

Northern Potters Association

www.northern-potters.org.uk



Festival Ceramic Demonstrators



Issue April—May 04

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Editors Comment

Most of the demonstrators are confirmed for the Festival and I am really looking forward to meeting and talking to the potters as well as other NPA members over the odd glass of wine. It will be good to see the techniques, tools and manipulation of clay in such competent hands—I'm getting quite excited (I know I'm just like a big kid). It is a lot of hard work for the committee and I hope you will support the Festival, after all it is being put on for you.



Travels this time have taken me to an exhibition of Isa Denyer's work at the Pyramid Gallery. There was a warm welcome from both the exhibitors and the gallery owners. I do like her pots—just my sort of glaze. There are a few members work on display Pete Clough and Annie Peaker to mention two. I also went over to see Helen Tingle and her family in Lytham St Annes (she has an article in this newsletter). I had a wonderful day, she and her family made us feel most welcome. Helen has some good ideas for promoting art both in her shop and website and I hope she is successful. I really like the idea of selling art work from a Post Office, making it accessible to more people. It would be good if some NPA members could support her new venture—get in touch with Helen and see if you can supply her with some pots. We need to support new ventures like this.

My time has also been spent on helping Jim Robison with his glaze course. It was a wonderful week and I met some really interesting potters many of whom are NPA members. There were several interesting test glazes produced and it has inspired me to experiment with different glazes in my electric kiln. David White gave a talk on majolica work and demonstrated his glazing techniques and we visited Chris Jenkins' studio and marvelled at his glaze tests and work. It was interesting to hear and see the work of two craftsmen of their trade.

I have also been to see the work of the artist Trevor Stubley at the North Light Gallery on the outskirts of Huddersfield. It is a retrospective look at his work and it is interesting to see the development of his painting style. It is a wonderful gallery and well worth a visit. It could be combined with a day out to the many good galleries and studios in the area.

On page three we are raising an important issue for the NPA—a change of name. We need to know your views so please let the committee know what you think about issues related to your association.

We are also looking at the idea of regional co-ordinators (see page 13). Roger Bell is trialing this issue and is organising an open studio day (see page 13). It is only with our support that this venture will succeed.

Future events is now a tabled motion at each committee meeting and we are due to discuss several ideas, so watch this space. If you have any ideas and/or are willing to help organise an event then please contact your local committee member.

Next committee meeting is on Sunday 9th May.

Maybe I will see you at Denbigh on the weekend of the 22nd and 23rd May. I'll be having a coffee about 11.00am in the refreshments tent.

P.S. Sorry for the delay in the newsletter this month but life is rather hectic and it has been difficult to find the week or more it takes to get the newsletter ready for publication.

What's in a name?

There was some discussion in the committee meeting the other week about the name of the association. It was felt that the name Northern Potters was hindering access to some venues for the exhibiting of members work. This also coincided with a an NPA member responding to the AGM about retention and increase of membership, who suggested that the name might well put off some people from joining the association. To quote from her e-mail: "The AGM report mentions recruitment. It occurs to me that perhaps the name Northern Potters is not helping. Certainly it has friendly welcoming overtones but does it really describe fully the wide range of work members produce? More to the point does it appear to encompass the diverse approach of many colleges and universities?"

It was felt by the committee that now may be a good time to review how the NPA is perceived by the outside world. A revamp of the name would reflect what is currently happening in the field of ceramics. When the association was formed the emphasis was very much on functional work. A change of name may reflect the diverse nature of ceramics from domestic ware to sculpture. It was also felt that a change of name may help when searching for a permanent venue for Northern Potters.

Some suggestions from the committee for a new name were:

- Northern Ceramic Artists
- Northern Ceramacists
- Ceramics North
- Northern Ceramics
- Ceramics of the North

There would also be a phrase to the effect: formally the Northern Potters Association

I have to say that I am not normally bothered about a name but more interested in what is going on behind, but if we are to reflect what is happening in the world of ceramics and are to be included in all aspects of the promotion and development of ceramics it is important how we are perceived and to get the name correct.

If you have any strong views on this subject or have any suggestions for a name or a preference for one of the above then e-mail or write to me or your nearest committee member. This issue will be raised again at a future committee meeting and then put before the AGM at the Rufford Festival in September.

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Inside This Issue

What's in a name?	Page 3
NPA Festival	Page 4
Adverts	Page 7
Lady Bay Open Studios	Page 8
New Books, Book Review	Page 10
Adverts / Events Calendar 2004	Page 11
MAAC—Forthcoming Events	Page 12
Regional Co-ordinators, NPA Open Studio Day	Page 13
Profile of Helen Tingle—NPA member	Page 14
Isle of Wight Pottery	Page 15
Finally Cracked It— by Michael Meacher	Page 16
Welcome to New Members	Page 18
Oxo Tower Exhibition	Page 18
NPA News	Page 19

Deadline For Next Issue

All material for the **June—July issue** to be with Ian Marsh **by the 20th May**.

Text and images can be e-mailed (marshiepots@aol.com), sent by CD or by long hand with photographs to 35 Meltham Road, Marsden, Huddersfield, HD7 6JZ

NPA Festival

NPA Festival 2004

3rd 4th and 5th September 04

'A Dirty Weekend'

Plans are now well under way for the festival.
An exciting line up of demonstrators is planned:

**Her Comis
Chris Keenan
Annie Peaker
Mike Eden
Halima Cassell
Gwen Bainbridge
Catrin Mostyn Jones**

And more

The event is to take place at the Kiln Site, Rufford Craft Centre, Ollerton, Newark,
Nottinghamshire, NG22 9DF

Tickets are:

£70 per person for the three days
£50 for NPA members
£25 for Students
or £35 per day per person £15 per day for Students

The focus of the event is to be hands on learning. Giving you the opportunity to experience and explore clay with the skill and expertise of some of the finest makers, allowing you to develop your own ideas in other ways, or just try something new because you want to.

Socialising is to be high on the agenda with a BBQ and a band (provide your own food and drinks) camping is on site (£10 for the weekend).

A list of local B&B's in the area will be in the next newsletter.

To book your tickets Now please contact William Johnson
wjohnson@northernpotters.fsnet.co.uk

NPA Festival

The weekend is set to be packed with demonstrations, lectures, workshops, firings and a selling exhibition of NPA pots, so you need to get making. It will be a real hands on weekend.

The selling exhibition is an open event and will be sited just outside the Kiln area to which the public will have access. A small commission will be taken when your pot(s) are sold and will go to the education fund.

There will be an opportunity to have a pot fired in the anagama kiln as well as raku and wood fired kilns. More details on this in the next issue.

In the next issue we will also be providing a list of B and B's for those of you who do not wish to camp.

Another event will be the silent auction to help raise money for the education fund (there will be an article in the near future about the education fund). For those who do not know how a silent auction works then read on:

All the pots are donated and laid out on display. The prospective buyers walk around and view the pots, decide which pot(s) they would like to bid for and how much they would like to bid, taking a note of the number of the pot(s). They then go to the auctioneer who will record their bid. At this time they will be able to check whether anyone else has bid on that particular item and how much the highest bid is so far. You may go back at any time right up to the close of the auction to check whether anyone has bid higher than you and adjust accordingly.

Her Comis

Her Comis, as well as his more regular production, makes special individual pieces. Large jars, thrown in various sizes, with expressive ash and salt glazes. Here the accent is focussed on the tension and plasticity of the forms and emphasized by the fluid and dripping character of the surface glazes. His special objects - about related



divergences - simultaneously intrigue and evoke a tactile response. Thus a contemporary art object shows its ultimate and evocative qualities in its most apparently natural and classical appearance.



Chris Keenan

CHRIS KEENAN - Statement



Chris makes pots that he hopes can lead multifarious lives in domestic environments. Of the forms present in the work there are some he frequently re-visits and re-works - the beaker, the bowl, the bottle and the lidded jar. A particular love of the bowl continues to offer him formal and technical challenges - he feels he could make them until the cows come home and still experience near equal degrees of satisfaction and frustration. All the work is thrown Limoges porcelain, glazed using combinations of tenmoku and a deep celadon, and then reduction-fired in a gas kiln to 1280° C.

Catrin Mostyn Jones



Graduating from Manchester Metropolitan University in 1999 since this time Catrin has received recognition and funding from numerous awarding bodies.

From 2000 to the present Catrin has steadily built up a reputation with her work being described as “A neon hallucination of a coral reef”(Art Review).

Artists Statement:

Inspiration is drawn from exploring images of the Human Body at a microscopic level. Examining the complex and colourful images derived from these studies has given me the stimulus to develop and explore differing combinations of form and colour. My work is predominantly non-functional or it could be said that some pieces are functional but with a twist. The collection ranges from large, extravagant, decorative, artefacts to Medium-Small tactile pieces that can be batch produced. The base from which I start making my ceramic forms is mainly using press moulds, from this I build interest into the extracted form with coils and slabs. This gives the impression of the pieces actually being alive with the growths emerging from within and bubbling from under the surface. The process that really brings my work alive though is glazing. I use a selection of bright earthenware glazes complemented occasionally by the addition of coloured, glass. The combination of all these factors makes my form ripe for exploration visually and in some cases physically, which attracts an audience from right across the Age and Class spectrum.

Gwen Bainbridge

Gwen Bainbridge – Artist Statement

I live and work in Penrith in Cumbria where I produce decorative but functional ceramics. I choose to work in both Bone China and Porcelain due to individual aspects each can offer me as a maker.

Most of the work I produce in Bone China uses simple clean forms to communicate the purity of the body. This also draws the eye to any detail including lamination of coloured slips, shellac resist, sand-blasting and of course my most recent venture, firing precious metal onto the ceramic surface.

However, I am also fascinated with pattern and texture. I love the intricate detail of historic embroidered textiles, architecture, jewellery and ceremonial weaponry. In my hand-built work I am trying to portray the illusion of ‘stitched ceramics’ with ornately decorative pieces. Again the forms tend to be simple in order to balance with the lavish embellishments I apply.



In the next issue there will be a profile of Michael Eden, Annie Peaker and Halima Cassell



Adverts

Opportunity

5+ contemporary ceramics
Opened in June 2003, 5+ is a small co-operative gallery in Ambleside. It predominately shows the work of its members plus holds regular exhibitions of 2D and 3D work. We are currently looking for a new member to join 5+. The gallery is staffed on a rota, so new members must be able to commit to 1 day per week.

For more details please contact:

Mike Eden, 5+ contemporary ceramics, Dixon's Court, 101 Lake Road, Ambleside, Cumbria LA22 0DB
015394 33821
fiveplus@onetel.com

Caravan for Sale

Avondale Kingfisher Caravan sleeps two or three comfortably. Plenty of storage, heater, hot water, cooker with grill, fridge, shower. Dry, clean and well looked after. £950 o.n.o.

helenftingle@aol.com or
telephone 01253 725311 after
5.30pm

Opportunity

I am looking for talented potters & ceramic artists who would be interested in exhibiting on a new website: www.buyoriginals.co.uk

The site has been set up to help homeowners, interior designers & small businesses such as hotels, bars, restaurants etc. find, choose & buy original art.

The site is almost complete but sadly lacking in ceramic art & sculpture. The ceramic work currently being displayed mostly consists of dummy images and is not necessarily the type of work which I feel would interest the potential customer visiting the site.

The site will exhibit a limited but wide range of art from the UK. I have been living and working in London for the past 15 years so will be promoting the site and it's artists, initially in the South of England but will be carrying out e-marketing strategies which I hope will target customers worldwide.

You will find further details on the site but if you have any queries or questions or would like to exhibit work on the site please email me at : artists@buyoriginals.co.uk

LADY BAY OPEN STUDIOS

OPEN STUDIOS WEEKEND 2004

15th & 16th May, 12.00 noon – 6.00pm

FREE ADMISSION

Start points:

Lady Bay Pottery, 42 Seymour Rd, West Bridgford, Nottingham NG2 5EF

Or:

23 Lady Bay Rd, West Bridgford, Nottingham

Potters showing their work this year will include Wendy Johnson (demonstrating), Peter Ilesley (demonstrating), Brian Holland (hands on raku activity), Alan and Anne Foxley (demonstrating) as well as resident Lady Bay Potter, Fran Tristram.

Lady Bay Open Studios goes from strength to strength. This year will be our 9th show, seeing around 30 artists at 11 venues, all within easy walking distance and all offering a welcoming lively experience.

If you want your portrait painted, Toby Jennings, the Nottingham based artist, will be in All Hallows Hall, on the hour, every hour, ready and waiting! (Contact us for further details).

Fancy decorating a Raku pot? Then Brian Holland will fire it for you at 42 Seymour Rd. Resident glass artists Hywel and Michelene Harris will be offering a glass mosaic workshop at 197 Trent Boulevard; there will be potters potting, the felt group felting, a printer printing and with your assistance a 'Stixx' construction will be built - work with artists making a 50ft wall of flag poles and the tallest possible tower; using a simple and clever construction technique that recycles newspaper pages into construction sticks. Join in the building, and add decoration with coloured ribbons, and help transform a yard into a wonderland over the weekend.

The primary aim for the Lady Bay Open Studios is for artists and visitors to meet and talk; you can be sure of a memorable weekend where you can experience some artwork 'hands on' and see demonstrations of an array of skills.

The Lady Bay Open Studios group is not just about our event on the third weekend each May, now extending its activities and ideas into the year and into and beyond the community. Art events at Lady Bay school saw local artists developing ideas and skills with the children. Following interest in films shown at Open Studios 2002 Carol Crowe developed a Digital Film Course for 14 young people to work with artists making short films. Their work will be shown this year as part of a programme of artists' films. Hazel Mills completed artwork begun by Open Studios guest artist Clare Satow last year; a 6ft map of Lady Bay created in textiles was taken round local community events where over 300 people contributed. It now hangs permanently in All Hallows Halls. One of our artists has gone on to organising the National Festival of Cartooning, in Nottingham: Pete Dredge, renowned cartoonist, works with Kate Fletcher of Café Wax bringing The Big Grin to Broad Street each July.

Lady Bay Open Studios is financed by artists' subscriptions, by Rushcliffe Borough Council and by Nottinghamshire County Council, which enables over 1,500 people each year to engage with the arts in a relaxed domestic setting, breaking down barriers between artist and audience, and simply having a fun weekend.

For further details please contact us:

Carol Crowe

Tel: 0115 9825972 · Mobile 07713 403351

email: sometimestudio@ntlworld.com

89, Julian Road, West Bridgford,
Nottingham · NG2 5AL

Fran Tristram and Rod Bailey

Tel: 0115 9822681

email: frantristram@ntlworld.com

42, Seymour Road, West Bridgford,

Nottingham · NG2 5EF



Clare with visitors making a Lady Bay Map



Karin Hessenberg's demo



Karen Demonstrating encaustic tile making

Images from Lady Bay Open Studios 2003



Jo Connell



COMA contemporary music ensemble at Café Hall

New Books

Lynn Bebb	Welsh Pottery	4.50	Shire
Robert Copeland	Spode	4.50	Shire
J-P Delpech & M-A Figueres	The Mouldmakers Handbook	25.00	A & C Black
Neal French	Potter's Enc. of Color, Form & Dec	15.99	Krause
Hans van Lemmen	Medieval Tiles	4.50	Shire
Julie McKeown	Royal Doulton	4.50	Shire
Judith Peck	Sculpture as Experience	12.99	Krause
Pamela Todd	The Arts and Crafts Companion	29.95	Thames & Hudson
Oliver Watson	Ceramics from Islamic Lands	40.00	Thames & Hudson
Richard Zakin	Electric Kiln Ceramics	29.99	Krause

ROGER BELL, DEXTERITY

Book Review

CAROL McNICOLL
RICHARD SLEE
Publ Ashgate

Tanya Harrod & RoseLee Goldberg
Garth Clark & Cathy Courtney
£25.00 each

For several years I have tried to convince ceramics editors that there is a market for monographs on individual ceramicists. None has succumbed to my blandishments. But Ashgate, with little else available in the craft field have just published these books on Carol McNicoll and Richard Slee. They are two from a group of five (the others being on Jim Partridge (wood), Michael Rowe (metal) & Ann Sutton (weaving)) prepared in conjunction with touring exhibitions to visit five museums. The project was initiated by the Crafts Council and supported by the Arts Council of England and the Esme Fairburn Foundation. With such heavyweight authors as Harrod and Clark, I was not expecting a 'good read' but both texts are interesting, relevant and flowing, with a minimum of 'artspeak'.

Neither artist started out to work with clay. Slee failed to get into Architecture School for lack of the correct A levels. He then did a pre-diploma course at Carlisle to avoid accountancy, started at Central School of Art & Design on the Industrial Design course and, soon, expecting to be thrown out was moved to ceramics. McNicoll dropped out of a degree in Nutritional Science and after a Foundation course at Solihull, enrolled at Leeds Polytechnic to study Fine Art. Tutors include a performance artist, a painter and a sculptor, but help was also available from a poet, an anarchist and others. While clay was used and some 'bad painting' attempted, the big project was a send-up of the stage musical! On application to the Royal College for film or ceramics, she was accepted for the latter.

These hardback books are both excellently produced with photos of work from throughout their careers. There is interesting detail in the text on how contacts and commissions led to development of new work and changes of direction. I hope these beautifully produced volumes sell well enough to encourage Ashgate and other publishers to commission more

Roger Bell, Dexterity

Adverts

Jill and Peter Dick placed an advert for a talk by Dave Roberts and I asked them for more details on York Art Workers:

Dear Ian ---thanks for your email re advert in the newsletter. Many thanks for inclusion. York Art Workers Assn. (YAWA) has been going for some 10 years---we're a very mixed group of craftworkers/ artists/academics etc. We meet once a month ,usually at Jacobs Well in York, for talks from a variety of visitors, discussions a drink and genial get together. We also have outings and practical workshops---raku, blacksmithing, glass work etc. We welcome newcomers. If any of your readers are interested they could 'phone me: 01347 868344 and I'll send them more info.

Members Courses

JOHN RIVERS. RIDDINGS POTTERY.
[N Derbyshire].

WEEKEND COURSES- intensive wheel and slab work....excellent lunches....beginners welcome...fuller details were in Feb/March NPA News 2004. Next course May 15/16th.

Could NPA members pass this info on to any enquirers. Thanks.

Tel. 01773 603181.

e. riddingspottery@hotmail

www.riddingspottery.co.uk [pictures and details]

Exhibition

Dazzle, 4 Bridge Street, Helmsley, YO625BG

Tel: 01439 771010

1 may - 30 June 2004

Ceramic Dog Sculpture by Joe Cooper

Katie Sherman recently contacted Mike Beecher (NPA member) from America looking for an apprenticeship or studio assistantship and asked that we publicise her details in the newsletter.

I am a ceramic sculptor artist 3 years out of college, seeking the opportunity for an apprenticeship or studio assistantship for very minimal compensation. To say that I work hard is an understatement; I'm very self-disciplined, motivated, and an enthusiastic worker. I am able to begin work at any time and willing to stay for any length of time. I am passionate about the field of ceramics and want to learn all that I can. Please contact kmsstudios@earthlink.net if you would like further information.

I am also enclosing my resume and a couple of pictures if you or anyone else would be interested (I have copies of her details which can be e-mailed to you—Editor).

Request for Kiln Space

Pam Sandstone has a commission to hand build some large figures and is looking for some kiln space near to where she lives.

Pam' request:

I will be building the figures at home using Earthstone hand build and will need to fire to high Earthenware/ low Stoneware.

My phone number is 01829 771225 or email.

Pam.sandstone@tesco.net please put "Kiln Space" as the subject, as I delete anything I don't recognise.

I live near Tattenhall, by the "Candle Workshop" at Burwardsley about 8 miles south of Chester. The largest figure is about 3 foot high 3 wide and 2 deep feet and there might be a couple of smaller figures 2 foot high. These might fit in my kiln. Completion is November/December 04.

Events Calendar 2004

ClayArt—Denbigh 22nd, 23rd May

Potfest—Perth, Scotland 28th, 29th, 30th May

Earth and Fire—Rufford 26th, 27th June

Tredegar House—Newport, South Wales 10th, 11th July

Potfest in the Park—Penrith, 30th, 31st July, 1st August

Potfest in the Pens—Penrith, 6th, 7th, 8th, August

NPA Dirty Weekend—Rufford, 3rd, 4th and 5th September

Oxford Studio Ceramics—30th, 31st October

8th Southern Pottery and Ceramics Show 20th, 21st November, Farnham

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

MAAC - Forthcoming Events

Guided Gallery Tour

Wednesday 5th May

Ashmoleum Museum, Beaumont Street, Oxford at 2pm

A guided Gallery Tour with Shelagh Vainker, author of *Chinese Silk: A Cultural History* at the Ashmoleum Museum in Oxford will start at 2pm

Shelagh will take us round the exhibition of Chinese textiles that coincides with the publication of her book. There will be Buddhist articles from the Silk Road, presentation silks, furnishings, pictorial and calligraphic silks and some ceramics. The exhibition aims to highlight the range and uses and contexts in which silk was important. Pieces have been lent from the British Museum and form private collections in Hong Kong and England.

For more information and booking for this event please contact Isabel Denyer, Wighill House, Wighill, Tadcaster, North Yorkshire, LS24 8BG Tel:01937 835632

Darley Mill Pottery Visit

Sunday 10th October 2004 from 2.00 – 5.00pm

4 Cotton Mill Yard, Darley Abbey, Derbyshire DE22 1DZ

Spend an afternoon with May Ling Beadsmoore and Andrew Mason at their studio and showroom in Darley Abbey, Derbyshire. An informal presentation will feature firing techniques and inspiration, including Sodaglaze, Raku and multi-glaze electric firing.

For more information and booking for this event please contact Isabel Denyer, Wighill House, Wighill, Tadcaster, North Yorkshire, LS24 8BG Tel:01937 835632

Nick Hoogland's Workshop Visit in Holland

Wednesday 15th – Sunday 19th September 2004

For details of this exciting trip please contact:

Elizabeth Smith, Millhead House, Bampton, Devon, EX16 9LP

Tel/Fax: 01398 331442

Talk and Walk Events

Talk and Walk events have been devised by the MAAC Committee to ensure that CPA Members get the full benefit of interaction with the speaker. They are run to coincide with exhibitions held in *Contemporary Ceramics*. Starting at 2 o'clock at the University of Westminster in Regent Street there is a talk and slide presentation. The speaker and the audience then walk down to *Contemporary Ceramics* in Marshall Street, to enjoy the exhibition, talk with the speaker and learn about their techniques. Where the speaker has recently published a book, this will be available for sale, so you can ask the author to sign your copy.

Martin McWilliam

Sunday 13th June 2004 at 2pm

'The Pot and its Image' – Martin McWilliam will explore the essential beauty of clay and fire, which is difficult to define, control and repeat. He will describe his pursuit of chance coincidence. And then we will go to the **Private View** for a glass of wine and continue the discourse.

Booking is essential. Details from Don Hudson at Town Mill Pottery, Town Mill, Mill Lane, Lyme Regis, Dorset, DT7 3PU
Tel: 01297 444 633

Regional Co-ordinators

The NPA covers a large area and for some members to get to events and exhibitions it involves a good deal of travelling and expense although we do try to distribute the exhibitions to all areas where possible. Our membership covers from as far south as Nottingham (if you discount Hong Kong—no offence intended) to the borders of Scotland, although the bulk of the members live about 50 miles either side of the M62 corridor. We have been looking at ways to try and involve as many members as possible in the events and activities of the association. Although the committee is heavily involved with work for the Rufford Festival they have already started to think beyond that date and are looking to plan events and activities later in the year. Don't forget if you have any ideas let one of the committee know and we will look into it.

Roger Bell from Dexterity books came up with the idea of regional co-ordinators to liaise with members locally and put a paper together for the committee's consideration. The committee thought that it was worth pursuing and has asked Roger to trial his ideas in the Cumbria area. Members in that area will have received or will be receiving more details of his plans. There will be updates in the newsletter of how the project is developing.

We are hoping that the regional co-ordinator will contact new members, hold a meeting of local members to discuss their needs and wishes for the NPA as well as to co-ordinate local events and activities; promote suitable venues for exhibitions and sales; and co-ordinate collection and delivery of work for sales and exhibitions both locally and in the NPA area. All the events and activities arranged by the regional co-ordinator will continue to be open to ALL members on a first served basis with preference given to local area members. Events in all areas will be advertised in the NPA newsletter.

It has been suggested that we initially try to set up four regions, although this could be increased in future if it proves to be successful. As has been suggested the initial region is to be Cumbria, with three others: 1. The North East—Northumberland, Durham, Tyneside etc. 2. Yorkshire, Derbyshire and Lincolnshire etc. 3. Lancashire, Manchester and Cheshire etc. If you are interested in acting as a regional co-ordinator and would like more details then contact Peter Clough.

NPA Open Studio Day

WORKSHOP VISITS. Saturday 12th June. 11a.m. – 4 p.m.

a.m. Mike & Vicky Eden at Hale in N. Lancs. Slipware experts, authors of 'Slipware' publ by A & C Black, makers and teachers. They will also show their collection of Hungarian slipware.

Lunch at local pub.

p.m. Sue Bartholomew and Abigail Jacobs in Ambleside, Cumbria. Stoneware potters sharing a studio and kilns but making very different work. Techniques include throwing, modifying, use of moulds etc.

Afterwards you can visit the adjacent 5+ Gallery (a potter's coop incl the above plus Pauline Yarwood, Ruth Charlton & Roger Bell), the Old Court House Gallery and browse books & magazines from Dexterity.

Limited space means numbers restricted to 25 max. Book in advance with Roger Bell (Cumbria Regional Coordinator) bell.roger@btinternet.com, 015394 32730, 11 High Gale, Ambleside, LA22 0BG. Map & details will be supplied nearer the time.

Profile of Helen Tingle—NPA Member

Dear Northern Potters

I am a new member to NPA and am also embarking on a new creative journey. I am trained really as a sculptor although I thought I would be a painter, most of my early work was in ceramics. As soon as I got to Canterbury College of Art the lure of making things from steel and bronze was too much and I continued to make steel sculptures until graduation in 1987.

Moving to London the lure of the city also proved too much and I ended up as a committee administrator for a trade association until the smell of the welding rod sent me back to college. During my MA at the Royal College of Art I worked again mainly in steel. This is me at my MA show a



little rude but hey it was art school.

Marriage, my daughter a mortgage etc threw me into a good few years of 'proper jobs' most involving administration, accounting and many within arts organisations, including being MD of a website selling art on the internet. Throughout this time I made pots at home in my garage and sold a few at craft fairs.

Two years ago I bought a shop and Post Office with living accommodation above in Lytham St Annes, Lancashire. A few months ago it was suggested the Post Office might be closed leaving me with no job and a large empty shop.

Interestingly I recently had a sale in the shop of items that didn't go at the craft fairs and



they all sold so this galvanised my idea to reinvent the Post Office into a pottery/studio and café. I have a half baked theory about craft fairs and that is that people feel more comfortable buying when you present items in a shop rather than a gallery or fair. Fairs are like a firework display lots of gasps of delight but you keep your hands firmly in your pocket!

Perhaps it sounds a little idealistic but I have a good feeling about this one and I am afraid I have become a little disillusioned with fine art as its makers have an unrealistic approach to pricing and production and I trust the NPA community is a little more pragmatic. Equally and in retrospect it seems clear that I have spent the whole of my creative life exploring vessels and their uses and I have decided to get back to roots and re-investigate vessels in their purest form – pots.

So, I am using my time between now and April to lay the foundations for making and selling my own and others domestic ware, decorative ware and fine art pieces from the shop and studio which is to be called Kilnhouse. From previous experience a website is also a valuable marketing tool and am in the process of building a simple



of Kilnhouse I will remain eternally grateful to them!

PPS - POSTAGE COSTS

Whilst the Post Office is still open and if you need to know how much it would cost to send something somewhere just give me a call 01253 725311

website www.kilnhouse.co.uk. I also intend to offer life-drawing courses and would like to offer sculpture and also pottery courses.

Any members of NPA who would like have work on sale in the shop on an SOR basis I am only going to charge 20% (as pricing will be crucial) and you will be included in the website if you wish. Also if you want to offer courses please let me know.

Send details of your work with photos and a Selling Price inc. commission to helenftingle@aol.com or telephone 01253 725311 after 5.30pm

P. S

I am sad that the community will lose its Post Office but, as most of my customers are choosing to have their pensions/benefits paid into the bank, at the end of the day they have decided my fate – however if I can make a go



Isle of Wight Pottery

'A CENTURY OF CERAMICS' - A SELECTION OF 20TH CENTURY POTTERS AND POTTERIES IN THE ISLE OF WIGHT - Scheduled for publication in 2004

I wondered whether you might like details of the above forthcoming publication for your newsletter?

This is the first book to be written about Isle of Wight pottery. Island residents Lisa & Andrew Dowden and Robin Goodredge, have been researching 20th century Isle of Wight makers for almost 8 years. Isle of Wight makers have produced, and continue to produce, a diverse and vast range of wares. The book includes an abridged history of ancient Island pottery from Neolithic times through the ages, and up to the 20th century, with contributions from local archaeologists and access to ancient pottery for illustration purposes. More than 20 makers are profiled including: Pritchett Pottery; the Isle of Wight Handcraft Pottery (S E Saunders); T R Parsons and his wife Sybil (Yellowsands/Bembridge Pottery); Joe Lester; John Reilly; Tony Bristow; Andrew Bristow (Bonchurch Pottery); John & Sheila Francis (Chessell Pottery); Martyn Gilchrist (Bembridge Pottery); Haseley Manor Pottery; Molly Attrill; and Pauline Barnden Studio Ceramics. Appendices include a Glossary of Terms; Location Map; and a Directory of Current Isle of Wight Potters. There are approx 250 pages, 240 col & 140 b&w illustrations, including potters marks. Most of the illustrations are previously unpublished. The book size will be 8.5" x 11" portrait, on gloss art paper, in full colour throughout. If you'd like further information, please phone or send your postal address via email. Thank you for your interest. Tel: 01983 867505

Kind Regards, Lisa Dowden

Finally Cracked It—by Michael Meacher

Laurence felt a wave of happiness spreading through him. He looked at the thing on the table; he moved round to change the angle of view. He had to admit to himself, it was beautiful. Unusual too. As Geoff said, it was unique; there could not be another like it in the whole world, and it might survive for thousands of years, causing generations to come to ponder on the origins of its creation. Laurence was the proud owner of the Greek vase with Celtic handles, well he would be once Geoff had weighed it & let him know how much he had to pay. "Five pounds at fifty pence a pound", said Geoff, "makes £2.25. Get some newspaper from the box and wrap it up. I would not want that to get broken after all the effort that has gone into it."

Oh yes there had been a lot of effort. Laurence had drawn out the vase (to scale of course), adjusted the proportions, agonised over the handles before he finally plucked up his courage & broke into the Celtic realm (via a book on Celtic design he had picked up from the discount book shop at the arcade). He watched several efforts collapse onto the wheel head before he managed to produce the two sections he joined together to make the body of the vase, and by the time the handles were fixed on, seven weeks had passed from the beginning of the project. Well really the project had begun three years ago. Laurence felt that this now was the culmination of that moment when he made the decision to free his creative spirit by enrolling on the Tuesday evening pottery class.

Laurence was an architect. He had been attracted to architecture as a creative profession. But his had not been the path of international architectural competitions, but rather the cul de sac of 1980s private property estates with all the authentic detailing of what he referred to as "Thatcher vernacular". You know the sort of thing, the details that "individualised" the properties & distinguished them from "the little boxes" of previous years; different coloured bricks to pick out the corners of walls and arches, with perhaps a glass reinforced plastic door canopy that the casual observer would mistake for lead, and lead which on some of the superior homes would appear in diamond formation stuck over the double glazed windows. Solving design problems was not without its satisfaction, and occasionally his creative flair was allowed expression in the detailing of boundary walls or concrete brick paved driveways. But he was always at one remove. He had to watch as someone else actually built the houses,- and made the mistakes.

His hair was beginning to thin when he read an article about Bernard Leach in a Sunday colour supplement. The article proclaimed Leach as the patron saint of modern non industrial pottery. A man who came back from the far East after the first world war to a Europe that had been destroyed by machines with a philosophy of the artist craftsman who dug his own clay for the pots he made to designs which paid homage to China of a thousand years before. Geoff later said a lot of nonsense was written about Bernard Leach, that he had to be seen in the context of his time, and was no more responsible for all the brown pots of the 1970s than Christ was for the happy clappy Christians who had occupied the old non-conformist chapel on Market street. But the seed of an idea had been sown, and the image of the craftsman in harmony with his material took root. And what a material; clay essential & primordial, derived from ground up rocks, able to take on new form & be transformed back into rock in the heat of the kiln.

One evening when he dropped off his wife Barbara for her yoga session at the community centre, Laurence went & looked through the glass pane of the pottery class. He observed a hive of activity, with a bearded man moving around the room, talking to the creator of a shell shaped oil burner, then stopping by a clay sculpted exploding skull, before moving on to discuss something with someone who appeared to be making a complete dinner service. This man introduced himself as Geoff when Laurence went into the room. Laurence remembered two things from the ensuing conversation. The first thing he often heard Geoff repeating to students, "Whatever you make will be totally unique. Nothing quite like it will ever have been made before, & even you will not be able to make one exactly the same again. That's the difference between what we do here and what comes out of the factories in Stoke. And what you make will probably last for thousands of years even if it is lying broken in a land fill site." The other thing that he remembered Geoff saying stuck in his mind because of its reference to his profession. "Marx wrote" said Geoff, "that what differentiates humans from animals is their creative ability, and what distinguishes the worst of architects from the best of bees, is that the architect builds his construction in his mind first." Laurence did not need any further encouragement; he enrolled, and the next week began his odyssey from lumpy ashtray to Greek vase with Celtic handles.

It was nice for him and Barbara to go out together on Tuesday evenings. Sometimes they went on to the pub after they left the community centre. Their relationship had become a little strained recently. They had been trying to start a family for some time without success. Barbara had suggested they go to counselling, but Laurence was very resistant to the idea. Their time together on Tuesdays seemed to help, & Laurence found his pottery very relaxing.

At first he was a little disappointed. He could not achieve the pristine symmetry that he sought with hand building, and the deceptive simplicity of the potter's wheel belied the difficulty of mastering it. But little by little he made progress. After various bowls and vases, a set of mugs were produced. These were much admired at home, and a matching jug was presented to Barbara a short time later. After a little more time, the little pottery family in the kitchen was completed with the addition of a teapot. This was not used as often as the mugs as it did not pour well and was a bit heavy, but as Geoff encouragingly said, he learnt a lot from the experience, and that every "true" potter felt the need to make a teapot at some time.

Geoff drew the class's attention to the fact that many potters used identifying stamps on their work. At first Laurence considered basing his personal stamp on a technical symbol used on architectural plans, but in the end he chose the hieroglyph for the Egyptian god Khnum, who created life on earth from clay figures he made on his potters wheel.

And so it came to pass after three years of Tuesday evenings, Laurence came home with his Greek vase with Celtic handles and carved relief on the body of the vessel. The handles did not look anachronistic, and as Geoff had said, it was a good idea to take & reinterpret design from several sources. "What do you think?", Laurence asked Barbara.

Barbara knew the right things to say; "Very professional" she answered. "I think it should have its own special

display space.”

Like most architects, Lawrence liked to think that he would be capable of doing the work of the trades-people on his building sites, and so over the years several home improvement projects had been carried out; admittedly slower than building site pace, but there were no gaps in the joints of the architraves, and no drips in the paint. The next weekend a corner shelf with a suitably moulded edge & with three coats of varnish appeared in the dining room in a position to catch the eye of dinner guests.

One evening, after several glasses of Chablis, David & Kathryn commented on “That most unusual vase”. Lawrence had them guessing where it came from before he triumphantly came up with the answer himself.

“Hertfordshire”, he announced with a smirk, before he found himself launching into a theory that the Chablis had suddenly put into his mind, about European culture being a fusion of the eastern Greek and the western Celtic as represented in his vase. Kathryn looked doubtful, but after a glance at Barbara said, “It’s very professional Lawrence, you could easily sell work like that.”

Geoff had in fact mentioned to Lawrence that he intended to assemble an exhibition of students’ work after the summer break, and that he would very much appreciate it if Lawrence would let him have his vase for the display. Sometimes Lawrence retreated into fantasy over that summer. Such as when a site inspection revealed that the specified kitchen units for four houses did not fit because the kitchens had been built 100mm too small. On such occasions Lawrence fantasised about setting up his own pottery in Wales where he would be master of his own destiny; not necessarily digging his own clay, but closer to nature, in communion with the earth itself from which his pots emerged.

Barbara had not been feeling well for days, and on one hot day in August when she had been having dizzy spells, she had some rather important news for Lawrence. Lawrence came home sweaty and irritated. That day two entire concrete floors on the “Fairway Views” development had to be dug up & re-laid because the site agent had tried to save some money, and the specified sulphur resisting concrete had not been used. The time did not seem right; they had arranged to go out that night though Barbara would rather stay in, and Lawrence had to get ready. She would tell him later.

It was a strange evening. At the restaurant they went to, a man came up to Barbara and gave her a hug when she was taking off her coat, before he was overcome with embarrassment on realising his case of mistaken identity. Lawrence seemed suspicious & remained prickly through the course of the meal. Later on when they were making their way to the cinema he started quizzing her about her former boyfriends. She hated it when he did this. There always seemed to be a hint of malice behind the mock jokey questions. Lawrence was still on the theme as they stood in the cinema queue. He was getting a little verbally aggressive, and rebuffing Barbara’s sullenness with “it’s just that I want to know everything about you” sentences. Barbara’s rising irritation was pushing her towards changing the subject dramatically when someone else did it for her.

They both became aware at the same time that someone was trying to pick Lawrence’s pocket. The would be thief ran off with nothing. Despite that both Lawrence and Barbara felt shaken. Barbara wanted to go home, but Lawrence said that they should not let the experience get to them. They went in and saw the film “Blood Simple” whose

unrelenting images of violence left their whole bodies tensed up as they emerged to go home. “I went in with someone wanting to rob me, & I have come out feeling I have been mugged”, complained Lawrence.

However it was when they got home that the real significance of the evening unravelled. Barbara decided on the way back that she would tell Lawrence what she had to say to him that night, but was finding the right moment to be somewhat elusive. Barbara had a sensation that something was wrong as they went in through their door, but it was not immediately apparent what it was until she found the mess in the bedroom. While waiting for the police they began to notice more and more things that were missing, and Barbara realised that it was the absent wall clock in the hallway left to Lawrence by his great aunt that had registered on her subconscious as they entered the house. Barbara was in the kitchen making a cup of tea when a wail came from the dining room. “My vase! They’ve nicked my bloody vase”.

On this occasion Barbara found herself unable to formulate the right words. “Perhaps the police will find it”, she offered lamely.

The police who arrived had been well trained in being reassuring without raising undue hopes. No they did not think it was worth taking any fingerprints, and yes they did get a lot of burglaries like these. “I’ll leave you with the Victim Support number just in case you want some help Sir”, said one of the policemen as he left, “And if you find anything else missing or have any queries, just call us at the station,” he said.

“What a day”, said Lawrence miserably as he got into bed. As he lay there he found himself pondering what value to put down on the insurance form for his Greek vase with Celtic handles. Things like the CD player would not be missed for long as shiny new relatives would appear in their place. But his vase. It was part of him. The thought of making a replacement dispirited him. Suddenly he found a smile spreading across his face, and felt something of the unexpected euphoria of someone who has walked away unharmed from a serious accident. Why, even Kathryn had said that he could easily find a buyer for his vase. It was hardly likely that burglars would bother taking Mrs. Bentley’s slab built teapot, or even Brian Wilson’s set of bowls, good though they were. “Perhaps it’s the highest compliment”, said Lawrence to Barbara, “to have your own pottery stolen”.

Barbara found herself unable to tell Lawrence what she had felt she had to say when he had come home that day. On Wednesday the bin lorry swallowed up a newspaper parcel from the wheelie bin, and the pieces of a Greek vase with Celtic handles were transported to a land fill site.

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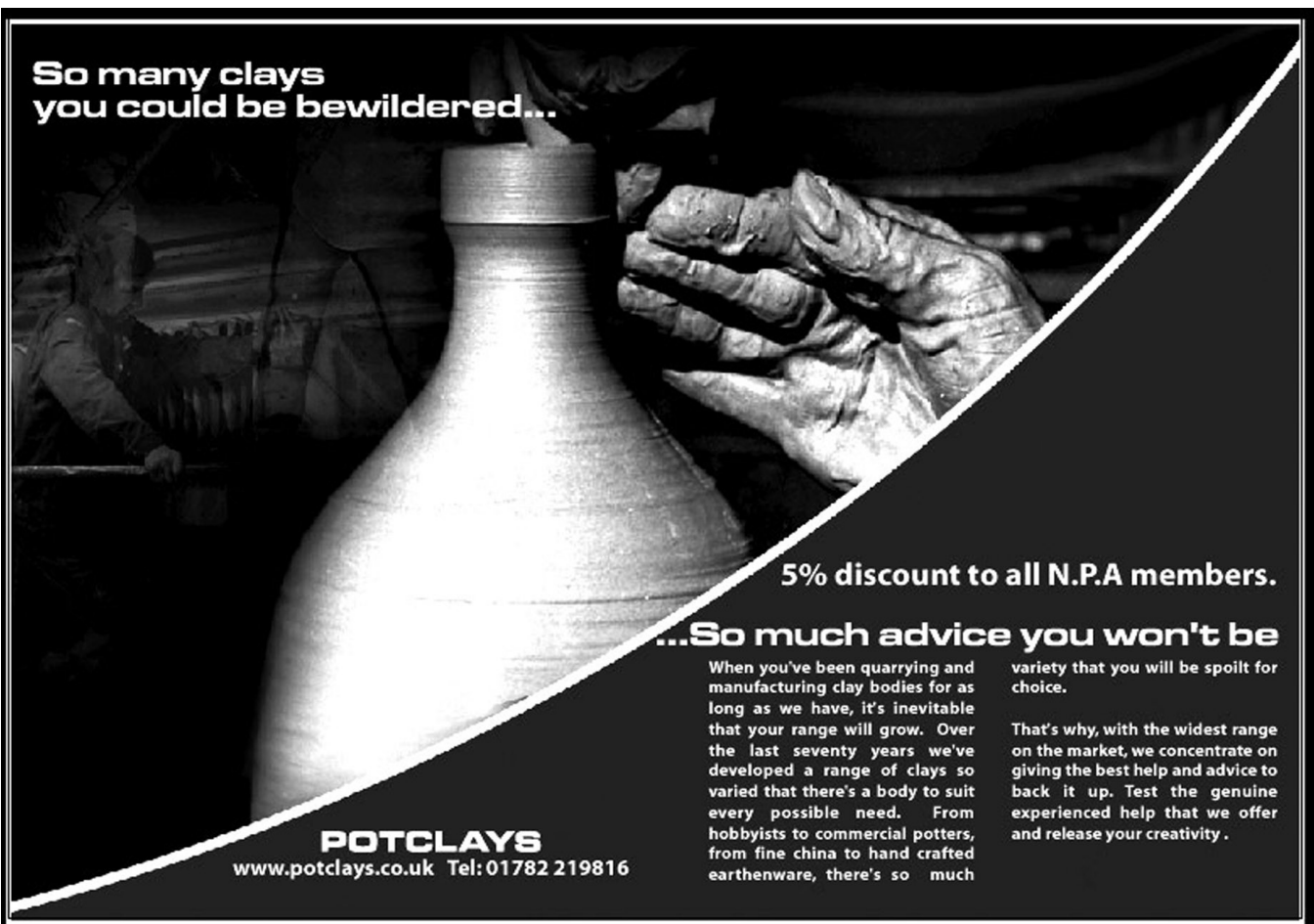
Welcome To New Members

Name	Address	Tel. No.	E-mail
Sandy Bywater	7 Premier Road, Nottingham, Notts, NG7 6NW	0115 9609087	sandy@innotts.co.uk
Halima Cassell	39 Newchurch Close, Blackburn, Lancs, BB2 3DP	01254 583764	INFO@halimacassell.co.uk
Alejandra Geadá	33 Ullet Road, Liverpool, Lancs, L17 3BQ	0151 7332073	alegeada@yahoo.co.uk
Jo Cook	Portland Lodge, Thorpe Wood, Selby, N Yorkshire, YO8 3RH	01757 291719	
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Sue Wolfe	Primrose Cottage, Main Street, Appleton Roebuck, York, YO23 7OQ	01524 752136	
Paul Wright	45 Park Road, Lancaster, Lancs, LA1 3EJ	01904 744469	Pottogh@yahoo.co.uk
		01524 380607	

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

OXO TOWER EXHIBITION—Oct 2005

I'm a little concerned that all the people who initially expressed interest in the OXO exhibition haven't acted upon it and at present I only have about 14 definite. Can all those who are committed to the OXO Tower exhibition please send confirmation as I am currently working out the budget and I need to know an exact number of exhibitors before I make a formal acceptance to OXO. At present, with 30 exhibitors the fees are looking to be around £300/person. There is still room for more people to take part so contact me for more details.
Brian Holland



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NPA News

William has requested that you check your standing order for your NPA subscription. It should be for £22. Some members have not upgraded it from £17 to £22.

Advanced notice of an NPA selected exhibition at Mid Pennine Arts in Burnley 13th Nov—18th Dec 2004. More details in the next issue.

In the Next Issue:

- More Details and background to the NPA Festival.
- Review of 'Second Steps'.
- Article by Kath Himsworth.

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