laura was a finalist in the SCAF Emerging Artists Award 2025.*

*Book raku courses via her website:*

[lauraleeartist.com/courses](http://lauraleeartist.com/courses)



*Find out more about courses with Rebecca Appleby:*

[rebeccaappleby.bigcartel.com/product/one-on-one-ceramic-mentorship-program](http://rebeccaappleby.bigcartel.com/product/one-on-one-ceramic-mentorship-program)

## Bursary: Helen Casey - Electric Kiln Firing

*When Helen Casey started her ceramics journey at a beginners' class, firing was in the hands of a technician and she never had a hand in the process.*

*Later, she used various firing services and though she received useful feedback on outcomes, the lack of active participation in this important part of making ceramics always left her on the back foot.*

Finally took the leap and bought my own small plug-in kiln second hand. A significant saving on a new kiln, but a real gamble given my absolute lack of knowledge and experience.

The understanding of engineering, physics and chemistry required for a mastery of kiln firings does not necessarily sit comfortably with people whose principle pastime is getting their hands dirty. So it was with great relief that, with the help of a NPA bursary, I signed up to Tim Thornton's Electric Kilns and Firing course. It's an online course delivered over a series of classes on a range of topics, from heat distribution in the kiln, changes in the structure of ceramic and glaze materials during firing and the most effective way to load.

The course is delivered in a practical and accessible way and Tim clearly has a deep understanding and enthusiasm for this part of the ceramics process. He provides a lot of supplementary documents and reading recommendations.

There are eight pre-recorded sessions. Once you sign up to the course it is available for twelve weeks. Each session was about ninety minutes and can be undertaken in your own time (I managed about one a week). In addition, there is a monthly live Q and A session which is an opportunity to communicate with students currently taking the course. There were students from all over the country, most



seemed to have recently bought their own kiln, after previously using a firing service. Tim also provides downloadable pdfs of the course to keep and further technical information is available on his website. He is very open to emailing directly with any firing questions along the way. There is no specific homework as such, but after each week, Tim has a recommendation as to how you can put that lesson into practice, familiarising yourself with your own kiln.

Although I still won't be soda firing in a giant gas kiln any time soon (I can but dream!) I feel much more equipped to use and care for my own kiln to get the best results.

In terms of putting the course into practice, I feel much more confident in understanding the why behind what's going on when I close the kiln lid. I see the kiln now more as a useful tool, which can be adjusted and repaired over time rather than some mysterious and challenging object.

I would definitely recommend this course to anyone with an electric kiln who wants to use it with more confidence, also to potters who use a firing service, as it will give them more agency in the process when they hand over their precious pieces.

Since completing the course I feel confident in sharing suggestions and insights with fellow potters when they are having issues. NPA events are often a place where such conversations take place and I look forward to sharing my new found knowledge with other members at these events.

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

Tim offers several online courses including *Product Safety for Potters*, *Food-safe Glazes* and *Studio Health and Safety*:

[tim-thornton.com/online-courses](http://tim-thornton.com/online-courses)



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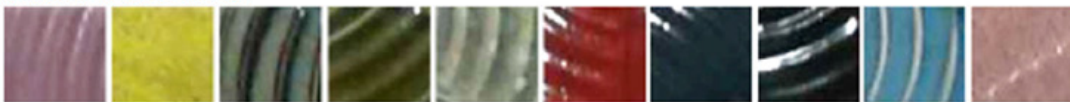
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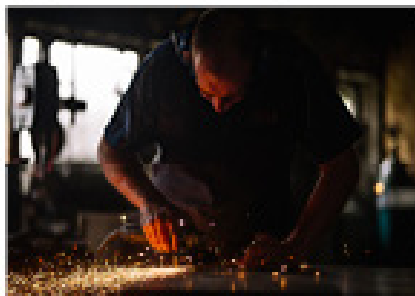


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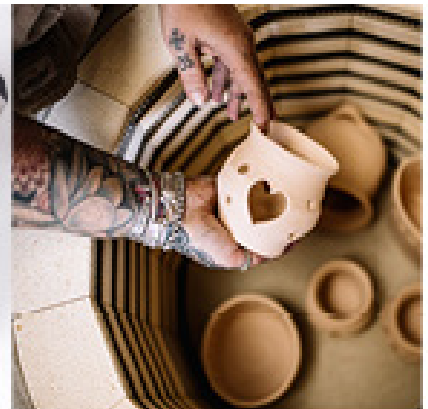
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# VOLUNTEER EDITOR (or EDITORIAL TEAM) WANTED FOR NPA MAGAZINE



We are looking for someone (or even better, a team) to step up in 2026 and keep your membership magazine rolling off the press every quarter. NPA Magazine is an important way of keeping in touch with what's happening in NPA and is a conduit for promoting the work and achievements of NPA members. It relies on membership volunteers for both its content and creation.

If you think you would enjoy gathering stories, images and information on topics that interest you in the world of ceramics and would like to find out more about how you can volunteer some of your time, please get in touch. If it's not for you then perhaps you know someone else (not necessarily a NPA member) who may have an interest in the arts and journalism/publishing who would like to gain some hands-on experience. If so please ask them to get in touch.

From a design perspective, if you are interested in how the magazine is put together and you have reasonable IT skills, that side of things comes with a high specification laptop, access to Adobe InDesign and Microsoft 365. Though you don't need to have specific experience with InDesign, familiarity with other Adobe software such as Photoshop, Premier or Illustrator would give you a head-start. If you have expertise in other publishing software that would be just as useful.

If you enjoy interacting with people and have reasonable spelling and grammar skills then you may be interested in generating, gathering and editing stories and other content through contacts in your ceramics practice, visiting fairs and shows, talking to members and promoting their work by encouraging them to submit images and articles.

Perhaps you are willing to give two or three hours of your time every quarter, proof reading and fact-checking (and get a pre-publication preview into the bargain), or perhaps you would like to be part of an editorial team discussing what topics each issue of the magazine should focus on.

Volunteers will have the opportunity to shape the magazine in their own way. Whatever support you can give this is a great opportunity to develop your skills, network and boost your CV.

The outgoing Editor will be on hand for an interim period so you won't be in at the deep-end.

Many members are very reserved about their own talents and ambitions but please don't hold back – get in touch, without any commitment, to find out more.

**[magazine@northern-potters.co.uk](mailto:magazine@northern-potters.co.uk) or [npachair@northern-potters.co.uk](mailto:npachair@northern-potters.co.uk)**

# Membership Matters: Show Off Your Work

Whether you want to upload images of your work to a website or have them published in print you need good quality photos. NPA member Kath Bonson shares how she takes clear, high resolution images quickly and easily with a mobile phone at little expense.

We have also prepared some guidelines for submitting images and an artist's statement to create a page on the NPA

website, and how to submit articles and images to the Magazine - a bit different in each case so check out the documents before sending your work.

I have a really simple but effective photo set up with a daylight bulb in a boom light diffuser (or the kind you can get really cheaply on ebay) with a piece of card to cast a shadow.

There is a simple grey backdrop which curves to the front and then I use my phone.

Very fast and easy to use.

*Kath Bonson*

Photographing your work will be the topic of an upcoming NPA Potters Circle on Zoom. Members will be emailed an invitation via LoveAdmin nearer the time.

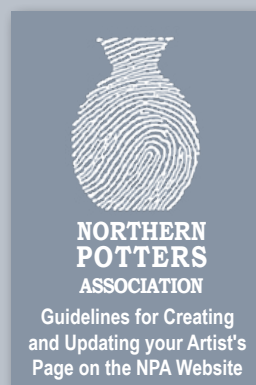
## Quick-fix photo shoot



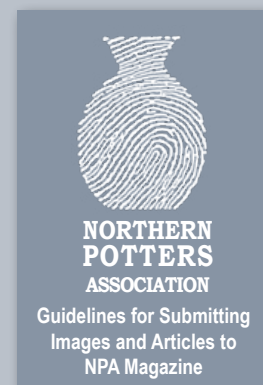
Images for submission to NPA Magazine need to be high resolution whilst a lower resolution is required for your Artist's Page on the NPA website.

We have some new guidelines for submitting images and articles in both cases. You can view and download them from the documents page of the NPA website or click on one of the icons right to download.

[northern-potters.co.uk/documents](http://northern-potters.co.uk/documents)



**Website  
Guidelines**



**Magazine  
Guidelines**

## 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.

Built to work seamlessly with the LoveAdmin platform, the app is:

- Free for members to download on iOS and Android
- Secure and GDPR-compliant
- Easy to use with a one-time login with the same details as your online account

Scan the relevant QR Code to download the JoinIn App:

**ANDROID**



**APPLE**



## MEMBER DISCOUNTS

**CTM in Doncaster** – 5% (send proof of membership annually and refer to this when ordering)

**SCARVA** – 10% (Use code **NOR-PA-2026** at checkout)

**POTTERYCRAFTS** – 10% (Use code **PCT-NP**)

**POTCLAYS** – 10% (set up online account and send your proof of membership email. Discount should be applied automatically at checkout each time you order).

**SEDGEFIELD POTTERY SUPPLIES** – 5% and 10% for clay collected from the shop (Forward your proof of membership if requested).

**KILN LININGS** –10% on orders over £200+VAT (excl.delivery). (Forward your proof of membership to get code to enter online).

**IN THE MAKING** - 15% on aprons only. (Use the code **NORTHERNPOTTERS**)

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

We are pleased to announce that **In The Making-Aprons** are now offering 15% discount to NPA members on their high quality specialised workwear.

Use the code **NORTHERNPOTTERS** when ordering

Contact Lisa Bennett via their website  
in.themaking.uk

and see them on instagram @inthemaking\_aprons

Contact your Regional Coordinators using these email addresses. (Facebook and Instagram accounts are currently under review).

north-west@northern-potters.co.uk  
Currently VACANT

west@northern-potters.co.uk  
Currently VACANT

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

## Regional Contacts

north-east@northern-potters.co.uk  
Carol Newmarch

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

south-east@northern-potters.co.uk  
Kate Stride, Mo Schofield

member to member • member to member • member to member • member to member

**FOR SALE - CENTRAL GRIMSBY  
CHARACTER WORKSHOP/RETAIL PREMISES OVER TWO FLOORS  
196 sq m. £137,500**

Previously used as a pottery studio and is an ideal space for another potter/sculptor or social enterprise or group of artists to take on. There is still a working kiln on site which is available by negotiation.

Further details: [rightmove.co.uk/properties/170372990](https://www.rightmove.co.uk/properties/170372990)

# Obituary: Graham Hough



In the 1990's he, our daughter Saskia and I joined a pottery class at Preston College taught by Pauline Wilcock.

Graham's response to clay was immediate, imaginative and very creative.

He loved having a stall at Potfest in the Pens at Penrith, enjoying chatting with potters and punters alike. He also caused a bit of a stir with the controversial subject matter of some of his work.

In 2022, while being a member of Claylab at UCLAN, he conceived the idea of holding an NPA supported exhibition for members at The Coach House Gallery, Astley Hall, Chorley. He named it Glorious Clay. All exhibitors set up their own displays and shared the daily manning of the exhibition and the very popular "Making table". It has taken place every year since.

Graham had already negotiated dates for Glorious Clay 2026 for the Easter period. His wonderful friends at Claylab are working with Chorley Borough Council to ensure that the event goes ahead.

Graham wrote several articles for the NPA magazine, including one in October 2023 and one February 2025 entitled 'Glorious Clay People', about another exhibition of his own work inspired by wood carvings and plaster mouldings in the 17<sup>th</sup> century Astley Hall. It is planned for 2026, dates still to be determined.

Graham's death is a very sad event. We are consoled by the work he left us and memories of his mischievous comments and "meaningful" facial expressions.

*Pat Hough*

Image shows Graham packing up for one of his trips to Potfest.

**G**raham died in November 2025  
All his life he loved making things, creating and finding out how things work.

He and I met in 1959, at the age of 16, at The Harris School of Art in Preston where we studied painting and lithography

After trying teaching and working for Wigan Parks and Recreation Dept., a mature student in Graham's A Level Art class passed on an enthusiasm for Landscape Architecture.

As a Landscape Architect Graham worked for Skelmersdale New Town and lastly for Salford City.

He was a very active member of The Landscape Institute, attending meetings in London and assessing student's degree work.

member to member • member to member • member to member • member to member

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**Nabertherm 140L Toploader** incl.kiln furniture;

3-Phase; B400 controller (5 saved progs.)  
Fires to 1250 °.

**Very reliable.**

Purchased new from Hotclay  
October 2020.

**Int.** 550 mm d x 575 mm h; **Weight:** 124kg  
**Power Rating:** 9.0Kw; **Power Supply:** 400v 3/N/PE  
2m power plug; 16 amp, 5 pin CEE plug.

**Buyer to collect from Sheffield.**

[becca.perry@hotmail.com](mailto:becca.perry@hotmail.com)





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Often in stock in our warehouse are 30 kilns and 30 wheels.

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**Exeter:** Unit 19, Hogsbrook Units, Greendale East Ind Est, Exeter, EX5 1PY 01395 233077

# Contribute!

Small ads and notices for the next e-newsletter (no images please) should be sent to:

**TONY OVENELL**

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

by 20 March at the latest.

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

**CHRISSIE HUNTER**

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

## *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...

### **Does your ceramic work have a narrative quality?**

If so send images and describe the stories it tells...

Send your words and pictures to:

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

