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Northern Potters Association

www.northern-potters.co.uk



Brigitte Soltau



Your views on the new newsletter - p.6
Brigitte Soltau - p.7

**IN THIS
ISSUE:**

Issue December 08 - January 09

Members' Gallery

Let me have images of your latest work for inclusion in the members' gallery. Ed.

Margaret Lawrenson



Liz Collinson

Steph Jamieson



Carolyn Corfield



Rachel Wood



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Chat from the Chair

The economic climate means making an extra effort to persuade people to purchase a pot. Talking to other artists it would seem that there is a definite downturn in the sales of artwork. There are less people visiting galleries and those that do are often looking for less expensive items. At a recent event it was noticeable that people were buying smaller less expensive purchases. Having said that, if someone has the money, they are still willing to buy if they see what they like. We can only hope that the downturn does not reduce the number of outlets for our work.

A potter friend in South Wales who has had fewer visitors through his studio this year had a positive outlook in that it enabled him to experiment and develop new work without the pressure to keep churning out the same range of pots.

We had an interesting committee meeting and great discussion took place over the size of the newsletter. It would seem that there were quite a few for and against the new format so we have asked Carol to try A4 with colour and see what the response is. Meanwhile we will have a look at the costing for other formats.

Helen Walsh organised a most enjoyable evening at York Art Gallery. An outline was given as to the development of the new gallery which will have an emphasis on ceramics. It is good to see the Gallery electing to promote ceramics and I am looking forward to seeing the Bill Ismay and Milner White Collections being among the forthcoming exhibitions and events. The evening finished with an electronic quiz which saw us indicating our answer to the multiple choice questions with a digital device – it was good fun.

May I take this opportunity to wish everyone a Happy Christmas and look forward to seeing many of you in the New Year.

Ian Marsh.



Deadline For Next Issue

All material for the **next issue** to be with Carol Metcalfe
by the 15th January

Text and images can be e-mailed (carol4npa@yahoo.co.uk), sent by CD or by long hand with photographs to Wintylow Farm Cottage, Brough Park, Richmond, N. Yorks., DL10 7PL

Please note email address and earlier deadline

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Editor's Comment



Firstly a big thank you to all those who took the time to let me know what you thought of the format for the last newsletter. All your comments are to be found on page 6, where 'Talking Points' is devoted entirely to this subject this time. The committee decided that this issue should be an A4 size with colour cover sheet, so here is another variation for you to consider. Please compare this with the A5 size version and again let us know your views. The costs [for 400 copies] are as follows:

Approximate cost of last A5 size issue, including postage & smaller envelopes £435

Estimated cost of this A4 size issue, including Large postage & envelopes £585

Other possibilities suggested have been a square format or the size used by the CPA [25.6cm x 20.6 cm], so I may well be bringing you these options in future issues.

Also in this issue, look out for articles from members Brigitte Soltau [page 7] and Carolyn Corfield [page 10] on the subject of exhibition opportunities they have pursued and their thoughts on these. The newsletter this time has only 16 pages rather than the usual 20 due to a shortage of contributions. Please let me have your news, views and images on any aspect of ceramics, so that we can have a full size issue next time.

Carol Metcalfe.

Treasurer's Report - Liz Collinson

Thanks to the Exhibitions committee members, we have had a busy year. For the 30 years celebrations, we had workshops at Preston and York and exhibitions at Preston, York and the fabulous Rufford Craft Centre. Along with this were exhibitions at other wonderful galleries; the Platform Gallery, Fifiefofum Gallery and a year long exhibition at Hornsey's, the gallery, Ripon.

We decided that it might be of interest for our members to see what quantity of work gets sold at these galleries and at what prices.

NPA 30 Analysis														
Event	Number of items sold between £1 - £10	Total Value of items sold	Number of items sold between £11 - £50	Total Value of items sold	Number of items sold between £51 - £100	Total Value of items sold	Number of items sold between £101 - £250	Total Value of items sold	Number of items sold between £251 - £500	Total Value of items sold	Total no. items sold	Total value of all sales	Income from Workshop	Cost of event
Preston 30			5	£186	2	£125					7	£311	£288.00	£1,219.76
York 30			4	£139	1	£75					5	£214	£276.00	£1,343.00
Rufford	5	£35.00	25	£832	16	£1,079	7	£1,060.00	2	£790.00	55	£3,796		£1,786.00
TOTALS	5	£35.00	34	£1,157.00	19	£1,279.00	7	£1,060.00	2	£790.00	67	£4,321.00	£564.00	£4,348.76

Sales analysis														
Event	No. off £1 - £10	Total Value	No. off £11 - £50	Total Value	No. off £51 - £100	Total Value	No. off £101 - £250	Total Value	No. off £251+	Total Value	Total no. items sold	Total value of all sales	NPA Commission	
Platform Gallery	1	£5	33	£1,052	19	£1,342	16	£2,498	3	£1,035	72	£5,932	889.80	
FiFieFoFum			16	£474	14	£1,068	5	£845			35	£2,387	190.96	
Hornseys Apr-Sept			32	£870	22	£1,509	11	£1,707	3	£1,165	68	£5,251	393.93	
TOTALS	1	5	81	2396	55	3919	32	5050	6	2200	175	£13,570	1,474.69	

Sales Breakdown														
Month	No. off	Total Value	No. off	Total Value	No. off	Total Value	No. off	Total Value	No. off	Total Value	Total no. items sold	Total value of all sales	NPA Commission	
Hornseys Apr			6	£169	5	£339	2	£379			13	£887	66.54	
May			10	£259	4	£245	3	£375	1	£495	18	£1,374	103.07	
June			4	£111	4	£270	2	£380			10	£761	57.10	
July			3	£103	5	£335	3	£395			11	£833	62.50	
August			6	£154	2	£150	1	£178	2	£670	11	£1,152	86.41	
Sept			3	£74	2	£170					5	£244	18.31	
TOTALS													393.93	

Exhibitions and Events - Barbara Wood

There's not much to report this month – I'm still recovering from the summer's events, and haven't got next year's exhibitions finalised yet. Watch this space.

NPA 30 at Rufford

The finale of our trio of exhibitions this summer was certainly the best, with sales amounting to almost £3,800 for 55 items, ranging in price from £5 to over £400. The whole process of working with Rufford staff was enjoyable (the fact that there were staff elevated it above the other venues), and I hope we can work out a way of holding future exhibitions there without the costs being prohibitive. The venue hire charges are likely to be much higher, as we got a heavily discounted rate this year. They circulated invitations to a mailing list of 1200 – far more than we can access ourselves, and from the turnout at the private view they obviously targeted the right people.

Hornseys, the gallery, Ripon

Hornseys are no longer exhibiting work via the NPA, but have approached individual members direct. This is rather disappointing, as it limits the members who can be represented there – the gallery will not be aware of new members, or new work, and of course it means the NPA will not get any commission from sales (though nor will we incur any costs). The idea of having a permanent venue for our members was a good one, and if anyone can suggest another gallery where this might be possible I would be happy to hear from them. It means we can exhibit in a smaller space than we require for a full exhibition and still showcase a high number of members over the course of a year.

Earth & Fire: 26th – 28th June 2009

Once again NPA will be having a group stand at Earth & Fire, and are offering an opportunity for four members to participate. An application form is included with this newsletter – please fill it in and return it to me by **12 January 2009** at the latest. The event takes place over three days, rather than two as in previous years, and the stand costs £260. This will be shared between the four successful artists, so that's £65 each. A shortlist of applicants will be sent to the event organisers for the final selections to be made. If successful, you will be expected to be present throughout the event and to share staffing duties with the other artists.



Earth & Fire 2008

Sylvester Space, Sheffield: 18th – 31st August 2009

We have booked Sylvester Space in Sheffield for an open exhibition next year. More details will be in the next newsletter.

Season's Greetings

Barbara Wood

Website - Ian Marsh

**Have you been onto the website?
www.northern-potters.co.uk**

I would ask members to log on and have a look at the artists' pages and check if your page is there and if the details are correct.

If you sent images, contact details and a statement, are they there? I am sure I have missed one or two members who sent information. We know there are some errors but would ask you check your page. Some members have only one image and some are without contact details or artist's statement.

We did say we were going to include a rationale, but both the web designer and myself have been rather busy – hopefully it will appear in the next issue.

Contact marshiepots@aol.com

Talking Points

Here are your comments on the colour A5 size newsletter explored in October - November:

By email

Margaret Lawrenson:

I think the newsletter is great!

What's more, my (fairly)? critical husband, who has done the U3A newsletter for 10 years, said he thought it was very good indeed and on nice paper too - so it must be excellent!!!

John Yard:

Just a note to say that the new newsletter format in A5 gets my vote every time, so too the colour. Photos of pots need to be in colour. I would even go as far to suggest that you have 8 sides in colour (front and back and say centre spread) as a centre spread of "Member's Gallery" in colour would add even more. (finance permitting!!).

Babs Taylor:

Newsletter is great, I love it. We should think about doing a centre page in colour as well (pots, I mean!).

Louise Neilson:

Just a note to say that the new newsletter is fantastic – it is now a much more manageable size (fits in your handbag!) and the addition of the colour really makes a huge difference!

Fantastic job, and at such a small increase in costs – excellent, well done.

Gus Wright:

Thought I'd write to tell you I like the new A5 format for the newsletter. It's a lot easier to carry around and read "on the go". It slips into a pocket or bag very easily and is much more "user-friendly". It gets my vote!

Stephen Breuer:

Congratulations on the new format newsletter. I am very glad you took the plunge and went for colour even at the extra cost. I found it less than satisfying to see pots in monochrome when the makers spend so much time and effort to make colourful glazes. I appreciate that not all images can be coloured in the newsletter, but an alternative could be to put on the website a full colour version of every image (or the whole newsletter?) so that we could see what the makers have worked so hard to achieve. I am sure most images are digital anyway or can be scanned in, so it shouldn't be so difficult. If space is limited then the images could stay up just until they are replaced by those from the next issue.

Val Marshall:

Thanks for the fantastic new version of the Newsletter. I do hope it can continue in this format and it would be well worth the extra £1 or so on the annual subscription.

Maureen Smith:

Just to let you know that I think the new format and contents of the magazine are superb. Modern, snappy, really informative and gives the NPA a really up to date feeling. Keep it up!!

Rene Cryer:

I thought I would tell you that I liked the new format of the news letter.

Perhaps there could be an area to show members work as well as those of the committee? I like the use of colour and it certainly helps to cut down on postage.

Ian Marsh:

It was with interest that I awaited the arrival of the smaller version of the newsletter, but I have to say I was disappointed. I have been lucky enough to have perused some of the newsletters from the other associations and the ones that have impressed me most have not been the small A5 size. The A5 newsletter reminded me of the annoying free community pamphlets that regularly drop through the door. I feel that it lacked gravitas and does not convey a professional image for the NPA.

Colour or black and white? I happen to be a fan of black and white images. I feel a good black and white image has far more impact than colour. Unfortunately at our level of affordable printing the quality and colour intensity does not always do the pots justice. If we were to change size then I would prefer it not to be less than the CPA News size (25.6 by 20.6 cm).

Les Simpson:

Like with an old pair of slippers one is reluctant to change since one feels very comfortable. In the case of the "new newsletter" you have still provided for me the comfort factor in terms of the same format/content, but you have also provided some new insoles. I think that the colour is a real bonus & the size makes it more manageable. I can now store it on the shelf next to my "Dalesman" magazine. When it comes in the post I can now recognize it by its size since I get many A4 size documents. So well done. I can also imagine the amount of time it takes to be the editor of such a newsletter, so I would like to wish you the best of luck and to take the opportunity to thank the previous incumbent for all his hard work

Liz Collinson:

As a designer I would like the NPA to have a newsletter which people want to display on their coffee table, not shove into their handbags and pockets. At the meeting the CPA newsletter was handed around and I think we all thought it was wonderful and would be good to copy on both size, format, contents and paper. I guess that finance has been an issue but I think that having a newsletter like the CPA one will attract new members, attract more input on features etc and be a positive step all round.

By post

David Orme:

The new magazine is a great improvement. Colour is important in many people's work, some colours barely show at all in monochrome. Also the smaller size is an advantage if, like me, people belong to several clubs all producing magazines; space becomes important.

By telephone

Ken Stone: from Blackpool rang and left a message to say how good he thought the new newsletter was.

Verbally

Lorraine Clay: commented favourably on the new format at the recent NENPA committee meeting, saying that she particularly liked the smaller size.

Don't forget to let us have your views on this A4 issue of the magazine. Ed.

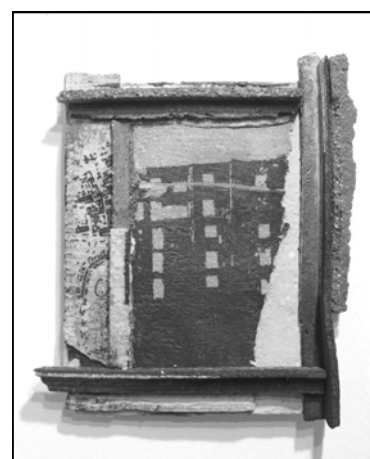
Brigitte Soltau confirms - Its Great Up North!

The first Great Northern Contemporary Craft Fair proved a huge success for the organisers and participants alike. The event held at the Manchester Grammar School in October drew in the crowds on a (fortunately) rainy weekend. After braving the weather at Rufford and Hatfield, it was good to be under a solid roof in a warm and comfortable building!

Of the 130 designers and makers, 36 ceramic artists from all round the country took part, and quite a few from the north including five NPA members – Rebecca Callis, Nigel Edmondson, Jill Ford, Catherine Ball and myself. [See cover for colour images from this event]

I didn't get the chance to ask everyone how they were doing – it's hard at such events, wanting to meet people and discuss the work, but not wanting to miss that key conversation at your own stand! Judging from the atmosphere and the attendance, all were having a good weekend. The organisation was superb, with plenty of staff and helpers on hand at all times - including stewards who'd fetch you a cup of (free!) tea. (I also couldn't have set my stand up without the fantastic help of our treasurer – cheers Liz.)

It was obviously a risk applying to a new untried event and in a slightly unusual venue for a craft fair. But being on my doorstep it was too good an opportunity to miss, and I was delighted to be accepted. After a slow start at the preview evening, the numbers began to build, and from Friday to Sunday there was a steady flow if not queues. For experienced exhibitors, I'm not sure how this compared to other indoor mixed-media shows, though the potters in my room seemed to be doing a good trade. For me, it was the first real selling event since my recent MA, where I wasn't on a university stand but in my own spot! It was great to be in the real world at last – and as well as better sales than expected, plus some exhibiting opportunities, the best part for me was the conversations over the weekend – a chance to get feedback about your work from a diverse range of people. By the Sunday evening, all those I did manage to speak to agreed it had been well worth doing and would apply again. So now a few of us have tested the water – let's have a bigger NPA contingent at the next one!



Meet 3 more members of your Committee

Liz Collinson: Treasurer

My family moved to a new house when I was 6 and my father discovered that his lovely garden had a four inch layer of topsoil covering a humongous amount of clay. I had many happy days playing with the clay, constructing buildings and making mud pies. I have enjoyed experimenting throughout my life, first with a Physics degree, then a career in engineering. It was not until 10 years ago when my mother moved to live near me that my love of clay resurfaced. We decided to attend a course together so that she could meet new people and we could spend time together. I instantly loved the versatility and immediacy of clay. I researched ceramic artists and the methods they used. I blatantly tried to copy their work so that I could understand more clearly the problems associated with working with different clay. It also made me aware of which clay, technique, surface quality, and firing process I most enjoyed. I went to UCLAN to find my own voice. I experimented with adding a variety of recycled fibres to different clays until I came up with a workable solution which I use today. I paint a picture in different coloured slips with a number of layers and then turn the picture into a vessel or light. Each picture is spontaneous and unique. The firing process adds to the work with slight distortions and cracks which I celebrate. I attended the Slade School of Art in the summer and learnt about colour and am now experimenting again. Bliss! In my spare time I enjoy cooking, cleaning and general housework! [See p.2 for an image of Liz's work]



Margaret Lawrenson: Membership secretary

I became very interested in ceramics purely by chance. I trained as a chemist and my early working life was spent doing research into the adsorption of dyes on to photographic emulsions at Kodak. This was followed by a few years of teaching chemistry until the family came along. When my eldest son was old enough to go to playgroup I had the luxury of a free afternoon and so joined a pottery class – and I have been “hooked” ever since. Over the years I have enjoyed a wide variety of classes in the very many places we have lived and my love for ceramics has grown.

I prefer to make thrown stoneware and I aim to make pots that are not only aesthetically pleasing but functional too [see p.2]. Being a chemist has certainly helped me to understand glazes but I am still after that elusive “perfect glaze”. I've done more glaze tests than I've had hot dinners, as they say. I'm also a very keen collector of modern ceramics and will soon need to buy more furniture on which to display them!



Helen Walsh: Committee Member & Assistant Curator of Decorative Art at York Museums Trust

I don't actually produce pottery myself, though my background is in the crafts. There is only one pot remaining made by me, an almost life-size horse's head that sits mournfully in the corner of my parent's porch, made during my art foundation course. At college, I started with a BA in architectural glass and was lucky enough to get a 6 month placement working with a glass artist in Germany- I didn't pick up much German, but did learn how to blow glass- and I think this is probably the point that my interest in contemporary crafts really began. Following an MA in heritage studies, I slogged through 6 months of voluntary work and a further 3 years of short term museum contracts, working with collections that varied from Wordsworth to rowing to wallpaper, before finally getting my dream job at York Museums Trust with one of the finest collections of decorative art in the country. Collections and the people who make them hold a fascination for me and they don't get much bigger or better than the WA Ismay collection of post-war studio pottery.

More than any other type of collection in museums, studio pottery seems to me to be the liveliest and has a human quality that is captivating. During my time at York, I've been encouraged to look at the collections I care for in a very different way. Exploring pottery and its links with other types of collections like natural history and archaeology brings home the fact that there is no other material that can cover such wide disciplines and offer such a variety of opportunities for interpretation than clay. The day to day work of documentation and developing exhibitions is endlessly entertaining when you have a rich resource like York's collection, but perhaps the most exciting and challenging part of my job is the chance to develop the collection with new acquisitions like the Felicity Aylieff pot I'm pictured gazing adoringly at in the photograph.



Photo credit: ©Felicity Aylieff and York Art Gallery (York Museums Trust) 2008

NPA Membership

Subscription Rates:

Individual £22 (if paid by standing order)
£25 (if paid by cheque or Postal Order)
Student/unwaged £10 (has to be paid by cheque or PO)
(please send evidence of eligibility e.g. photocopy of SU card, UB40 etc.)

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Tel: 01482 634784

E-mail: Margaret@sevenfirs.karoo.co.uk



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!

Welcome To New Members

Name	Address		E mail
Janet Edwards	Chorley	Lancs	jan.edwards@yahoo.co.uk
John Pugh	Harrogate	N.Yorkshire	johnpughjp@ntlworld.com
Joanne Throp	Preston	Lancs	b-e-a-utiful187@hotmail.com
Leesa Vere-Stevens	Harrogate	N Yorkshire	leesavere@yahoo.co.uk

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

New Books - Roger Bell

200 Tips, Techniques & Trade Secrets For Potters	Jacqui Atkin	16.99	BI
500 Plates & Chargers		16.99	GMC
The Art Of Polymer Clay Millefiori Techniques	Donna Kato	12.99	GMC
Ceramics For Beginners; Handbuilding	Shay Amber	14.99	GMC
Creating Lifelike Figures In Polymer Clay	Katherine Dewey	12.99	GMC
Fragiles: Porcelain, Glass & Ceramics	Klanten & Ehmann	33.00	Ge
Pattern, Colour & Form	Carolyn Genders	30.00	BI
Porcelain		14.99	GMC
Sculpture Parks and Trails of England	Alison Stace	15.99	BI
Starting Up A Gallery & Frame Shop	Ruston & Sims	12.99	BI
Surface Design For Ceramics	Maureen Mills	17.99	GMC
Surfaces & Textures	Polly O'Neil	19.99	BI

Book Review - Roger Bell

CONFRONTATIONAL CERAMICS

Judith Schwartz

Publ: A&C Black

£30.00

Judith Schwartz is an Associate Professor at New York University and teaches studio courses in ceramic sculpture. While the book is published jointly by A & C Black and the University of Pennsylvania it has also been translated into German, Spanish & Japanese. While ceramic artists are included from all parts of the world, US work predominates. There are many telling comments on contemporary (really timeless) ills but also many trite and poorly thought out pieces.

After a ten page Preface, each chapter has only a page at most of explanatory text by the author. The remainder of the book consists of photos of work with comments by the maker. The subtitle of the book is the obvious 'The Artist As Social Critic' but the author needed to set the work in context throughout not just in brief forays. Contemporary attitudes, historic precedents, other artistic media, the written word, activism all could have been explored and the work could have illustrated it.

The first chapter (War & Politics) has some of the best work including Adrienne Crane's 'Artillery Field' of cluster bombs open like flowers, Linda Lighton's 'Love & War' of bullets/lipstick and particularly the tile mural by Richard Notkin of George W Bush. The chapter, The Social and Human Condition, starts with a version of Anthony Gormley's 'Field'. Andrew Barton's 'Pump for More Blood' has an arm with a cut wrist over a container of red liquid and forms an effective comment on how we can accept violence. My favourite is 'Muscle Brain' by Sweden's Britt-Ingrid Persson. A head, the top part of which is strong arms folded across the eyes below which is a nose and sensitive mouth. Unlike a majority of the work it is uncoloured and subtly contrasts strength and thought.

I could continue similarly with the remaining chapters. Gender Issues, mainly crude and obvious but with occasional flashes of humour. The Environment includes a Paul Scott inevitably. Popular and Material Culture includes the Jeff Koons model of Michael Jackson & Bubbles which sold for \$5.6 million but it is perhaps put in perspective by 'What a Thing is Worth' by Tim Foss. This consisted of 101 vases ranging from 1" to 18" high, the smallest priced at \$1000 reducing by \$10 till the largest vase was free.

Perhaps I have been a bit hard on the book because I found plenty of interesting and challenging pieces and I am sure others will find many others.

Inspirations

'Bending with the Wind' – Carolyn Corfield.

Early in 2008 I received a letter from Darlington Railway Museum's Exhibition Officer offering me the opportunity to exhibit my work in the run up to and over the Christmas Holiday season. Although pleased to receive the invitation I was a little uncertain in terms of a response, when told to bear in mind that the museum was a 'family' venue, a comment clearly alluding to the figurative nature of my usual work which I see as classical and in no way unduly risqué. My work has in the past been censored by a couple of 'twitchy' gallery curators who perhaps cannot cope with what they see as the 'snigger quotient'. However, as Darlington is my home town, I decided to make a concession and adopting the open title, 'Quirky Stuff', I set out to create a 'family friendly' exhibition.

A fantasy world evolved where the fabulous Dimension Keys allow the inhabitants to travel in time. There are ocarinas fashioned in the shape of their Sky Boats; Rock Cities, hewn from living rock; and the Moving Cities grown to the backs of fantastical creatures, all existing under the watchful eye of their guardians, represented by the Eyeflies. These objects are handsculpted in porcelain and stoneware clays. [See p.2]

My aim was to present the work in the fashion of a collection one would find in the Natural History Museum. I was therefore particularly pleased, while setting up, in part using 'specimen cases' provided within the exhibition space, when the Museum manager offered his compliments and commented that a display of 'Dimension Keys' "looked just like a fossil cabinet".

This new departure may well become an ongoing project, as the evolution of the fantasy world and the objects I created inspired my grandchildren to write stories and create drawings, resulting in an official request that their work be included in the exhibition. In consequence, I shared my launch with a 9 and an 11 year old who both now think having an exhibition is a doddle. I wish! Nevertheless, it has proved an enjoyable experience and, at the time of writing, I await with interest the response from visitors.

'Quirky Stuff', runs Tuesday – Sunday 11.00 - 3.30, until 4th January 2009, at Darlington Railway Museum, North Road Station, Darlington, DL3 6ST. Contact tel. 01325 460532 for Festive Season closures.



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Regions

Cumbria

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Tel: 015394 32730 E-mail: bell.roger@btinternet.com

A raku day was held at Mary Chapplehow's pottery in July. It was an enjoyable day at a lovely old property, Warcop Hall. It was back to the drawing board for 'draw through', but the copper matte was very successful.

The only other activity has been delivery and collection from the three 30th anniversary shows. To keep costs down we joined with Lancs members for the Rufford show.

In 2009 we should be more active. I hope to arrange a showing of the Phil Roger's DVD (produced by Goldmark Gallery to go with the current exhibition) combined with a social event to welcome new members. Planned also are a photo session with Ian Marsh (Jan), a sculpture walk and social event with Collette Henigan from Kirkby Stephen, the Keswick Museum exhibition organised by Mary Chapplehow and, doubtless, one or more raku sessions.

Members outside Cumbria who would like to be kept in touch should email me.

North East

Co-ordinator: Geoff Proudlock, 46 Cleveland Terrace, Darlington,
Tel: 01325 353445 E-mail: geoff@gproudlock.plus.com

5 x 3 - Display window at Bedale

For each of the three months from October to December, the NE regional group has organised a display of 5 different members work in a window rented at Bedale. [see images opposite] It cost each member just £10 to show their work for a month. Members telephone numbers were listed so that potential customers could contact them directly to make purchases and arrange collection. One member was contacted by a gallery in Bedale as a result of displaying her work. Many favourable comments were received from people passing by whilst the displays were being set up.

'Impact' - exhibition opportunity at Reeth

The next exhibition, being organised by Carolyn Corfield and Carol Metcalfe, takes place at Philip Bastow Gallery, Reeth in Swaledale, Richmond from 25 March to 10 May 2009. Contact Carol for details and application form on carol4npa@yahoo.co.uk or 01748 811069.

Closing date for applications 10 January 2009

North West

Co-ordinator: Dave Harper
E-mail: dpharper@uclan.ac.uk
Tel: 01782 617801 or Tel: 01204 674901

Cheshire

Co-ordinator: Sylvia Glover
E-mail: sylvia.glover@ntlworld.com
Tel: 0161 456 2464

Yorkshire

Co-ordinator: Andrea Cundell, 4 Cranbrook Road, Acomb,
York YO26 5JA
Tel: 01904 797631 E-mail: sue.porter4@ntlworld.com

Sheffield

Co-ordinator: Brian Holland
E-mail: brian.holland100@virgin.net
Tel: 01909 724781

Events Calendar & NPA Members' Listings

'Wonderland', Platform Gallery, Clitheroe; 1st Nov 2008 – 10th Jan 2009

Rivington Potters, Samlesbury Hall, PR5 0UP; November 5 until December 21

'Rufford Unwrapped', Rufford Craft Centre, Newark, Notts; 16 Nov 2008 - 4 Jan 2009

Carolyn Corfield, 'Quirky Stuff', Darlington Railway Museum, North Road Station, Darlington, DL3 6ST,
until 4th January 2009. Contact tel. 01325 460532 for Festive Season closures

Steph Jamieson smoke fired ceramics, Queens Hall, Hexham, From end Nov to Jan

NENPA exhibition 'Impact', Philip Bastow Gallery, Reeth in Swaledale, Richmond from 25 Mar - 10 May 2009

Earth & Fire, 26 - 28 June 2009

NPA Open Exhibition, Sylvester Space, Sheffield, 18 - 31 August 2009

Steph Jamieson also exhibits at: Gallery Upstairs, Blanchland; Artery Gallery, Crieff; Artery Gallery, St Andrews;
Inchmore Gallery, Nr Inverness; Scottish Showcase Gallery, Kirkubright

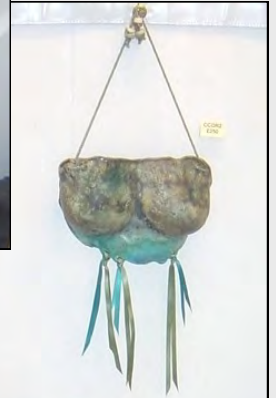
Do you know of any other events, local or national? Let me know and I will include them in future issues.



OCT



NOV



5
x
3



DEC





Cath Ball



Rebecca Callis

**NPA members
exhibit at the
Great Northern
Contemporary
Craft Fair**



Nigel Edmondson