



# NPA News

December 1998 – January 1999

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## Editor's Note

Thank you to everyone who contributed to this issue. I have changed the title again, to NPA News, but for the last time I hope!

One section I'd like to develop is listings as I feel that we sometimes miss out on exhibitions through not knowing about them. Writing to all the public and commercial galleries in our area isn't feasible, so please let me know if there is a gallery you know of that sometimes has exhibitions of interest that maybe wouldn't make it into the Ceramic Revue listings and I'll contact them.

Please send in letters, reviews, articles, tips etc. Has anyone been to see the Picasso exhibition in London for example? Send in a review and see yourself in print.

Ian Howie

## Chat from the chair

When I last wrote I was awaiting the NPA filing cabinet. This was something of an anticlimax, apart from the hernia getting it up the stairs to the top of our house. There are however a lot of photographs of NPA events which will need to be sorted at some point.

We have now had our first meeting of the new committee, and plans are underway for 1999. Given the popularity of the one-day events we have decided to try to organise three during the next year, in March, June/July and September. One of these will be held in Manchester, probably the June/July one. No decisions have been taken regarding demonstrators yet. Such things take time to resolve so watch this space!

The York exhibition has now finished, with reportedly good sales and visitors from all over the region and further afield. As I write, we are awaiting a final figure from the gallery for total sales which we anticipate soon.

The next selected exhibition will be held at Cliffe Castle in Keighley in March, so we all have plenty of time to prepare for that..

More recently, a good group of members had the pleasure of handling a small collection of Medieval pots at the Yorkshire Museum in York, which was both humbling and intriguing.

Looking further ahead, I have been in touch with Jack Doherty at the CPA regarding plans for the millennium year, to try to avoid possible conflicts of dates with the next festival. It is bound to be a busy year for everyone, not least us potters.

Finally, before we all go into hibernation for the winter (dream on!) could I wish you all, from myself and the committee, a Happy Christmas and a productive New Year.

Pete Clough

## Letters

### Fired Print

'Have a wonderful weekend,' the chair-ladies wished us all as a final salutation in their, 'Welcome to the Festival of Fired Print.'

We always do we Northern Potters. Open arms, hugs and kisses, seal once more the space of lives lived elsewhere. For two whole days we revel in each others' company, absorbing new tips, techniques, ideas, suggestions. Discovering worlds where potters struggle and triumph back home alone in their own domain. Where a kiln can conceal for days its tantalising secret; either the magnificence of its contents or a potter's nightmare, the devastation of weeks of work and planning. Those who find themselves demonstrating are the winners, the dreamers of dreams come true. The labourers whose labour has blossomed forth from earth and fire.

We look on in wonderment as they show how they ply their trade. Transferring reversed black printing upon a whitened border. Pushing clay to extremes and compiling imp-like picture book monsters, that the children would love to see.

Many of the demonstrators went to great lengths to inform and enlighten but their mixtures of ink and oil, their uses of caustic soda and car body fillers, their distortions and stretchings of plastic clay left me somewhat muddled. Ah yes, and I'd need a photocopier and a laser too. In truth, I'd like to have a go, but for now there's a lifetime of learning in my own niche of stoneware.

The photographs of the tiles from the school residencies were charming, hiding all the hard work it would have taken to bring them together as one art form. The selling exhibition itself was a spot to stand and stare in. I'm always overwhelmed looking around people's pots, thinking that I couldn't possibly place mine against these lovely vessels. Then onto another table, and, well perhaps mine would slot in here quite nicely. Across the hall came a chinking sound of knocked-over china.

Everybody froze. Only the smitten victim held his calm reserve, picking up the broken statue and marching off with it to the desk. I chose a darling triangular snippet of Paul Scott's printing to take home. It was a flash drawing of a little tree, black on white. Very similar to a rectangular teapot one that I'd bought from him in Penrith. I went downstairs to tell Mark who was manning the desk that I'd like to buy it. When we arrived back up I found a gentleman with three of these delicate prints balanced across his palm. The centre one was of course my little black tree. He sensed my apprehension. Well who wouldn't? I was just about breathing down his neck, willing him to put mine down. We must have been of similar temperament because he said that if I really wanted it, I could have it because by then he knew that I had chosen it first. I could see that the trio he held in his hand looked lovely together so I conceded and chose another.

We did have a wonderful weekend but when Chris and I arrived at reception to collect our keys we were astounded to find that the rooms were single. Others must have echoed my cry along the corridors of learning, 'Oh no. There'll be an empty room tonight.' 'It's against the rules', came the quick reply. But of course, there was a twinkle in her eye. Yet I do believe many in or out of wedlock suffered from frozen feet for those two nights. Yes, it would have been from padding the cold corridors or from tugging too hard on a duvet meant for one.

Betty M. Wood

### Raku firing tip

Shine a high powered torch into a raku kiln. It will overcome the glow from the kiln and will not only show if the glaze is mature but will also enable you to see the colours.

Chris Sleight

### Ceramics and print – request for help

Have you ever combined media or techniques? Do you relish integrating ideas from different disciplines?

I am studying for my MA at Kent Institute of Art and Design. In the past my own ceramic works have been about exploring form, with little involvement in surface decoration. I have always held a keen interest in combining materials and it seems fitting for me to make the progression from form to surface decoration.

Ceramics has always reflected society and culture and it is no longer purely the work of the traditional Rural potter. The urbanised ceramicist is exposed to rapidly changing advancements in this technologically driven world and the integration of ceramics and print serves to create something new.

As this combination is relatively new it is hard to come by information about technique and theory. I am writing in the belief that there are those of you like me who have a passion to push boundaries even further. Please if you have any information about printed ceramics – silkscreen, litho, etching, engraving, mono – I would be very interested in hearing from you.

Eloise Barnett, 38 Fourth Avenue,  
Frinton-on-sea, Essex, CO13 9DX  
Tel. 01634 848084

### Position wanted

As a 25 year old, German, female potter I would truly enjoy to work in production and improve my throwing skills by working in an English pottery, being available from May 1999 for one year. I am about to finish a four year ceramics course mainly throwing but also hand building.

Isabell Hauff, Apothecker Str. 2,  
72622 Nürtingen, Germany  
Tel. 01049-7022-31315

## MEET THE MAKER

Lectures Demonstrations Master-classes

1999

Following the success of the pilot event in 1998, European Ceramics is planning to incorporate further meetings into its exhibition calendar.

If you would like to join our education mailing list please send a stamped and addressed envelope to Maggie Barnes at the address below.

## WINTER WHITE

November 28th – December 24th

All members are welcome to this mixed media exhibition of porcelain and stoneware, woven textiles, glass, paper and turned wood.

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## Yorkshire Museum Event

We arrived on a typical October morning, waiting outside the Yorkshire Museum set in the Museum Gardens in York. Pink noses, breath clouds and jiggling feet.

Inside, the curator Craig Barclay had arranged for us to handle five Medieval pots and we were guided through these by Ceinwen Paynton, the Finds Liaison Officer for Yorkshire. She started by showing us a large York ware Pitcher from the 13<sup>th</sup> century. This type of ware was in fact made in the Hambleton Hills area 30 miles from York but the name applies because these pots were all excavated in York. This large piece was glazed all over in a copper suspension glaze on the outside with applied stamped sprigging over the whole surface and had a fine strap handle and an applied spout. These more decorative wares would have need used for the table rather than the kitchen and were relatively sophisticated.

Next we handled a smaller pitcher known as Brandsby ware because it came from the village of Brandsby in North Yorkshire. The clay was paler and slightly finer and the decoration was of the line and pellet variety where iron oxide is added to the clay pellets to introduce another colour and surrounded by freely combed crosshatched lines. It was wonderful to see the vigorous thumb marks around the base of the pot and to see where the oxide had slightly bled away from the pellets in an upward direction as the jugs had been fired on their rims.

In contrast, there was a very tall narrow pitcher known as a baluster jug from the 14<sup>th</sup> century. This had obviously been thrown in sections from a more grogged clay and would probably have been used for food storage. It had greeny brown mottled glaze on the upper half of the body with wavy line and slashes as decoration. The glaze would have been applied as a powder sprinkled onto the damp surface creating a mottled effect where the melted glaze joined up.

A 'piss' pot was next. This was from the Humberside region and made during the 15<sup>th</sup> century. It was a squat simple shape with a purplish brown glaze and was obviously utilitarian! Urine was collected and stored as it was used in several industries including the cloth trade.

Finally we handled a lovely shallow Hambleton ware dish. This had six lobes formed by squeezing the rim and would have been used at communal events where the bowl would be passed from person to person, each drinking from a different lobe. In the centre was a most engaging pig-like creature on a pedestal who would have looked as though he were floating when the vessel was full. It was a finely made piece which had been trimmed away round the base and lower walls and was glazed all over in a deep copper glaze with strong speckling.

Part of the richness of the experience was to feel the throwing rings of the Medieval potter so freely made, to put ones fingers into the thumb marks round the bases and the handles and to identify the stacking scars and the uses of each pot.

Later we were able to enjoy the small exhibition which Craig Barclay and his colleagues had set up for us covering an amazing range of pottery from the various kinds of Medieval to Yorkshire country pottery and later Thomas Toft and Nottingham ware through to Victorian Art pottery and some contemporary work. In particular there was a lovely display of Delftware which included puzzle jugs, sack bottles, chargers and a delightful low sided vessel called a char dish for fish.

Many thanks to Ian Howie for getting this event off the ground, to Craig Barclay for arranging for us to have this experience and to Ceinwen Paynton for taking the time to talk to us. It was a stimulating and enjoyable end to the York City Art Gallery exhibition.

Isa Denyer

The exhibition continues until at least the end of January.

## Bridging the boundaries

One of the surprises of taking up pottery has been to discover, in some quarters, the existence of distinct boundaries between the various branches of arts and crafts.

I would have assumed that whether one is jewellery-making, potting, practising photography, making textiles or painting, that all things visual or tactile would be of interest, and to a greater or lesser degree would influence the work in hand. Personally, I find new directions in my own work are sparked off by all kinds of experiences, not least seeing exhibitions of art, photography, sculpture, metalwork, textiles, right through to flower shows and pop videos.

That's why it was so refreshing to come across the Lady Bay Studio Group Open Studios Tour over the weekend of 16th and 17th May. The Group is a mixed band of artists and craftspeople, united by living and working within a few streets of one another in the Lady Bay area of West Bridgford on the outskirts of Nottingham, and by a common desire to make their work more accessible to the general public.

For the past three years the Group has staged an Open Studios event with guest exhibitors. This year the event was spread over five locations within easy walking distance of one another, and included a potter, Fran Tristram, a ceramic sculptor, Brian Hollingworth, together with a photographer, artist/illustrator, stained glass maker, two painters, textile/paper/print artist, cartoonist and batik artist.

Explained Fran Tristram: 'In the Group, we have a common feeling that the arts tend to stick to 'safe' places of exposure. There is a huge sector of the population that is not reached by the arts, people who would never think of going into a gallery or visiting an exhibition. The event is about artist/makers communicating. We do have work for sale, but this a secondary consideration.'

Opening up Group members' studios and homes gives a much more informal setting, and visitors seemed very much at

ease. Between 800 and 1,000 people visited the open studios this year over a weekend of glorious sunshine. It was easy to spot those on the tour, not only by the studio tour guides in their hands, but also by the obvious pleasure on their faces.

Visitors were encouraged to ask questions, and with Fran Tristram demonstrating throwing, and Brian Hollingworth doing raku firings, there was plenty of dialogue between craftsperson and spectator. Visitors' books were placed at each of the studios to take written comments, and the church hall was the setting for further exhibits and demonstrations together with refreshments prepared by a local resident.

The event was extremely well organised, with illustrated route map offered at the starting points, descriptions of each host artist/craftsperson and their work, wheelchair access and easy parking. It was supported by Nottinghamshire County Council and next open tour is planned for May 1999.

For me, the success of the event was in the cross fertilisation of ideas. Not only could one pick up tips on throwing and decoration from Fran Tristram and raku kiln-building from Brian Hollingworth, but also take away vivid mental images of the distinctive batik effects, the juxtaposition of light, shade and form in Rod Bailey's drawings and paintings of a local churchyard, the graceful shapes of Hywel and Micheline Harris' stained glass leaded lights.

The tour must also have introduced those who were 'only coming to see the paintings' to a wider appreciation of crafts as well as art - and that can only be good news for potters.

Further information on next year's event from Fran Tristram, 0115 982 2681.

Judy Adams

(Apologies to Judy for not including this in an earlier edition.)

## NPA news

### **NPA Exhibition, Cliffe Castle, Keighley 27th March - 6th June 1999**

Another reminder that this is a large, octagonal room which will support a lot of work. Large work is welcome as well as small pieces (there are quite a few secure plinths). Wall work, related drawing, photographs and prints are welcome. All related work is in addition to your submission. All wall work must be ready for hanging mirror plated where applicable. Preview and opening lecture are on 28th March 1999.

#### Workshops and demonstrations

At the time of going to press (again!) only one person has applied to run a workshop. If you are interested please send a CV, photos of your work and a detailed proposal of your workshop, saying whether you would prefer to work with children or adults, to:

Susan Rennie, Education Officer,  
Cartwright Hall, Lister Park, Bradford,  
West Yorkshire, BD9 4NS.  
Tel. 01274 493 313.

#### Proposed dates:

10th-11th April

17th-18th April

24th-25th April

1st-2nd May

8th-9th May

Each workshop will be one and a half days,

Saturday 10-4 and Sunday 1-4.

They are looking for demonstrators on 3rd, 4th and 5th April from 1pm to 4pm, one handbuilder and one thrower each day. If you are interested, please send a CV, photos of your work and a proposal to Susan Rennie at the above address. *Please apply to do a workshop - the gallery and the NPA need these spaces to be filled.*

### **York City Art Gallery Travel Subsidy**

York City Art Gallery has kindly offered the NPA £200 to help you with your travel expenses for the 'Out of the Kiln' exhibition. The committee has decided on the following method of distribution:

If you entered pots for this exhibition and live more than 20 miles outside York you have until 16th December to apply for an equal share of this money. This will be a maximum of £10 towards your travel expenses. Please write **enclosing a stamped addressed envelope** to William Johnson, Orchard House, Marston Lane, Moor Monkton, York, YO5 8JL - by 16th December.

### **Festival Plates**

Paul Scott (of *Hot off the Press* and *Ceramics and Print* fame) was commissioned to produce a limited edition plate for the Fired Print festival in Preston. If you weren't at the festival the front of the plate has a montage of images relating to the different demonstrators and the back has the names of the demonstrators and date of the festival. Each of the demonstrators received one as a memento of the event. Some were produced for sale at the festival and there are only two left. They are on sale now at half price - £25 plus P&P. If you would like one write to Chris Utley, West Wood House, Sutton on Derwent, York, YO4 5BT.

### **Fired Print T-shirts**

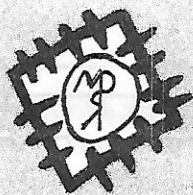
Some of these specially produced T-shirts from the festival in Preston are still available. They have the same image as Paul Scott's plate. The T-shirts are in large and extra-large available at the reduced price of £2.50 including P&P each. Send your cheque (payable to Northern Potters Association) to Mark Broomfield, 72 Worsley Road, Lower Walton, Warrington, Cheshire, WA4 6EH.

REMEMBER ALL WHO WORE

# PINNIES

FOR THEY MADE THE FESTIVAL SWING

To Gladwin,  
your article about Hungary (last issue),  
put Maria Gezler's dress code into  
context for me... what else COULD she  
wear but feminine party & party  
things? you, Gladwin, for taking me to  
places other than my work, for taking me to  
places, I had to miss Maria's  
delicate to catch others...  
for me!



Patrick King, Switzerland

the lady cleaner

Maria Gezler, Hungary





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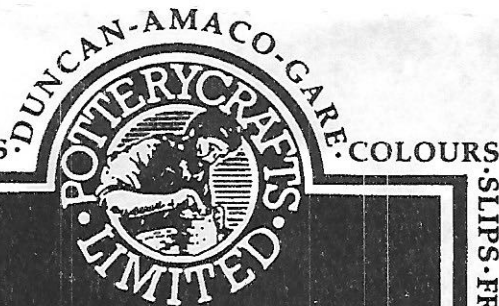
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## Welcome to New Members:

**Dianne Fay**, The Adult College Lancaster, Mill 14, Whitecross, Quarry Rd, Lancaster, LA1 35B, Tel. 01524 60141

**Peter Keary**, 6 Riseborough House, Rawcliffe Lane, Clifton, York, YO30 6NQ, Tel. 01904 611775

**Tony Wells**, 57 Mill Lane, Beverly, E Yorks, HU17 9JD, Tel. 01482 866399

**Roger Bell**, Gale Mount, 11 High Gale, Ambleside, Cumbria, LA22 0BG, Tel.. 015394 32730

**Helen Sharpe**, 33 Wheatlands Grove, Acomb, York, YO26 5NQ, Tel. 01904 798325

**Selma Khan**, 302 Stockton Lane, York, YO31 1JW, Tel. 01904 426919

**Elisabeth Jones**, 120 Banks Lane, Riddlesden, Keighly, W Yorks, BO20 5PQ

**Keith Stone**, 168 Warley Rd, Blackpool, Lancs, FY1 2RP, Tel. 01253 591380

**Lorna Welsh**, 25 Midway Ave, Nether Poppleton, York, YO26 6NT, Tel. 01904 794309

## **PROMOTION -Put your pots on the internet with UK Potters Gallery**

Do you want to exhibit in a gallery which opens 24 hours a day, seven days a week offering maximum opportunities to show your work to an appreciative world wide audience, but which charges no commission?

There's no catch - the UK Potters Gallery is a new web site and on-line gallery which exists solely to provide opportunities for potters throughout the UK to show their work to a world-wide audience.

A non-profit making operation, UK Potters does not sell your work - any prospective buyer is instructed to contact the maker or their agent directly. Each potter is allocated their own main web page which gives contact information, description of work and working methods, plus six thumbnail pictures of your work linked to six individual item pages which describes each item in detail and displays as a large, high quality image. The site will be kept by a very fast internet provider.

For the non-technophiles or cyberspace cynics - providing you approach the internet wisely, the world wide web is fast becoming a valuable promotional tool and can bring new contacts from throughout the UK and world-wide. If your work is already displayed in a gallery website or if you have your own personal web page, we provide a link to that page.

This is a very new site with a few invited ceramicists currently showing work. We will shortly be registering the site with every search engine and will notify all ceramics periodicals world wide. We also intend to link this site to major arts organisations and craft guilds throughout the UK and will be sending press releases around the planet - so expect a large number of visitors (hits) and envisage a large amount of work being sold as a consequence.

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 displayed for 12 months for a cost of only £24.

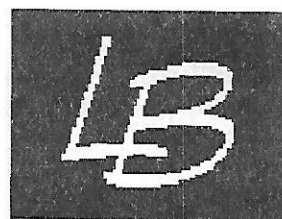
Further pieces can be displayed and/or items replaced during the year, for an additional cost of £4 per item. The annual cost for re-registering your page will be £12.

**The first ten applications received will be entitled to free entry for 1 year**

For further information write to:

Lawrence Stroud at UK Potters Gallery,  
Singing Waters, High Street, Staithes,  
Saltburn, Cleveland, TS13 5BH. Fax: 01947  
841295, e-mail: law@ukpotters.org.

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Caroline Till

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## Listings

### Until end January (at least):

The exhibition put on for October's NPA event. It includes Medieval jugs, Delftware, Nottingham saltglaze, early slipware and a Richard Batterham, a Colin Pearson and others. Yorkshire Museum, Museum Gardens, York.

**Until December 17:** Pottery by Edward Hughes and Delan Cookson. Peter Scott Gallery, Lancaster University.

**Until December 23:** Heavenly Bodies. Laburnum Ceramics, Yanwath, Nr. Penrith, Cumbria.

**Until December 23:** Advent 98. Central Library, 3 Angel Row, Nottingham

**Until December 24:** Gordon Cook and Winter White. European Ceramics, Knaresborough.

**Until January 4:** Robert Washington. Cleveland Craft Centre, Middlesbrough.

**Until January 10:** Kate Malone. Foyle Gallery, mac, Cannon Hill Park, Birmingham.

**Until 16 January:** Menagerie – animals by 18 potters.

Alison Gautrey until January 30. Craft Centre and Design Gallery, Leeds.

**Until January 23:** Westcountry Potters Exhibition. Atelier 18 Gallery, 43 Milton Street, Nottingham.

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

## Deadline for next issue – Monday 18th January 1999

*Please send in your article, letter or review on disk if you are word processing it anyway (any format 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.*

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