

# NPA News

February - March 1999

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## Editor's Note

Welcome to the first issue of 1999.

Thanks again to all contributors, and particularly to Wendy Barlow who agreed to be the first to do a profile of herself and her work. This will hopefully be a regular feature, so let me know if you have any suggestions for who you would like to read about.

Thank you to those of you sending contributions in on disk. This is my first issue with scanned photos - hopefully you will be able to see them. I'm aiming for fewer and larger, rather than lots of small pictures that are hard to see.

Enclosed with this issue is your copy of the membership list. Please check your entry and let the membership secretary know of any errors.

Ian Howie

## Chat from the chair

We have just had our first committee meeting of 1999, and planning for the year ahead is well underway. March looks to be a busy month, with a one-day event at Harrogate when Ruthanne Tudball and Anna Lambert will be demonstrating. I will be co-ordinating this, and I would request early booking if you wish to attend, since numbers are limited. There are details elsewhere in this newsletter.

Also in March we have the Cliffe Castle selected exhibition at Keighley, so please get your pots in for that, and as it is a large venue we will need lots of work. The York exhibition achieved gross sales of over £3700, and hopefully we might bear that this time.

In connection with the exhibition side of our activities, both Judith Quinn and Gill Broadhurst have had to resign from the committee for personal reasons. We are sad to see them go, and thank them for their hard work on behalf of the membership. Judith has agreed to see through the Keighley show, but we need replacements urgently. If you would like to join the committee please give me a ring. It won't involve a great deal of time, and full training will be given free! Planning has begun for our Festival 2000 and if you have ideas for particular demonstrators let us know soon. No promises of course, but it would be nice to have your views.

Pete Clough

## Deadline for next issue - Monday 22nd March 1999

**Please send in your article, letter or review on disk if you are word processing it anyway (any standard PC format (i.e. using Windows) up to Word 97 should be OK - ring me if in doubt).** It would make my life much easier, reducing typing time! Of course handwritten pieces are equally welcome. Thank you.

The opinions expressed here are those of the contributors and do not necessarily represent those of the editor or the Northern Potters Association. Only listings may be reproduced without the permission of the editor.

## Potting tip - Lotus Wheelheads

I am a potter of small stature, who really enjoys the challenge of throwing large pots. The problem though has always been getting the wretched things off the wheelhead. With one hand I slide the pot gently onto the bat held in the other, and hey presto, my hand waivers under the weight, and another pot bites the dust. The last time this happened I had just thrown my best pot ever - 20 inches! I decided, 'Right, I'm getting a Lotus wheelhead'. Problem solved.

Well almost. I discovered some interesting facts about Lotus wheelheads. Anyone can produce them, and some of them are not worth buying. Firstly you need to find one with a thread and size compatible with your wheel shaft. Then check that the Lotus actually runs flat and true. The first one I got was like a warped record. Don't believe anyone who tells you it will be all right if you pack it with a bit of paper - it won't. Don't believe that your wheelshaft is bent either. Also check that the metal it is made of is of good quality. If it has pitting on the underside, it probably has had additions to the metal, to make

it cheaper to produce and therefore weaker and uneven. Also these pits will appear on the smooth upper surface after a while as the metal wears.

Eventually I contacted Ratcliff's the makers of my wonderful 20 year old wheel. The Lotus arrived, and it worked! To be able to just lift a pot off on its bat is great, and also to return it to the wheel perfectly centred is so useful. But oh what a struggle to change the wheelheads over from one to the other! I had almost decided not to bother any more, when I was given a wonderful tip. Make two washers out of paper, writing paper thickness, so they fit over the screw of the shaft. Smear them lightly with vaseline and spin the wheelhead into place. When you want to remove the wheelhead hold it in both hands, swing it quickly left, then sharply jerk it back again right. It will immediately loosen. It works every time, quick and simple. My Lotus and I are getting on fine, all I need now is more time to spend with it!

Caroline Till

## Small ads and Notices

**For Sale: Digital temperature indicator**, 0° to 1300° C, c/w mains transformer plus 5½" thermocouple and compensating cable. As new £150 o.n.o. Contact Janet Burton, 17 Dawnhill Lane, Hemswell, Lincolnshire, DN21 5UH, Tel. 01427 668085

**Wanted: Small top/front loading electric kiln** required (approx. 5kW max). Barrie Linfoot, tel. 01904 625493

**Position wanted:** 'I will soon graduate with a ceramics degree and I am interested in becoming a studio potter. I would first like to serve as an assistant to a potter. I have experience in kiln building and firing, clay and glaze mixing, and can throw adequately. I have enclosed 2 photos of my work [contact the editor]. Are you looking for an assistant?' Virginia Beesley, 821 Lazy Lane, Lafayette, IN 47904, USA.

**Nizhni Novgorod Potters Guild:** We have had a letter and a brochure from these Russian potters seeking to make contact with British potters. The potters work in a variety of styles, including the local folk traditions. Contact Andrew Karmanv, Guild Manager, P.O.Box 1, 603073, Nizhni Novgorod, Russia. Fax 8312-384572 or 8312 364533. E-mail: arteukh@appl.sci-nnov.ru.

**UK Ceramics Gallery:** This website was featured in the last NPA News as UK Potters Gallery - it has undergone a name change to make it more inclusive. It's designed as a service for potters and

ceramists in the UK to display their work - potential buyers would then contact you personally. This is not an NPA site but is run by the partner of NPA member Carol Wisdom. The site is up and running and it looks good - it's clear and pretty easy to get round and the pictures are big enough to see but fast enough to pop up easily. If you have access to the internet the address is [www.ukceramics.org](http://www.ukceramics.org).

It's a non-profit making site. The charges are to cover the cost of administration and the initial design and setup. If you wish to join, the procedure is simple and straightforward. You pay once to get on the site and have up to six pieces of work plus information displayed for 12 months for a cost of only £24. Further pieces can be displayed and/or items replaced during the year, for an additional cost of £4 per item. The annual cost for re-registering your page will be £12. Contact Lawrence Stroud at UK Potters Gallery, Singing Waters, High Street, Staithes, Saltburn, Cleveland, TS13 5BH. Fax: 01947 841295, e-mail: [law@ukpotters.org](mailto:law@ukpotters.org).

**Directory of Craft Makers in Britain:** You can be included in the first edition of this free. Contact Dory Publishing, 21 Soames Close, Uffington, Stamford, Lincs, PE9 4UE, Tel/Fax: 01780 482130, [glyn.p.reed@btinternet.com](mailto:glyn.p.reed@btinternet.com), before the end of April.

## Picasso on Picasso

All that was required was to send your name and address on a postcard to *Crafts* magazine and two tickets to *Picasso on Picasso* at the Royal Institute arrived. Virgin Rail cheap tickets took us from Manchester Piccadilly on the 2.30pm to arrive in time to join the distinguished group and listen to Claude Picasso on his father's ceramic works with sister Paulo in the audience.

It was interesting to hear his childhood stories of how he and the artist Penrose's son ran up and down the aisles of junk playing, while father used to travel up and down and pick out the pieces he required for his sculptures. When asked if it was true that he was upset when his father used his toy car the reply was, 'Yes at the time', but now has his motorcar forever as the head of a monkey. The slides explained how Picasso tried to overcome the problem of decorating all the way round

bellied pots so that they had continuity, by two side-views joined by a narrow inset picture of the image as seen from the front.

After this we all went to view the largest collection of Picasso's ceramics pieces at the Royal Academy. Picasso was not a ceramicist although he spent a year working in France with pottery colleagues. He used his artistic way of incorporating ceramics as having pieces made to join together or just to decorate with his sense of fun.

The works were interesting and fun to view. The Taittinger reception to follow finished off this enjoyable night with no time for a meal before catching the 10.30 train. A baguette sopped up the beautiful bubbly feeling of the evening helped by the champagne. I am sure that Picasso would have approved.

Eileen Tunbridge

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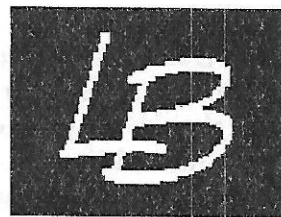
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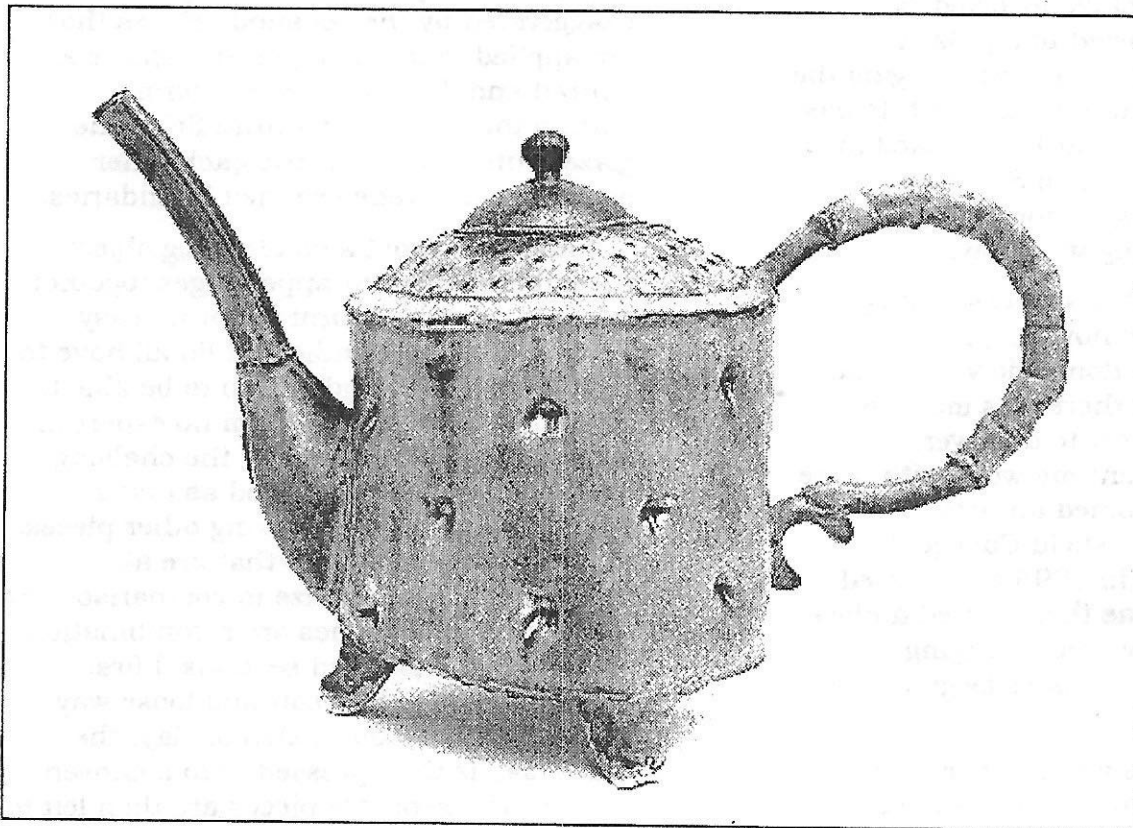
Kings Yard Pottery, Talbot Rd., Rickmansworth Herts. WD3 1HW  
Tel: 01923 770127. Fax: 01923 896202

# Never Say Never!

## Profile: Wendy Barlow

When I was a little girl I was asked the age-old question, 'What do you want to be when you grow up?' I always answered with confidence that I wanted to be a hairdresser. My dolls and teddies had been witnesses to my abilities (as had my sisters' dolls) - they had had numerous 'trendy' hair cuts. Not deterred by the cruel comments made by my older brothers and

After attending many career sessions at the age of sixteen I had to make an important decision about my future. I clearly had two choices. I could move away to Stoke on Trent (which seemed like the other end of the world) and pursue ceramics as a career or stay at home with my twin sister and realise my lifelong ambition and train as a hairdresser. I



chose the latter, it seemed so much easier. The thought of leaving my twin sister did not appeal to me at all.

Life moved on in the usual manner. I married, had children and thought this was my role in life.

I rekindled my passion for ceramics as soon as my passion for reigning my family began to wane. After five children, various animals, (pets

not offspring) a hungry husband and numerous 'hangers on' I felt a little time indulging in my love for ceramics was well deserved and vital to save my sanity. Ceramics and pottery were definitely more exciting than the compulsory coffee morning that seem inevitable once children are safely at school.

I started a night school course in ceramics at my local education centre, which proved to be a great appetiser - there was a life after motherhood. This encounter with ceramics was to become my lifeline to the outside world beyond domesticity. I visited pottery festivals and

sisters, I was sure my destiny was marked out for me.

At the tender age of twelve tragedy struck, my mother died, my whole life changed dramatically. The family was split, my brothers and sisters were shared amongst Aunts and Uncles. My twin sister and I were kept together and we moved to Manchester. It was when I went to senior school in Manchester that I first came into contact with clay. I fell instantly in love with this tactile medium and promptly decided that I wanted to become a potter.

went on ceramic workshops which offered the opportunity to learn different skills. Cancelling my subscription to the 'Catherine Cookson appreciation club' I took out a year's subscription to 'Ceramics Review'. I was well and truly hooked on ceramics. As my outlook on life changed it became obvious that others had also noticed this change; I no longer got invitations to dealing shopping trips to Sainsbury's or the W.I embroidery circle.

I enrolled on a City and Guilds Course at Macclesfield College as I felt a more serious approach was needed. I took the decision to make pots full time and started to make functional ceramics; bowls, casseroles etc. An opportunity arose for me to demonstrate the skills involved in throwing a pot. I started to regularly demonstrate at Craft Fairs encouraging the public to have a go at making a pot. It was on such an occasion that I was asked by a National Trust Park to run Summer Workshops providing visitors with hands on experience working with clay.

Having considerable success selling work from my studio however, I became dissatisfied with the domestic ware I had been making feeling there was more to ceramics that I had yet to discover. I decided to complement my work with more serious studying. I joined an Arts Foundation at Macclesfield College. I finished this course in 1995 and passed with distinction. I was then offered a place at Staffordshire University studying ceramics on the BA Honours Degree Course.

Being a housewife and mother of five children, going to university at such a late date in my life was not an easy decision to make, but one of the most exciting ones, although at times it has been very trying. I doubt very much whether I would have been able to achieve this without the support of my husband and five children.

University has been an exhilarating and positive experience for me. It has enabled me to let go of my preconceived ideas and has given me the courage and ability to push forward my own boundaries.

I am currently exploring the teapot using soft slabs of clay. Using the clay whilst it is still very soft helps to retain a

freshness in the work. The slabs of clay are first textured by pressing on textured surfaces, the clay is then manipulated to form the main body, handle, spout and lid. As the teapots are constructed, seams appear where sections are joined together. These seams are left exposed as I feel this imbues the teapots with a sense of honesty and vitality.

As I work I feel that I am embarking into a relationship with the clay. I try not to dominate the clay, I want to celebrate the qualities of clay rather than obliterate them. I try to let each pot evolve naturally which enables each pot to assume an individual identity.

The tactile quality of the teapots are exaggerated by the sensuous glazes that are applied. Sometimes several glazes are poured and dribbled over the forms. During the high temperature firing the glazes run and merge into each other crossing over predetermined boundaries.

I find the teapot a challenging object, assembling different appendages together into a harmonious form is not an easy task. The spout, handle and lid all have to be given equal consideration to be able to attain a balanced form. I am no expert In making teapots I just enjoy the challenge. I don't want to be categorised as just a teapot maker. I enjoy making other pieces. I also make large dishes that are a complete contrast in size in comparison to the teapots. The dishes are a combination of thrown and slabbed sections. I first throw a rim in a very soft and loose way after which I roll out a slab of clay, the rolled clay is then pressed onto a chosen texture. The separate pieces are then left to rest and firm till the clay is at the leather hard stage. I then construct the two separate components together. The dishes are then slowly dried and bisque fired. Glazing is difficult as the dishes are large and heavy, they measure approximately 56cm across. It seems I am developing muscles that I never knew existed.

Inspiration comes from many diverse and varied sources. I was initially interested in the differing textures found on car components. I spent many hours down at the local scrap dealers with my camera and sketch book. I came into contact with some shady looking

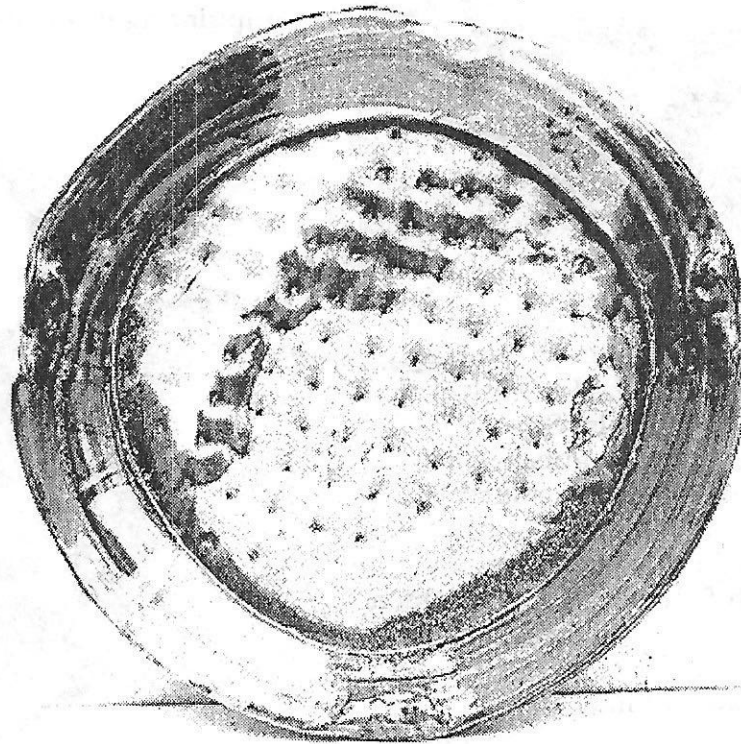
characters (they probably thought I was the shady looking character). Gradually I became interested in metals which in turn progressed to a stronger interest in the images and surface patterns of antique silverware. To me, the silverware object on legs has a timeless elegance and I have chosen to use this theme throughout my work.

After graduating I had an opportunity to exhibit in London at the New Designers exhibition which proved to be a fairly successful event for me to be involved with. I sold some samples at the exhibition,

exhibition other galleries have contacted me regarding my work.

I cannot express the pride I felt when the local newspapers contacted me after hearing of my achievement and ran a feature in the paper. I became the celebrity of Disley overnight. Now they no longer want to drink coffee with me at the local W.I they want me to tell them how the hell I did it!

My resolution for 1999 is to exhibit my work at Chelsea Crafts Fair, promote my work to the fullest through galleries and start taking a grip of myself and realise *this*



orders were placed by several galleries, Selfridges & Co. from London placed an order for their new store which opened in the Trafford Centre. Through this

*is happening; I am not dreaming, I am a mother of five children and a ceramic artist. My dream has come true.*

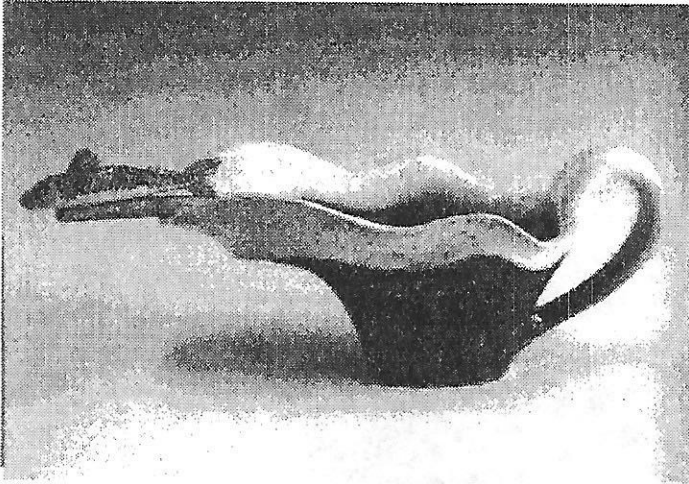
Wendy Barlow

Wendy Barlow's work is featured in *Setting Out*, at the CPA shop Contemporary Ceramics, 7 Marshall St., London until February 13th and in the touring exhibition *Ceramic Contemporaries* 3, RCA February 25th - March 17th, Stoke on Trent, Potteries Museum, May 1st - June 20th, Belfast, Edinburgh. Congratulations!

## Forthcoming NPA events

### Anna Lambert and Ruthanne Tudball Demonstration Harrogate College 13th March

Following on from the two very successful one-day events in 1997, Anna Lambert and Ruthanne Tudball will each give a lecture and a demonstration of their work.



Anna Lambert was featured in the January 1998 issue of Ceramic Review. Her work combines function with animals. She handbuilds teapots, cups and saucers, dishes, bowls, candlesticks and other domestic pieces. The animals in her work stand out in relief or are part of the piece in a full 3 dimensions. She makes bowls with fish on the inside which are revealed as the food is eaten and a tureen in the shape of a cockerel with its tail feathers forming the handle. Each animal is individually modelled and expresses its own character; 'I can make chickens look really stupid or very superior', she says.

Ruthanne Tudball also makes functional work. Hers is thrown and soda glazed (she

wrote the A&C Black book 'Soda Glazing'). She has a repertoire of techniques for manipulating the freshly-thrown pot, pressing out feet on the base or using a cutting-wire freely on the sides. The soda glazing (similar to salt glazing) produces varied oranges or blues which complement the surfaces resulting from the throwing methods. She says, 'Drawing inspiration from the rhythmical movement of the earth and from the human body, my main concern is with the clay and the pleasure of manipulating it during throwing. I endeavour



to make forms that capture the soft plasticity of the material and have both dignity and a lively freshness.'

**Venue:** Harrogate College of Arts and Technology, Hornbeam Park, Harrogate.

**Date and time:** 10am, Saturday 13th March 1999

**Cost:** £12 members, £14 non-members, £8 students with proof of status, children free.

There will be tea and coffee, but please **bring your own lunch**.

Please send the form attached to the back page to Pete Clough by **Monday 8th March**. Numbers are limited to 80 and previous such events have been full, so book early.

## **NPA Exhibition, Cliffe Castle, Keighley Saturday 27th March to Sunday 6th June 1999**

As you have been notified in previous news sheets, this is a very large gallery with over 3000sq feet of floor space. They are able to take all sizes of work from tiny jewellery to very large sculptural pieces, wall pieces can also be catered for. Please note that all wall pieces should be ready for hanging and *all* work should be safe for gallery staff and NPA staff to handle. The work should also be safe for the public (including children). The York City Art Gallery was a resounding success so let's follow it up with an even better one at Cliffe Castle.

**Submit! Submit! Submit!**

Submission forms are included with this news sheet.

**Submission Dates:** Friday 12th and Saturday 13th from 10am to 5pm, Sunday 14th March from 12 noon to 5pm.

Vehicles may park at the front door strictly to unload boxes only.

**Gallery Contact:** Caroline Krzesinska.  
Cartwright Hall. Tel: 01274 493 313

**NPA Contact:** Judith Quinn – see back page.

**Address:** Cliffe Castle, Spring Gardens Lane, Keighley, West Yorkshire. BD20 6LH. Tel: 0153 561 8230/8231.

**Opening Times:** Tuesday to Saturday 10am to 5pm, Sunday 12noon to 5pm, Closed Mondays (Except Bank Holidays). Admission free.

**Selection:** 20th March by Caroline Krzesinska (Senior Keeper Arts and Exhibitions for

Bradford Art Galleries and Museums), Dave Binns (independent selector: Head of Ceramics, Central Lancashire University), Peter Clough (NPA Chair). Help will be required on this day with unpacking and moving work, so please contact Judith Quinn if you can help.

**Collection of unselected work:** During normal opening hours on Friday 26th to Sunday 28th March inclusive

**Insurance:** Work will be insured under the gallery's all-risks policy with Zurich Municipal once selected. So please insure your own work for transportation etc.

### **Programme of events**

To book write to the gallery saying which you would like to attend, enclosing a check payable to City of Bradford Metropolitan District Council. Further information about these events can be obtained by writing to the gallery or phoning on. Tel: 01535 618 230

**Preview:** Saturday 27th March 12 to 1.30pm (Apologies for incorrect date in last issue)

**Opening Lecture:** Saturday 27th March : at 2.30pm (after preview).

Slide Lecture by *Nicholas Arroyave-Portela*. A young London based potter whose work is in January's issue of Ceramic Review. He is becoming well known for his extraordinary vessels which are coiled and thrown to produce undulations and ripples in the surface.

**Tickets:** £5.00 available from Cliffe Castle, booking essential.

**Workshops:** These take place at weekends. Saturday from 11am to 4pm and Sunday from 1pm to 4pm.

#### **Weekend of 10th and 11th April**

**Handbuilding Workshop** for adults.

**Bob Beamont** will focus on slip decoration and sprigging. Participants will use the exuberance of the Victorian era and fifties kitsch as a starting point for decorating their hand built vessels. **Cost: £15.00 (concs.£11.00)**

#### **Weekend of 17th and 18th April**

**If Only I Could Fly** For children (Saturday), Families (Sunday)

**Chris Utley** will use the collection of birds in the museum as a starting point for handbuilding workshops. After that the children can let their imagination take flight to create their own, sadly earthbound, winged creatures. The finished piece, coloured and

decorated, will be taken away for firing at the end of the workshop. They can be picked up from the museum later.

**Cost: £5.00 pp Saturday; £3.00 pp Sunday**

#### **Weekend of 24th and 25th April**

**Creepy Creatures in Clay** Two day family workshop. Aged 14+

Lesley Anne Greene's own work shows how she adds a quirky extra dimension to her animal sculpture which is unexpected and always amusing. Using the collections of stuffed animals at Cliffe Castle she will show participants how this feature can be introduced into their own handbuilt and

modelled animal piece. The work may then be fired for collection at a later date. **Cost: Adults £15.00. Under 16's £10.00**

#### **Weekend of 8th and 9th May**

**Bronze to Clay** for experienced adults and GCSE Students upwards.

**Keith Dawdry** imagines the Celtic trade route across the fields from his house may once have been a link to Far Eastern treasures. He uses the shapes of ancient Chinese bronzes as an inspiration for this workshop during which thrown shapes are assembled with feet and lids and decorated with slip. Keith will fire work if required. **Cost £20.00 (concs. £13.50)**

**Demonstrations:** These will run during the afternoons of the Easter weekend in the exhibition gallery from 1pm to 4pm. They are free.

#### **Saturday 3rd April**

**Keith Dawdry** demonstrates throwing on the wheel, adding handles, feet and lids to his examples.

**Lesley Anne Greene** demonstrates how she handbuilds and models her delightful animal sculptures.

#### **Sunday 4th April**

**Thrower? We still need this slot filling**

**Bob Beamont** creates witty ceramic sculptures with all sorts of recognisable references. He will demonstrate his handbuilding techniques.

#### **Monday 5th April**

**Jackie Knight** is building a Raku kiln outside in the park. Watch how the unique transformation from dull glaze to sparkling glowing colour takes place in the embers of a primitive kiln.

**Sarah Villneay** makes coil pots which she decorates using burnishing, incising, carving and applied forms. She will demonstrate these techniques and visitors may also be able to have a go themselves.

Book for workshops well in advance to ensure a place. They are very popular.

## **York Open Air Selling Event – Saturday 3rd and Sunday 4th July 1999**

This is the annual open air event in York, run in conjunction with the City Council. It is free apart from 10% of takings to be donated to the Lord Mayor's Fund. Last year was the first time to be held over both days and was generally felt to have been successful, with exhibitors attending one or both days according to availability. More details later, but put the date in your diaries.

For several years Chris Utley and Caroline Till have represented the NPA at meetings with the council about this event and Chris Utley would like to step down. So someone is needed to replace her! There are about three meetings a year held in York during office hours. If you think you could do this job, please contact Chris Utley for more details. No experience needed!

In the past the event has never been publicised, due to lack of council funding. In a personal capacity I would like to suggest that exhibitors group together to take out one or two adverts (such as in the City Screen arts cinema listing and the monthly What's On) as I think there are plenty of potential customers in York who just don't know about the event. I would be willing to organise the adverts if enough people were willing to share the cost, which would be about £50 per advert. I hope the cost would be £5 to £10 per exhibitor. Please contact me before the end of March if you are interested.

Ian Howie

# NPA News

## Summary of committee meeting on January 9th

**Finance:** The NPA finances are healthy and after discussion it was felt that a good way of putting the money to work for the good of the membership was the acquisition of good quality image making equipment to improve the quality of the newsletter and promotional materials. The final figures for NPA exhibitions income are £146 for Haworth and £951 for York.

**York exhibition:** This event was very successful, so thank you to all those who submitted work. 6600 visitors came to the exhibition, which featured the work of 50 members out of 54 who submitted. Two thirds of the pieces on show were sold, with a total value of £3700.

**Cliffe Castle exhibition:** See p9.

**One day events:** Harrogate event in March underway – see above. Possibility of July event in Manchester area.

**Newsletter:** The editor briefed to so a feasibility study into the cost of scanners, digital camera, etc. to improve the quality of images.

**Publicity:** NPA needs more publicity. CPA, colleges, Artists Newsletter, Ceramic Review, Internet.

**Education:** Very little use being made of this fund. The fund itself is diminished due to the Festival (which generates funding through the raffle) now being a biennial event. Suggestion that the matter be raised at AGM.

**Festival 2000:** Dates, venue, theme were discussed but still at very much at the planning stage.

**AOB:** A letter has been received from a group of young Russian potters keen to receive information on NPA activities. See p2.

Next meeting will be on March 6th 1999.

## Wanted: Committee members – exhibition officer(s) and others

Sadly Judith Quinn and Gill Broadhurst, the exhibitions officers, are both resigning from their posts for personal reasons. Judith and Gill have done a lot of hard work organising last year's exhibitions and Judith will see the Cliffe Castle exhibition through. The NPA would like to thank them both for all their work and also to wish Judith a speedy recovery from her recent illness.

The exhibitions officer is a vital job and the person who takes up the position would receive an induction either from Judith or one of the other members who has experience of the post. You would not be left to sink or swim. There is also a detailed procedure set out to help you. Here is some basic information to help anyone considering the position:

There are two or three exhibitions a year and you would be the responsible for liaising with each gallery to represent the NPA and ensure things go smoothly. Main points are:

Finding venues (there is a number of galleries we've exhibited in in the past)

Dates, commission, application forms, demonstrators and selectors

Selection day: ensuring sufficient helpers etc.

It is quite a lot of work so two people who could do the job together would be ideal.

Also, we are now planning the Festival for next year. This will be an exciting event but again help will be needed for various jobs so we are calling for more people for the committee. At the moment these would be general committee members. There are four committee meetings a year, held in different venues to make travel easy for those attending.

Why should you join the committee? Well basically the NPA could not function without the committee, so if you like what the NPA does (events, exhibitions, newsletter, etc.) and want to see it continue then join! Obviously it is a commitment in terms of time and effort, but you don't have to do it forever! Also it is a good way to meet other potters, find out what's going on and influence it. So there are personal benefits.

The committee is not a closed clique and we would love to see some new faces. Contact Pete Clough or any other committee member if you would like to discuss it.

## Your Committee

### Chair

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## Listings

**February 5, W. Yorks.**  
**Playhouse or February 16,**  
**Paternoster Row, Sheffield:**  
**ABSA Sponsorship Seminar.**  
To give an understanding of  
arts sponsorship and  
guidance for arts  
organisations on how to get it.  
£47. Contact Debra Varley,  
Administrator, ABSA North,  
Dean Clough, Halifax. Tel.  
01422 367860

**March 11,12: ActionJapan** –  
Seminar on the opportunities  
for British makers in Japan.  
Nottingham Playhouse. Case  
studies (including 2 ceramists)  
, commercial issues, etc. £30  
Thurs, £60 both days. Phone  
Jane Bevan on 01332 864077  
or Gill Wilson on 01509  
218292 for details.

**From February 27: New**  
**Arrivals.** European Ceramics,  
Knaresborough.

**Until March 2: Alison Gautry,**  
**Gareth Mason and Hilary**  
**Roberts.** Pyramid Gallery,  
York.

**Until March 31: Robert**  
**Washington.** The Potteries  
Museum, Stoke-on-Trent

**May 15-16: Lady Bay Studio**  
**Group Open Weekend** (as  
featured the last issue). Visit  
makers in their studios, 12 –  
6pm, all an easy walk from:  
Fran Tristram's Lady Bay  
Pottery, 42 Seymour Rd., W.  
Bridgeford, Nottingham, NG2  
5EF. Tel. 0115 9822681.

**July 5-8: The 9th National**  
**Ceramics Conference, Perth,**  
**W. Australia: Edge - Identity**  
**and Change.** Contact: The  
Conference Coordinator, PO  
Box D178, Perth 6840, W.  
Australia. E-mail [edge@](mailto:edge@ceramicartswa.asn.au)  
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