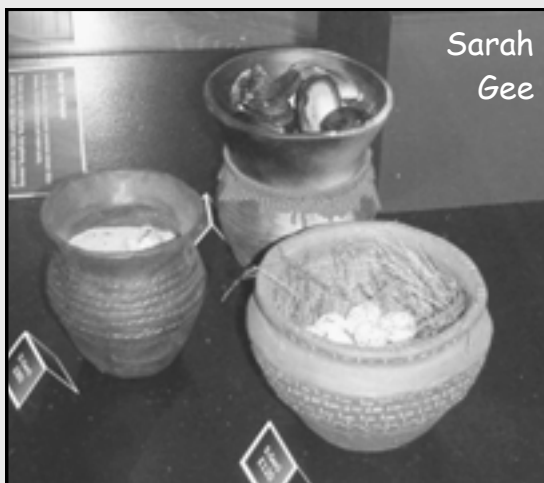


Northern Potters Association

www.northern-potters.org.uk



Claude
Frère-Smith



Sarah
Gee



Lorraine
Clay



Pat Dalton



Kris Lambert



Steph Jamieson

News of new Website p.3— Advance notice of AGM 2008 p.4

'Inspired Ceramics'

North East region exhibition at the Dorman Museum - final report on p.15

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Chat from the Chair

Spring has been in the air at recent NPA committee meetings where many positive decisions have been taken for the future success of the NPA and the benefit of all our members.

The absence of a biennial festival left us with a vacuum needing to be filled and which the ongoing programme of selected exhibitions did not satisfy. We needed something that guaranteed some representation of all the submitters, and also with activities- workshops, talks etc.- giving members a forum for meeting each other and participation, but will also be open to members of the general public. So that being a member of the NPA would guarantee every member an opportunity for their work to be seen, and an opportunity to meet others and take part in events. We also decided that the above needed major spaces to be a major event in our calendar, and that it would also be annual rather than biennial. The first site is in process of being booked for July 2009- in the centre of Sheffield- and we are looking at another city space for 2010 (suggestions please). We intend to promote, and seriously hope, that these will become major events in the UK ceramic calendar and will also have an international flavour with exchanges with groups from other countries.

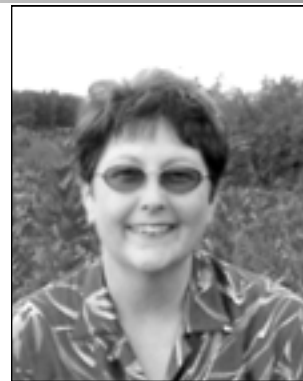
The 30th celebration events hit lots of problems and delays in their organisation but at last we have dates and venues though apologise, because of these problems, for the lack of notice in posting these. Please see article in this newsletter. We will be calling for exhibitors, demonstrators, volunteers for invigilation, and workshop leaders from the membership for all three events, Preston, York, and Rufford. Talking about Rufford, the NPA were recently offered the opportunity of holding a biennial exhibition there and your committee have endorsed this.

Spring is definitely in the air. The future for the NPA is busy and rosy; please give us your support!



Editor's Comment

Hello everybody and welcome to this my first issue of the newsletter. I must say that I feel a certain amount of trepidation in taking over from Ian. He is a hard act to follow and I would like to take this opportunity to thank him for all the dedicated work he has put into the newsletter in the past. It is good to know that Ian's expertise is now focused on the new website, which was approved at the last committee meeting and may well be up and running by the time you read this. I am certainly looking forward to browsing through the finished article.



In this issue you will find advance notice of the 2008 AGM. It was noted at last year's AGM that the date was getting later and later in the year, so this year's meeting has been brought forward to coincide with the 30th anniversary events at the University of Central Lancashire, Preston. It is hoped that the better weather likely in July, the other activities taking place and the advance notice of the date will improve attendance at the meeting. See page 4 for the details and get this into your diary now!

For this newsletter I received a couple of discussion items, so it seemed a good time to introduce the 'Talking Points' feature on page 5. I would also like to air one of my concerns – that of our association's name. This topic was briefly discussed a while back and I raised it again at the last committee meeting. In short, I do not see myself as a potter. The problem is that, for me, the word 'potter' conjures up an image of someone working at a wheel, rapidly producing basic domestic ware. Nothing wrong with that activity, as such, except that it does not even begin to represent the diversity of our members' work. I also think we may be failing to attract as many new members as we could, if others have the same reservations as I do. Personally I would prefer a title containing the word 'ceramics' or similar but I am told that the public associates that with bathroom tiles! Let me have your thoughts, together with ideas for anything else you would like to see included in future newsletters. Finally make sure you don't miss the exhibition opportunity on page 9. The closing date is the **end of April**, so this one is short notice.

Group E-mail

Whilst the newsletter is our main form of communication, I would like to set up a group e-mail for those occasions when a short notice opportunity arises that it would be good to circulate to everyone. For this purpose **only**, please could **everyone** e-mail me, putting **NPA** as your subject, at my separate address:

carolmetcalfe2008@yahoo.co.uk

If you wish, you can take this opportunity to update all your details for the membership list, as I can forward these to the membership secretary. Ed.

New Website

News from Ian Marsh on the new NPA website:

Over the next two months we should have an updated website which will contain regional news, an events calendar, notices concerning exhibitions, a members' gallery page and a news forum. As I probably mentioned previously, we hope to use it as a means of communicating news and events to members.

The members' gallery will be based on the electronic book and will use the images you have submitted for exhibitions or sent originally for the e-book. This has proved very useful to the exhibitions officer when trying to persuade galleries to opt for an NPA exhibition. **If you want to update the images for the setting up of the website, can you please e-mail me (marshiepots@aol.com) a maximum of four images of your work, and an artist's statement of no more than 150 words. We intend to only include your e-mail and website details unless you otherwise state (not your telephone no. and address).** If you have not previously been on the website or sent images for the electronic book, now is the time to do so.

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Deadline For Next Issue

All material for the **June - July issue** to be with Carol Metcalfe **by the 20th May**

Text and images can be e-mailed (carol.metcalfe@tesco.net), sent by CD or by long hand with photographs to Wintylow Farm Cottage, Brough Park, Catterick, Richmond, N. Yorks., DL10 7PL

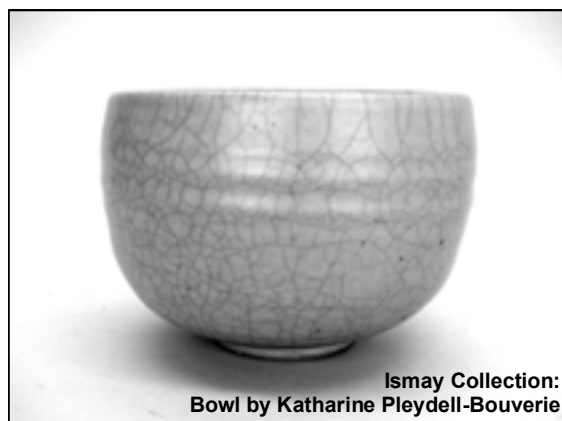
NPA Celebrates 30 Years

We will be celebrating with three open exhibitions with workshops and talks/demonstrations by members of the NPA. The first will be at **University of Central Lancashire, Preston - 4th to 20th July; then at York College- 26th August to 12th September followed by Rufford- 22nd September to 19th October.**

A special attraction at all three sites will be a selection of the work from the Bill Ismay collection on loan to us by the kind permission of York City Gallery and Museums Trust.

CALL FOR EXHIBITORS

This is a call for exhibitors, initially at the newly opened Preston University Gallery. The curatorial panel for this show will endeavour to include some work by everyone who submits but will need to select from your work to put the best possible exhibition together, so you will need to send in please a CD of recent work, from which they can make their choice. Send a CD with your images of the **actual pieces** you would like included, to Barbara Wood. Please include titles, media, and size. Please note that work on show in the current regional exhibition at UCLAN must not be re-submitted.



The CD needs to be with Barbara by the **4th of June. Please include a stamped self addressed envelope.**

CALL FOR WORKSHOP LEADERS, LECTURERS & DEMONSTRATORS

This is a call also for workshop leaders, lecturers and demonstrators for Preston and York. It is our celebration and therefore we would like to use our funds to pay our members to run workshops or give talks to ourselves, members of the public, and students from the above universities, so if you wish to be involved in this way please forward workshop proposals to Brian Holland as soon as possible.

Advance Notice of AGM 2008

Members are invited to attend the AGM to be held on
Saturday 5th July
at U.C.L.A.N., Victoria Building, Victoria St, Preston,
PR1 7HD
(time TBC together with the agenda in the next newsletter)

Put this in your diary NOW!

Agenda items

Please send any items for the agenda to the secretary (contact details on page 2).

Election of officers and committee members

Committee members are elected for a 3 year term, but are eligible for re-election at the end of that term if they wish. This year sees the retirement from committee of Brian Holland, William Johnson and Catherine Boyne-Whitelegg and we thank them for the many years of hard work they have contributed to running the association.

Committee members required

Volunteers and nominations are required for the following positions:

- Chair
- Treasurer
- Membership secretary (Margaret Lawrenson has expressed a willingness to stand for this position)
- General committee members

If you would like information on what any of these roles involve, please contact the current committee members, who will be happy to discuss them with you (contact details on page 2). Also see the Profile on page 14.

Invitation

NPA at Fifiefofum

Invitation to an Open Day Saturday, 3 May, 12 noon to 4pm

A selected exhibition of work by members of the Northern Potters Association will take place at Fifiefofum from 30th April to 27th May 2008. The show will feature work from new and established makers, using a wide variety of making, firing and decorating techniques. You are invited to call in on Saturday, 3 May, to have a drink and a chat to some of the artists.

Fifiefofum Art Centre and Gallery
Westside Farm
Newton
Stocksfield
Northumberland
NE43 7TW



Talking Points

This new section is by way of an open members' forum and contains topics for discussion. Please send me your reactions to the two contributions received for this issue or indeed any views you have on other ceramic-related matters, so that this can become a regular feature in the newsletter. Ed.



From William Johnson - Honorary Treasurer - Point of Sale Card Payments

Members will be aware that NPA has a point of sale facility which was used successfully at OXO recently. It is based on a mobile phone with specially installed software which will process card payment details and transfer sales proceeds to the NPA bank account and enable goods to be released against authorised funds. The software can be installed in phones with a WAP or JAVA internet capability and the cost to register a phone on the system is £15 + vat. Any number of phones can be registered and the only other costs are transaction charges and a small cost to cover expenses.

There has been considerable discussion by the committee concerning the provision of a Chip & Pin system for use by members. This system is much more costly to purchase or hire and so far no research has been undertaken to determine if demand from members would justify the outlay. Quite a few members have purchased or hired their own system and it would be helpful to have some feedback on how beneficial this has been compared to the costs involved.

If you would like more information on using either facility to increase your sales potential at any outside event please contact me preferably by email at anneandwilliam@tiscali.co.uk. At this stage it is essential that enough information is gathered to enable an informed decision to be made as to which system would be most useful to provide for members.



From Geoff and Chris Cox (<http://www.potfest.co.uk>) - On being full time potters

I left my job in 1985 and Christine and I became full time potters with a young family, mortgage etc. With our sole income now from the sale of pots we had a big problem. How to sell enough to make a living. How to reach a big enough audience.

With no proven track record, galleries were pretty none committal. In fairness the work was in its early stages and selling at craft fairs was the only real way to access the market. After some time, with by now a proven product, galleries became more interested but direct selling to the public has been our mainstay ever since. Here we got direct feedback on the work and built a good mailing list to develop a customer base. By also selling on the Continental potters' markets we made wider contacts, saw more interesting work and broadened our horizons. Because we had found it so hard to get a first foot on the ladder in the beginning, part of the idea behind Potfest in the Pens, 15 years ago, was to make an event open to an potter, trying to make a living from the sale of his / her work. There would be no selection as we recognised that to develop everyone needs access to an audience and everyone has to start somewhere.

In the beginning people said that without selection the show would rapidly go downhill catering for the lowest common denominator. The reverse proved to be the case. With over 100 potters in competition peer pressure drove standards up and social networking opened new avenues for many. Putting the work in a cattle market also raised eyebrows in the art establishment. The perceived wisdom was that pots went in galleries and people came to find them. Potfest put pots directly into the community and put potters and the public together in large numbers.

Back in 1985, as new potters, if we had relied on a selection system to gain exposure to an audience we wouldn't have lasted the year. We needed the experience and marketing networks that we gained from direct selling events. Slowly the work evolved and was refined as were the markets and to date we've sold direct at shows in Holland, Belgium, France, Germany, Spain and Japan. As professional potters our aim was to sell pots and lots of them, to get better at making them and better at selling them. For us, getting better meant doing our time, making lots, selling lots, building technical skill and refining our product. We realise that some potters don't need to make a living from their work. Any extra income is of course welcome but many are seeking "recognition" as much as sales. However for us, ego came a poor second when trying to bringing up a family purely from the sale of work.

So where do NPA members stand on this ego or income question? Does "doing the time" make better potters or should there be a Simon Cowell type X factor for the wannabe stars? Is it possible to come straight from further education fully formed or is college just the starting point?

What do N.P.A. members think?



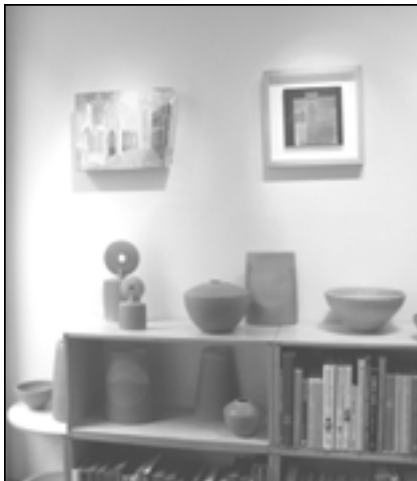
Exhibitions and Events

Platform Gallery, Clitheroe

The exhibition at Platform Gallery has just finished, with over 70 pieces sold, adding up to almost £6,000. Marianne von Tucka helped me with the packing up, and we completed the task in record time (it helps that so many items had been sold). Grace had anticipated taking 3 days for the job, and we were all done by mid afternoon on the first day!

It was an enjoyable experience working with the staff at Platform – they are most helpful and friendly, and really know how to get the best out of the space. The exhibition was very well received by the public, and an invitation to return has already been issued.

Liz Collinson at Platform Gallery



Chris Jenkins at Hornseys

Hornseys, the gallery, Ripon

The first exhibition of the year will have opened by the time this newsletter is published. Opening on Good Friday, seven NPA members will show a wide range of work to complement a vibrant selection of paintings, prints and jewellery.

Other members have been chosen to participate in exhibitions later in the year – the timetable will evolve in the coming months.

I am particularly impressed with the effort Daniel Hornsey puts into publicising the gallery and its artists. By the time I arrived home on the selection day, many of the successful members' images were already on the website! I hear that the local press have been involved with a feature for this exhibition, and RAC road signs have been organised. I'm sure most of us could learn a lot from this approach (I speak as someone who has had a domain name for my website for about 2 years, and has never got any further).

Fifiefofum Gallery, near Corbridge, Northumberland 30th April – 27th May, 2008

The selection for Fifiefofum will take place on 28 March.

The selectors are:

NPA	Martin Lungley
Independent	Christine Constant
Gallery	Sue Moffitt

There have been a high number of applicants once again, so we hope for yet another exciting exhibition. The variety of the gallery spaces we use always offers an opportunity to show different work – something that looks out of place in one setting can be brought to life in another. Usually the gallery owner will have an understanding of their regular customers which may not be apparent to the first time visitor, and will therefore choose (or not choose) work which they believe is right for them. If your work is not selected for one exhibition, it doesn't mean it won't be selected for the next, so don't stop applying – but do make sure the images you submit are of a good quality, and actually show the work accurately and clearly. If you don't have a good portfolio of your work it will probably be worthwhile to get some images taken either professionally, or at least by a friend with a decent camera and a tripod – and don't forget to de-clutter the background.

ClayArt

The Old Coachhouse, Llanhaeadr Hall, nr Denbigh, North Wales 17th & 18th May, 2008

Once again we will have a promotional stand in the Education and Information area at ClayArt, this year run by Tony and Sylvia Wells. The emphasis is on promoting NPA as an organisation, with publicity covering recent past and future events to encourage new recruits. It is a chance for members to meet a committee member, chat

to other members, and pass on any thoughts they have about what the NPA should be doing. If you have publicity material that you want to make available, please send a supply to Tony, or take it to the stand when you visit. There will be an opportunity to show a small amount of work by a number of members, and this year a fee of £10 will be charged to display 3 medium, or 6 small pieces, with NPA taking 10% commission on any sales. Let Tony know if you want to participate (see inside front cover for contact details).

Regional co-ordinators should make the most of this opportunity to publicise your local meetings and events – don't forget to prepare something to be displayed. The laptop, with the electronic book, will be on show, so make sure your information is up to date – if you have new images to submit, and/or a new statement, send them to Ian Marsh. If you have not sent any information, this is a good opportunity to do so – send up to 4 images, and a short statement (150 words max.), together with contact details that you want published (usually email or phone only). Ian will add them to the e-book, and they will also form the basis of your information for the new website.



NPA Stand at Clayart 2007

Potfest

A challenge has been received for Potfest in the Pens, and we hope NPA members are equal to it:

Northern Potters' Association - a call to arms

The Scots are coming - the Scots are coming!!

The border between England and Scotland has moved back and forth over the centuries at times coming as far South as Penrith. Home rule for Scotland presents a threat to attempt to enlarge the Auld Kingdom.

Already a call to arms has gone out to the whole country from the Borders to the Highlands and clans are gathering as we speak. There is no time to lose. Over the three days of Potfest in the Pens, Penrith, a team representing the Scottish Potters' Association will use various hand building techniques to build a castle in one of the larger pens - a Scottish stronghold on English soil.

We're looking for a team of Northern Potters to do the same in an adjacent pen to help defend the realm from this barbarous incursion from the North. The project must be completed in three days or the land capitulated to the Scots and Northern Potters will hang their heads in shame forever.

Your organisation needs you!!

Potfest in the Pens takes place from 8th to 10th August, 2008. We need a team of 8 people to participate in a competitive castle building project (to be designed and built by the team) during the course of the event. There will no doubt be strategy meetings beforehand, and possibly some hands-on practice to develop techniques, and you must be willing to join in with these at your own expense. Your reward will be the honour of representing NPA against the SPA, a selling opportunity at Potfest (a large pen will be shared by the team), and a whole lot of fun in participating. If you want to be involved, please contact me asap.

Barbara Wood

Advert

FOR SALE

Webcot 8Kw Kiln and stand.

Approx 13" cube capacity, temperature probe, adapted for domestic supply. Working order.
Comes with lots of bits & pieces, stilts, platforms, 3 big bags of white powder, Batt wash and bottles of other stuff - jewellery enamel powder, about 70 pieces of Tempsford stained glass, and a sturdy metal trolley on wheels.

Buyer must collect from WHITBY N.Yorks.

£195 or reasonable offer. Space needed. Contact Richard on 01947 820 430

NPA Members' News

Congratulations to Liz Collinson, who writes:



On the 4th February, Liz Collinson, who graduated from UCLAN last year, received a £700 bursary from The Craft Pottery Charitable Trust. Felicity Aylieff was presenting the awards at the 'Setting Out' Graduates exhibition at Contemporary Ceramics in London. Liz is going to spend her bursary on attending a summer course, at the Slade School of Art, where she will learn more about colour. Liz would like to thank all the Potters that voluntarily gave a piece of their work to the Tombola at events such as Rufford, which have contributed to the bursary.

My tutor at UCLAN entered four 3rd year students for consideration to the 'Setting Out 2008' exhibition in London and I was chosen. With the 'setting out' application form came another application form which we could fill in - CPA Craft Potters Charitable Trust Award.

On the form, I had to demonstrate how I could use a bursary of £500, effectively, to further my education and development in ceramics. They gave out three bursaries and I was fortunate to be one of the receivers.

So for others to apply, they need to be final year students who get their work chosen by their tutors to apply, then they need to be chosen by the Setting out panel and then the trust panel - 3 hoops, but well worth it!

Carolyn Corfield writes:

My work is forming part of an exhibition of painting and sculpture, curated by Pru Farrier, Art Reviewer and Journalist at the Zillah Bell Gallery, Thirsk, 4th. April (opening night) to 26th. April 2008.

Recent member Nuala Poe writes:

Although I'm not actually a member of the York artist group, they invited me to join their exhibition as they are mainly painters and they wanted a ceramicist to join them in the exhibition.

Description: The first exhibition of the year by the York Artists' Group.
Paintings by Kate Kennney, Malcolm Ludvigsen and Jean Luce;
Ceramic Sculpture by Nuala Poe;
Photography by Mike Smith.

Where: York Cemetery Chapel, Cemetery Road, York, YO10 5AJ.
Adequate parking

When: Saturday April 26 and Sunday April 27.

Times: 10am - 4pm

Cost: Free More details on www.yorkartistsgroup.org.uk



'Succubus'
hand pinched using porcelain paper clay and glazed with a stoneware matt turquoise glaze. approx 14" tall

Catherine Boyne-Whitelegg, Ceramic Artist & friends

are 'At Home' for a selling exhibition at
10 Drome Road, Copmanthorpe, York YO23 3TG

Browse & buy from a selection of new work from Catherine &

Linda Wormald – Painter Jim Clark – Architectural Blacksmith

Petra Bradley – Textile Designer/Maker Richard Whitelegg – Silver Jewellery

Thurs – Sat 19th – 21st June 11am – 6pm & Sunday 22nd June 10 am – 4pm

You will be able to sit in the tranquil conservatory or garden

Light refreshments will be on sale

Plenty of on street parking

Workshop open by appointment

Exhibition Opportunity - CALL FOR EXHIBITORS

The following details have been received from Angela and Ann-Marie of Great Northern Events (NW) Ltd

A NEW ANNUAL SELLING EVENT IN THE NORTH OF ENGLAND, CELEBRATING THE VERY BEST IN CONTEMPORARY CRAFT IS INVITING APPLICATIONS FROM DESIGNER-MAKERS.

Event: The Great Northern Contemporary Craft Fair

Date: 23rd -26th October 2008

Venue: The Manchester Grammar School

The Great Northern Contemporary Craft will be a high profile, high quality selected event that will showcase the finest contemporary craft coming out of the North and give makers from other parts of the country an opportunity to establish a northern client base. It will be a 3 day event and will include a preview evening and awards ceremony. We will present over 100 of the most innovative and influential designer-makers in the UK - both established and emerging - and give them a platform to sell their work directly to the public. To ensure high standards and cutting-edge craft, all work will be selected by an independent panel of craft experts creating an inspiring mix of ceramics, jewellery, glass, wood, textiles, silver, metalwork, basketry, paper and more.

The venue, 'The Manchester Grammar School' is a beautiful building, perfectly situated between the city centre, its prosperous south and beyond to Cheshire. It has a grand approach, 3 spacious light and airy rooms, great access and ample free parking for both exhibitors and customers. Furthermore, it is a prestigious independent school with 1600 pupils all with parents in our target market and strong links to the other independent schools in the region. This will provide a base to our extensive marketing campaign. The fair will be advertised and promoted nationally, with a strong focus in the North of England and a particular emphasis in Manchester, Cheshire and the North West.

The Great Northern Contemporary Craft Fair will provide an excellent opportunity to sell and promote your work to an appreciative and affluent audience of buyers and collectors.

Exhibition Stand fees (white plywood with two spotlights): from £300

Application Procedure

Application packs (including application form, guidance notes and terms and conditions) can be downloaded from our website <http://www.greatnorthernevents.co.uk>

They can also be obtained by emailing info@greatnorthernevents.co.uk with your name and contact details, or by sending an A5 SAE to: Great Northern Events, 23 Belfield Rd, Didsbury, M20 6BJ.

You will need to provide a CD with 6 high resolution digital images of your work. (For further details see the guidance notes of the application pack). We welcome shared applications and applications from new designer-makers. There are a small number of group stands available.

Closing date for applications: 6.00pm Wednesday April 30th.

We hope you will apply for this exciting new event and look forward to receiving your application.

For further information please visit the website www.greatnorthernevents.co.uk and should you have any queries please do not hesitate to contact us at info@greatnorthernevents.co.uk or by writing to the address above.

A Potter's Moll Writes - In Praise of Municipal Art galleries



The last time I visited Oldham Art Gallery must have been in the 1980's. In the meantime it has become Gallery Oldham and expanded into new premises, which also house the Library and a card and gift selling area. The gallery rooms are impressive exhibition spaces; light and airy with fine views over rooftops to the Pennine hills beyond. We had gone over there to deliver some of husband Jim's ceramic work for their next exhibition, Life Forms, Ceramics and the Natural World, which begins on April 26th. The curator, Dinah Winch, was very hospitable and she took time to show us some of the pots in their store. (A municipal art gallery is like an iceberg: 7/8ths of their stock is in store at any one time.) We handled pots by Norah Braden, Michael Cardew, William Bower Dalton, Bernard Leach, William Staite Murray and Kate Malone: all giants in the potters' Pantheon.

In 2005 Gallery Oldham held an exhibition 'Creative Tension', British Art 1900-1950, and in the book of the same name the curator,

Dinah, wrote a chapter about the development of studio pottery in Britain entitled 'Canvas-Free Artists', where she dates the rise of interest in ceramics in Britain to an exhibition at the Burlington Fine Arts Club in 1910 of Chinese pots from the Tang, Song and Yuan Dynasties.

An extra reason for our visit was to see the current exhibition Out of China, monumental porcelain vases by Felicity Aylieff. There are ten giant porcelain pieces made in collaboration with Chinese potters during a residency at a 'big ware' factory in the historic porcelain centre of Jingdezhen. The vases are made using traditional techniques but decorated in a range of innovative ways – surface painting, layered colours, transfer decoration and carving. The exhibition also includes working drawings and illustrated excerpts from the artist's journal written during the residency. (Photography: Ian Marsh)

In the 1980's Jim had one of his first public commissions to make a mural piece for Oldham Art Gallery to commemorate the men from the town who had died as volunteers in the International Brigades in the Spanish Civil War. I enjoyed doing the research for the piece, which recorded the names and the battles in which the men died –

many, many along strategic rivers. The piece features figures in relief with rifles, weaponry and airplanes. (The Spanish Civil war was the first conflict in which civilians were bombed.) At the bottom of the panel there is a quotation from a poem by C Day Lewis:

*We came because our open eyes
Could see no other way.*

It was very nostalgic to re-visit the piece, which has now been removed from its original position in the old building and mounted on a board, so it can be easily displayed again whenever there is a significant anniversary of the war. I also enjoyed the Oldham Panorama, a series of seven photographs taken from the top of a mill in 1873, showing the town being built. There are half-built mills, rows of not-yet-roofed terraces of houses, tons of coal in the railway yard and sheep in the street. And to think it was all over in less than one hundred years.

Our other recent expedition was to Sheffield by train, which is always an enjoyable experience as the countryside whizzes by and your level of sight changes frequently as you are borne on viaducts, through tunnels and in deep cuttings. We set off from Denby Dale where there is a spectacular viaduct that marches across the Dearne valley. I wanted Jim to see the water features that take pride of place in Sheffield city centre. In the square outside





the railway station there is a wonderful stone built cascade where the water runs down different sizes channels and brims over into pools. Because it was sunny the blue sky and white clouds were reflected. Walking up the hill to the Millennium Galleries you have The Runnel on your right. It has a beautiful mosaic bed with some gilded areas, which caught the sun, and the water runs down to a magnificent mosaic-lined plughole. Again there is lovely stone edging – what a great place for students from Sheffield Hallam University students to hang out in. Halfway up the hill there is an Andrew Motion poem, What if?, reproduced on the gable end of a cliff of a building, which invites you to pause and think just at the very spot where you might like to rest if you were a bit puffed!

The Millennium Gallery had an impressive Contemporary Art Show – film, installation, neon sculptures. At the entrance there was a neon sign saying: 'WAIT HERE. I HAVE GONE FOR HELP'. Intriguing.

There is a museum gallery dedicated to steel and the metalwork industries of Sheffield, and next door to it the Ruskin Gallery. I love the way many galleries and museums have moved to facilitate actually touching and handling selected exhibits.

And then out into the glorious Winter Gardens – catenary arches soar above you, supporting vast glass panels. Very high, light and

airy but also on the scale of a medieval cathedral. There are spacious areas to walk or sit and impressive plantings from all over the world – ferns, palms, grasses and again, water features. Our final call on this occasion was the Peace Garden – more lovely water features. As well as fountains and cascades there are four channels running across the garden the bottoms of which are tiled with attractive ceramic leaf panels made by Tracey Heyes, who was a colleague of Jim's in the ceramic department at Bretton Hall College.

You feel so refreshed after a day out like that. Truly food for the soul.

Liz Robison



Advert

Ceramics shows at Gallery Oldham in 2008:

We're featuring several ceramics shows at Gallery Oldham this Spring, featuring major artists and makers and providing opportunities to handle ceramics.

Out of China: Monumental Porcelain by Felicity Aylieff

2 February – 19 April

This is the first exhibition in a series of ceramics shows at Gallery Oldham in 2008. Gallery Oldham is the first venue outside London for Felicity Aylieff's new show, Out of China, which includes 12 stunning monumental vases created in Jingdezhen in 2006 and 2007.

Life Forms: Ceramics and the Natural World

26 April - 30 August

This exhibition explores many different elements of the natural world through the work of a wide range of potters and ceramic artists. It includes work by, among others, the Martin Brothers, Katharine Pleydell-Bouverie, James Tower, Mary Rogers, Walter Keeler, Kate Malone and Catrin Mostyn Jones. It brings together work from Gallery Oldham's collections, loans from regional collections and from a number of contemporary makers. There will be opportunities to handle work in the exhibition.

Curator Dinah Winch will give a talk on Wednesday 14 May 1pm

Behind the Scenes tours

Ceramics handling session Tuesday 15 July 2-3pm

An opportunity to explore Gallery Oldham's studio pottery collection.

If you would like more information about exhibitions or the collections please get in touch with me on 0161 770 4653 or dinah.winch@oldham.gov.uk

'Comfort Zones'

Rachel Wood talks about her Residency at Rufford Craft Centre:



Oversized overalls, hands like prunes, soggy fingernails, piles of clay, chemistry symbols, shopping at Wilkos, and monkey boots.....candidate for a makeover? A few years ago, to think this scenario would become a significant part of my everyday life, I'd have thought you were joking. I was brought up in a safe, steady, fun and family environment. I excelled in art at school but a career in art was not a 'proper' job. Sound familiar? Consequently my career path just became scribble – Swedish exports, selling advertising, database marketing, and furniture supply, to name a few. So, even 15 years ago, if you had told me that I'd be working alongside one of the country's most eminent potters, Robin Welch, and then doing a residency for 2 months at Rufford Craft Centre - it was beyond my wildest dream. But it came true! And I value it all the more because it took so long to get there.

I graduated from Loughborough University School of Art and Design in 1999, and from then on managed a pattern of part-time work and making. This meant I could continue to make my work and take part in events such as Earth & Fire and Art In Clay. However over the past couple of years, I worked fulltime in a demanding arts administration role but continued to push my ceramic development as much as I could in my spare time. This may have been an unusual step but I aimed to gain more professional experience with my eye on doing a residency at some

stage in the future. Working in such a dry environment, out of my comfort zone, and the only arts person in the whole of the authority meant that my vision (a 2 year plan culminating in a residency) was the one thing that kept me going....and the knowledge that this job provided the income to buy me some time in the future. In the meantime I continued to apply for prominent ceramic events not only to keep my finger in the ceramic pie, but also to make sure I set myself regular targets. This practical approach, together with exposure to research, and visits to different makers in Australia were part of the framework I relied on to sustain me.

My ceramic diet also included an incredible opportunity to work with Robin Welch on a special commission that would feature as part of his solo and retrospective exhibition to take place in August 2007 at Rufford Craft Centre. A chance in a lifetime! This project was a beacon in my life for 2 years and an experience with memories I shall always treasure.

Back at the ceramic circuit, a need for change in my work was evident. I had frequent requests as to whether I did any other colours besides green! Work commitments, lack of making and clay-playtime meant that development was minuscule and slow. I never thought I'd admit it, but even I was getting fed up with green. After working with Robin, I was firing on all cylinders and chomping at the bit to do more. This invaluable experience, and an Arts Council award, meant my residency at Rufford Craft Centre was perfectly timed. Time to leave another comfort zone.

I left my job, excited and scared, looking forward to 2 months of pure ceramics. I had the usual worries about what it would cost and long-term financial implications. The main question was, what would it cost me if I didn't do it?.....and I'm not talking about money. At this time, I frequently recalled working in telesales years ago for a local newspaper, when we were fed 'incentives' to reach our daily targets. One which has always stayed with me and spurred me on is 'Even if you're on the right track, you still get run over if you just sit there!'

I had specific aims in mind I wanted to achieve. Until now my work is recognised for its unique green/ochre glaze created by the vanadium slip and barium glaze. These two materials are





renowned for their toxicity and, despite their visual appeal, are a potential health and a safety risk, so I wanted to investigate 'safer' substances to use. I was also asking questions about how to enrich the surface (multiple firings perhaps); what if the pieces were much larger to place outside (with a mind to take advantage of the huge kilns at Rufford); and I wondered what qualities alternative clay types may offer. The desired outcome of my residency was not only to develop my ceramic skills and knowledge, but also to open the door to more exhibition work, events (such as Origin and CAL), possibilities overseas, increased personal commitment to my making and to hopefully raise my profile as a ceramic artist. Preparations for the residency certainly made sure that I sat down and evaluated, took stock of where I was at, and was clear about what I hoped to achieve in the future.

I was surprised that, as much as I was keen to develop and move on to pastures new, I found it a little difficult to get started – the wheels were spinning but nothing was sticking! This is it. You're finally here. But my fear of the clean and sparse workshop space kick-started me into making small test pieces for glazes. The landscape of local Derbyshire and the heat and raw earth of Australia have influenced the surface of my pieces so far, a theme I wanted to continue. So my chosen palette included earthy tones with gritty, uneven textures achieved through experimentation with assorted slips and with crank or raku clay.

Glaze testing was prematurely stunted by problems with the kilns but at least this meant I could focus on another target, i.e. increase in scale. Having much more space, large kilns and ample materials were such a luxury compared to my modest workshop at home. It was great to not to feel inhibited by space, make a mess, not find the cat sitting in the kiln, and basics such as running water. So I relished the prospect of getting stuck in. As a student I had always been drawn to the composite forms of Robert Turner, Peter Voukos, and more recently that of Hans Vangso and of course, Robin Welch. I got hooked on the bottle/funnel form and enjoyed the challenge of making 2 or even 3 pieces join coherently together, particularly on a much larger scale and thoroughly enjoyed watching these grow up to 4 feet high. It was at this stage that I could clearly see how much my time with Robin had soaked into my subconscious. I felt more confident increasing scale and more willing to play with the surface. I gradually let go of a formula that I thought had become my identity but in fact it was just passing through.

Constant self-criticism and a desire for the next pot to be even better I suppose goes with the territory. However as the residency neared completion, I looked at what I had done so far - 9 weeks of play, questions, experimentation, dreaming, disappointment, persistence, letting go, triumph, success and immense satisfaction. I'd achieved most of my aims, or at least had got them well underway. I'd put a lot of effort into the last couple of years to do this residency, but couldn't have done it without the moral support from friends and family, and helpful staff at Rufford, who frequently have had more confidence in me than I've had in myself.

It's funny how we move out of comfort zones into initially uncomfortable territory, but before long that becomes a comfort zone too. I am now back at home, making, a bit of teaching, making it up as I go along, anticipating next year's events, marketing, wondering what's next – an uncomfortable comfort zone for now. Compared to a few months ago, I feel much better equipped with the information and experience I gained during my residency – an invaluable and worthy time.



Adverts

Jim Robison

Glaze and Surface Course Mixing and testing slips and glazes

31 March-4 April 2008

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20-25 July 2008

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Profile of the Membership Secretary

We currently have 343 members on our books ranging from students, hobby potters, teachers to full-time makers as well as gallery owners & collectors.

It is my responsibility to keep the database of members up to date, send reminders to all members who pay by cheque & update records on all standing order payments when the Treasurer sends them to me. I deal with general queries regarding membership (did you receive my cheque?...I've moved... how do you download a form from the website...etc). At the end of each month I issue renewal notices for the next month's subscribers & on the 10th of each month I issue lapse notices to non-payers. There's a regular turnover of members. When a new member joins I issue the latest newsletter & a NPA card.

Every other month I print off address labels of members & add-ons (free copies to say Emmanuel Cooper, suppliers etc) & send them to the newsletter editor. I also keep the webhost updated if anyone needs to be taken off the NPA gallery. If the regional groups need an up-to-date list of members I can email them out. I also attend as many NPA committee meeting as I can in my hectic life!

Over my term of being membership secretary I have tried to encourage people to pay by standing order as it saves them forgetting to renew their subscription, cuts down on postage costs & of course helps the environment. I've found over my term it's the same people who you have to issue two reminders to pay!! Only once has someone paid without even one reminder being issued!

However it's been fun to talk to, assist & occasionally meet NPA members & to have a chance to feel part of this valuable organisation. However my term is nearly over & I won't be standing for re-election at the AGM.

Catherine Boyne-Whitelegg

Regions

Cumbria

No report received

Members outside Cumbria who would like to be kept in touch should email me.
Roger Bell. bell.roger@btinternet.com 015394 32730

North East

Next meeting: Tuesday 22nd April 2008 at 11am

Arrangements have been agreed with James Beighton, Curator of Crafts, MIMA, Middlesbrough, to accommodate a visit by a **maximum of 15 members**, for a tour of the Ceramics Collection currently in store at MIMA and not available on public view. To ensure a prompt start and to offer the opportunity of refreshment in MIMA's Prego Cafe for those who may travel some distance, it is recommended that the party assemble at approx.10.30am. Booking is **essential**.
Please contact Carolyn Corfield 01325 352322 ccsculptor@btinternet.com

'The Second Foray'. – Closing Report on 'Inspired Ceramics' Exhibition Nov. '07 – Mar. '08

Following hard on the heels of N.E.N.P.A.'s successful maiden exhibition, at the Oriental Museum, Durham City, as previously reported, our second foray secured as its venue the Dorman Museum Gallery, Middlesbrough, where the exhibition title, 'Inspired Ceramics' was drawn from the remit to reflect the character of the museum collections. We were fortunate to be given a very generous four month slot which encompassed the Festive Season, sales being promoted by a policy of replacing exhibits purchased prior to Christmas, a provision not normally available in venues of this nature where security is an issue.

The high standard of the exhibition imposed by the selection process was in no small part thanks to the panel comprising James Beighton, Ceramic Curator, MIMA, Jane Hufton, Ceramic Tutor, Newcastle College and Ken Sedman, Senior Curator to the Dorman who is no slouch in terms of ceramics having in his charge the Linthorpe Pottery collection. The presentation was further enhanced by the provision of new display cabinets and the quite dramatic external powerpoint display where exhibitors work was 'writ large' for all to see each night from dusk to midnight.

Full advantage was taken both at the launch evening and at a promotional initiative under the heading 'Meet the Artists' held on the 1st. December when a number of exhibitors were available. Demonstrations and workshops were also held by Claude Frère-Smith and Glynis Johnson. This initiative was mutually beneficial ticking as it did the right boxes for the museum under a current policy which seeks 'interaction' particularly with the young. As with so many municipal museums and galleries these days, 'hands on' activities demand a high priority rather than the contemplative process occasioned by 'mere' visual stimulation. Something to be borne in mind when securing venues in the immediate future!

Our exhibition was fortunate in achieving good press coverage, locally, regionally and nationally. Visitors, both those who specifically attended the exhibition and the general public visiting the museum, were enthusiastic and appreciative of the work on offer, a significant number seeking information as to future events.



Claude Frère-Smith encourages a visitor to have a go at throwing



The Results - thrown bowls & bird tiles by Honor (left) & Rebecca (right)



Was it a success? Undoubtedly **Yes**. Despite the venue not being one normally associated with exhibitions of this nature, it proved well attended offering exposure to the work of our group with the fillip of significant sales. Of the seventeen exhibitors taking part twelve achieved sales. In total 32 pieces were sold ranging in price from £12 to £195.

Thanks to all who submitted, contributed their time and otherwise lent their support.

Carolyn Corfield

North West

No report received

Yorkshire

No report received

New Books—Roger Bell

Anne Currier – Sculpture	Nancy Weekly	25.00	Arnoldsche
The Art of the Islamic Tile	Porter & DeGeorge	40.00	TH
Ceramics In America	Ed Robert Hunter	39.95	UPNE
Extruder, Mold & Tile: Forming Techniques		\$29.95	ACS
Following The Rhythms Of Life: Ceramic Art of David Shaner	Ed Peter Held	\$35	ACS
Italian Renaissance Ceramics (British Museum)	Thornton & Wilson	175.00	BM
Meiji Ceramics – Japanese Export Porcelain 1868 – 1912	Gisela Jahn	80.00	Arnoldsche
Slab-built Ceramics	Coll Minogue	14.99	Cr
Soda, Clay & Fire	Gail Nicholls	\$34.95	ACS
Surface Decoration	Ed Anderson Turner	\$29.95	ACS
Throwing & Handbuilding	Anderson Turner	\$29.95	ACS
Wayne – Earthcloud	various	45.00	Arnoldsche

Book Review—Roger Bell

KEN MATSUZAKI

£10.00

Publ: Goldmark

The Goldmark Gallery in Uppingham, Rutland has been selling paintings, original prints and sculpture for 30 years – works by Gill, Picasso and Piper were prominent on my last visit. A few years ago they reorganised to provide a dedicated exhibition space for ceramics which has hosted one person shows of Phil Rogers, Clive Bowen, Lisa Hammond, Mike Dodd, Ken Matsuzaki and Svend Bayer. While many galleries are complaining of declining ceramic sales because of fairs, market saturation, or whatever, Goldmark is thriving. I understand that all exhibitors to date have enjoyed their best ever sales. I saw the Ken Matsuzaki show in May 2007 where over 90% of the work (over 100 pieces at prices from £25 to £5000 from memory) was already sold.

Each show is accompanied by a monograph on the artist priced at £10 (or they will send you all 6 for £50.00 post paid). The volume on Ken Matsuzaki follows the standard format. There is an appreciation of the artist by David Whiting, a biography and list of the pieces shown. The remainder of the 60 plus pages are given over to excellent photos by Jay Goldmark. There are individual pots and groups some with plain background, others in settings together with a few of the artist and his working environment. Books on individual potters are few and far between and those on living artists mainly produced by small publishers/enthusiasts. This initiative by Goldmark Gallery is very welcome and deserves support. I can thoroughly recommend the series.

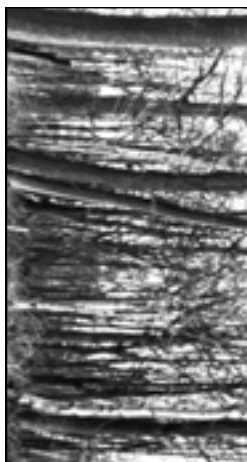
Inspirations



Where do we all get our inspirations for the shapes, colours and textures we use in our work?

I am very much influenced by the things I see around the farm where I live in North Yorkshire. Here is one example. Looking through the woods in the winter time I noticed what an interesting pattern the tree trunks made, as shown in this photograph. This pattern is more obvious if the image is cropped and turned sideways. To execute the pattern, I collected twigs from the ground to impress into my soft clay slab. The result—the repeated pattern in the large square bowl (approx. 43x43 cm). An ash glaze that breaks over the texture was selected to enhance the pattern and gives a further connection with the place, since the ash was produced from the waste material of an arable crop grown on the farm, as it so happens, grown in the field adjoining the woods. This bowl formed part of my PhD viva exhibition at Sunderland University.

Carol Metcalfe



NPA Membership

Subscription Rates:

Individual £22 (if paid by standing order)
£25 (if paid by cheque or Postal Order)

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£10 (has to be paid by cheque or PO)
(please send evidence of eligibility e.g. photocopy of SU card, UB40 etc.)

Contact the membership secretary:

Catherine Boyne-Whitelegg
10 Drome Road, Copmanthorpe, York YO23 3TG
Tel: 01904 701841
willardwhitelegg@aol.com



Standing Orders:

Request from the treasurer and membership secretary:
Please could members check their bank account name on their standing order is the same as the name and address the newsletter is sent to. Some standing orders come through with only the business name and not necessarily the name of the potter. It could result in you not receiving your newsletter!

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.

Only listing may be reproduced without the permission of the editor.

Welcome To New Members

Name	Address	Tel. No.	E-mail
Alan David Birchall	Red Lion Cottage, 228 High Road Chilwell, Nottingham Notts NG9 5DB	0770 9509985	doc.albirchall@ntlworld.com
Alison Brice	50 Westwood Road Beverley East Yorks HU17 8RJ	01482 882649	alibrice@cbrace.co.uk
Susan F Candy	22 Underbank Avenue Hebden Bridge West Yorkshire HX7 6PP	01422 844633	sue@suecandy.co.uk
Annette Cole	5 Smithson Close Moulton, Richmond North Yorkshire DL10 6QP	01325 377790	anette.com@talktalk.net
Brenda Fee	Studio12, The Watermark Ribbleson Lane, Preston Lancs PR1 5EZ	01772 253222	brenda@brendafee.com
Vera Hynes	68 Roman Road Middlesborough Tyne & Wear T55 5PZ	01642 802721	verahynes@verahynes.com.br
Claire Orange	Crag Bungalow, Crag Road Warton, Carnforth Lancs LA5 9SB	07958 783732	orange.ceramics@btinternet.com
Jim Paris	Curtis House, Chipping Road, Longridge Preston Lancs PR3 2NB	01772783857	jim.paris1@brinternet.com
Janet Phillips	6 Stonegate Fold, Heath Charnock Chorley, Preston Lancs PR6 9DX	01257 474434	janet@tuckmill.demon.co.uk
Kate Wey	4 Lipscomb Street, Milnsbridge Huddersfield West Yorkshire HD3 4PF	01484 652062	kateweyceramics@hotmail.co.uk
Elinor Mary Whitby	10 Northumberland Av Newcastle-Upon-Tyne Tyne & Wear NE3 4XE	01912 851154	mandmw@tiscali.co.uk

A warm welcome is extended to our new members. We look forward to seeing you and your work at future events.

Events Calendar

Ceramics shows at Gallery Oldham in 2008 see page 11

Zillah Bell Gallery exhibition of painting and sculpture, Thirsk - 4th. April (opening night) to 26th. April 2008

York Artists' Group, York Cemetery Chapel, Cemetery Road, York, YO10 5AJ - April 26 and 27

www.yorkartistsgroup.org.uk

Fifiefom Gallery, near Corbridge, Northumberland 30th April – 27th May, 2008

ClayArt, Denbigh Wales—May 17, 18

Potfest Scotland—May 23, 24, 25 www.potfest.co.uk

Ripple Art Fair, Marsden Mechanics—23, 24, 25, 26 www.rippleonline.com

Catherine Boyne-Whitelegg, Ceramic Artist & friends 'At Home' selling exhibition 10 Drome Road, Copmanthorpe, York YO23 3TG 19th – 21st June 11am – 6pm & 22nd June 10 am – 4pm

Earth and Fire, Rufford—June 28,29

NPA celebrates 30 years, University of Central Lancashire, Preston - 4th to 20th July

Holmfirth Artweek—7 to 10 July www.lingua-uk.com/holmfirth/

'People Watching' at the Platform Gallery, Clitheroe, 19th July to 6th September 2008

Potfest in the Park—July 25, 26, 27

Potfest in the Pens—Aug 8, 9, 10

NPA celebrates 30 years, York College- 26th August to 12th September

Potfest Shrewsbury—Sept 19, 20, 21

Huddersfield Open Studios—Sept 20, 21 and 27,28 www.host07.com

NPA celebrates 30 years, Rufford- 22nd September to 19th October

Potfest South West—Sept 26,27

The Great Northern Contemporary Craft Fair The Manchester Grammar School 23rd -26th October 2008

Do you know of any other events, local or national? Let me know and I will include them in future.

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Jill Christie



Wold Pottery
79 High Street, Loftus
Saltburn by the Sea,
Cleveland. TS13 4HG
tel: (01287) 640100
woldpottery@yahoo.co.uk

Judith Davies



Westhouse Farm
Far Westhouse, nr. Ingleton
via Camforth. LA6 3NR
(01524) 241702
judithdavies@talktalk.net

John Egerton



Sneaton Pottery
Beacon Way, Sneaton
nr Whitby. YO22 5HS
tel: (01947) 602739

Andrew Hague



Askrigg Pottery
Old School House
West End, Askrigg. DL8 3HN
tel: (01969) 650548
askrigg.pottery@tiscali.co.uk

Eric Moss



119 West End Avenue
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tel: (01423) 525807
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