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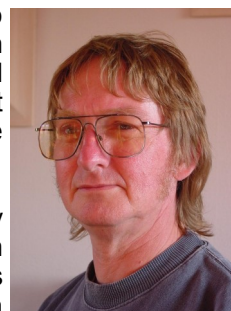
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Editors Comment

What a wonderful time I have had over the last two months. Rufford followed by Aberystwyth and then assisting with Jim Robison's Summer courses. Add to this that we are having a new extension built (with a studio for me!) makes life very busy at the moment.



Rufford was most enjoyable and I was very impressed with the standard and variety of work on show. It was good to see a few NPA members selling their work (see the article by Liz Bowe in this issue).

It was my first time at Aberystwyth and it lived up to all that I had heard about the event. I met so many interesting and friendly potters, had good food and beer and came home fired up with enthusiasm to get my hands immersed in the slick. I have ordered a CD on wood fired kilns from Joe Finch so I will review it in the next issue.

I am looking forward to the exhibition at Tullie House. Lets hope you have been making lots of pots and will submit work for entry and visit the exhibition. We also welcome Jan Scott to the exhibitions team.

At last there is a CPA event planned for up North! See CPA news. If attendance is good then it might persuade them to plan more events in our area.

Thanks to all who have contributed articles this month and made my job a lot easier and in particular thanks go to Janet Kaiser from North Wales for her two part article on Galleries.

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Deadline For Next Issue

All material for the **October—November 2003 issue** to be with Ian Marsh **by the 20th September**.

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

NPA Tullie House Exhibition

Tullie House Museum and Art Gallery Northern Potters Exhibition. 2003 22nd November 2003 to 11th January 2004

Please read these instructions in conjunction with the application form as there is a change to the normal procedures for this exhibition.

Its that time again. I have sent these forms out in good time so please remember to fill them in and return the top copies before the 20th of October to the gallery. Then all works will be insured at cost value by the Gallery when they arrive and for the duration of their stay.

When packing work please remember that the work has to be repacked into the same boxes and with the same materials. Please label all boxes with name and also how many pieces in each. Attach any special packing instructions.

Make sure all work is labelled individually with name etc and corresponds with the form.

Please ensure that the work submitted works as a series, or group etc.

All wall work must be mirror plated for security reasons or have a secure hanging mechanism.

Don't forget the commission is taken off the selling price please work this into your prices accordingly.

Gallery contact Fiona Venables tel. 01228 534781 (Ext: 246)
NPA contacts Julie Miles tel. 07971 522997 or Jan Scott tel. 01204 674901

Tullie House Museum and Art Gallery, Castle Street, Carlisle, CA3 8TP. 01228 534781 Fax: 01228 810249

Directions from M6: North-facing

Exit at Jnct 43 for Carlisle city centre
Turn left at top of slip road onto Warwick Road
Follow road past football ground on right hand side
Turn right at traffic lights sign posted for museum & castle and leading onto Victoria Place
At next set of traffic lights stay in left lane but turn right onto Georgian Way, still following Museum signs
Take first left at roundabout then immediately exit left onto slip road
Turn left onto West Tower Street, then first right and right again
This road brings you to Tullie House
Take minor road off right in front of Tullie House, alongside dual carriageway

Unloading at front of gallery.

Please remember to send a completed top copy of the form to the gallery before the 20th of October 2003.

I'd like to welcome Jan Scott to the Exhibitions Team she will be taking over from me after the exhibition. If anyone would like to join the team or help with any future exhibitions there is still the opportunity as we on the committee feel that this is a two person job.

New Books

L & J Price David & Charles	The Art Of Crystalline Glazing		19.99
Anthea Arnold	Briglin Pottery		5.00
Richard Dennis			5.00
Suzanne Tourtillot GMC	500 Teapots		16.95
Malcolm Haslam Richard Dennis	Roger Cockram (exhib cat)		5.00
U G Dietz David & Charles	Great Pots: Contemporary Ceramics From Function To Fantasy		29.99
E. Cooper	David Leach – A Biography	Hardback Softback	25.00 20.00
A Caiger-Smith Richard Dennis	Pottery, People and Time (Alan Caiger-Smith)		28.00
L Acton & N Smith Crowood	Practical Ceramic Conservation		19.95
Paul Mathieson A & C Black	Sexpots (Eroticism In Ceramics)		30.00
Jon Catleugh Richard Dennis	William de Morgan Tiles		9.95
Charles Vyse (exhib cat) Richard Dennis			6.00
Jackson & Malone A & C Black	Kate Malone (A Book of Pots) (Jun 2003)		35.00

ROGER BELL, DEXTERITY

Book Review

KATE MALONE – A BOOK OF POTS

Publ A & C Black

£40.00

Lesley Jackson & Kate Malone

Like her work, this book on Kate Malone can be summarised in the single word 'sumptuous'. Her shapes are often extravagant, size sometimes massive and exaggerated, surface pattern and colour can be startling, overall it is provocative. Her work developed in this way, we are told, as a result of the challenge to her (and other students) at the Royal College Of Art to stretch into new areas rather than refine degree work from Bristol Polytechnic days.

Lesley Jackson comes from a decorative art and design background, rather than ceramics. She contributes two chapters. First she outlines Kate's training, inspirations and thought processes. Some influences are as exotic as her work and often taken from her annual visits to far flung parts of the globe, others much more mundane such as the use of one of her collection of light bulbs which was used for the spikes in 'Tutti Frutti Bumper Car Jug'. Change seems to be the only constant as far as her life is concerned – the family plan to spend half their time in Provence in future. In Jackson's second chapter are photographs of vases, jugs, lidded pieces, even mugs, showing the development of shapes, decoration and glazes. Apart from brief information on date, title, size, making and glaze, there is often pertinent comment, for example 'pot was inadvertently over-fired....a happy accident which prompted me to push pebble glazes to the limit'.

Kate has written the chapter on large commissions which includes the stunning fish for Lee Valley Park, the 'Queen Pineapple' for Manchester City Art Gallery and, of course the giant clock for Bentall's shopping centre. There are photos and text on the the progress of each commission. This leads on to the least successful chapter 'Materials and Techniques'. Some elaboration on clays and glazes used helps us understand the making process, but most of the 20 pages are devoted to the basics of making ceramics, health and safety, and exhibiting, selling and organising. Nobody is going to buy the book for this information or expect to find it here.

Overall the book is well designed and written. There is an attractive handwritten preface by Kate and a nice selection of sketch book pages from her travels leaves you feeling that you know a lot more about Kate Malone and where she comes from. A book worth adding to anyone's collection.

Roger Bell, Dexterity

Exhibitions

Booth House Gallery, 3 Booth House Lane,
Holmfirth, HD9 2QT
01484 685270
Open Weekend 1-5pm, ring during the week.

Summer Exhibition: Visions in conjunction
with Holmfirth Art Week.

Ceramics by Peter and Jill Dick,
Karin Hessenberg, Tony and Barbara White,
Jane Barker and Jim Robison.
Paintings by Glyn Evans.
Also work by Gallery regulars, including
paintings by Peter Dworak and ceramics by
notable potters.

Rivington Potters are holding an exhibition
of their work at Chorley's historic Astley Hall
from **August 23 until September 21**.

Rivington Potters currently features eight
members who work in a variety of styles
ranging from decorative to functional. The
group, some of whom met at Bolton
Community College will show a mix of work
and have organised a series of
demonstrations and workshops during the
exhibition. They are hoping to build on the
success they have already achieved in the
area.

Astley Hall, which is famous for its sumptuous
ceiling decorations is to stage the exhibition in

the upstairs gallery. For more information
about opening times etc contact Astley Hall
on 01257 515555

**Contact: Babs Taylor 01204 668490 or
07974 699141**

**Exhibitions at
Stokoe House Ceramics Gallery**
Market Place
Alston
Cumbria
CA9 3HS

Tel 01434 382137

open daily 10.00am to 5.00pm

Until 7th September

**JANE SMITH - Delicate porcelain, carved
and pierced, enhanced with lustre.**

**SUE BARTHOLOMEW- Impressed
stoneware containers for plants and
flowers.**

**BRENDA WRIGHT - Richly decorated
vessels inspired by a love of the sea.**

13th September to 2nd November

COPPER RED PORCELAIN

New work by Eddie and Margaret Curtis

Adverts

'GUEST POTTER'
This marketing co-operative based in Bristol is seeking
new ceramics and ceramic sculpture to exhibit in its
high profile shop in Clifton. Its 'Guest Potter'
programme involves exhibiting work of selected
applicants for a mutually agreed period.

POTTERS is a unique shop providing since 1996 an
enormous range of hand crafted ceramics, both
decorative and functional, and ceramic sculpture made
by professional craftspeople of England and Wales.
For more information contact Margaret Crump,
POTTERS, Unit 19, Clifton Down Shopping Centre,
Whiteladies Road, Clifton, BRISTOL BS8 2NN. Tel:
0117 9737380
www.pottersbristol.com

FREE TO A GOOD HOME!

(Or even a bad one)

Person-powered pugmill - works well and cheap to
run!

contact Michèle Beverley (01904-738123)

SAVE IT FROM THE TIP!

Events Calendar

Sat 30 & Sun 31 Aug: Brewery Ceramics Fair, Kendal

5-6 September: South West Potfest, Fromme

FUN AT THE FAIR—Exhibiting at Rufford By Liz Bowe

Every year I visit Ceramic fairs and galleries, where I drool over work with a strong presence and a sense of entity. The autonomous objects produced by potters hands never ceases to appeal to all my senses. Especially pieces paying great homage to tradition and yet respect our place in time through new exploration of form and function.

I do make work to exhibit and sell through small local Galleries however, because I am teaching Art & Design and Ceramics full time at Harrogate College my time is limited. Therefore I have never really pushed my making, preferring to make for pleasure rather than aiming to make for a living.

Since I do not push my work I find myself producing teapots and bowls again and again, I have become content with the forms and enjoy exploring my Shino glazes, playing and exploring carbon trapping.

I state rather apologetically, the fact I happy with domestic forms. Teapots and bowls are a passion of mine and do deserve the same respect as any other object produced regardless of function form or material. However, I need a direction, an aim. After eleven years as a potter I am still striving for the perfect balance of form and function, possibly the reason for my passion for teapots.

One evening last November while looking at the Rufford web site, I noticed it was just one week to the deadline for the Earth and Fire selections 2003, I don't know what possessed me, perhaps too much red wine, however, this seemed like a good idea.



The following morning I went out to buy a slide film, A fine sunny morning, without time to fully consider what I was getting myself into, I set about documenting the small body of work I had, on a piece of grey card in the back garden.

With the help of our photography technician I had the slides developed and the relevant forms downloaded, filled in and in the post by 5.30pm.



There done, nothing ventured nothing gained, the worst thing that could happen was to be rejected.

Two weeks later a letter came through the post, I feared to open it, as brave as I am trying to be, I don't do failure well. I had to read the letter three times, the letter said successful there was no 'un' anywhere. I know in the bigger picture of life this is no great shakes, but for me this was just what I needed to push me on.

For the next seven months I designed, tried, tested glazes, thrown and thrown, (thrown first on the wheel then in the reclaim bin) over and over again. Plates and platters were my first problem, it was the fault of a rather large pile of poppadums I was frying one day, I became intrigued with their free movement of form and yet they stacked in an intriguing manner or fashion.

I went through many pieces of paper and produced lots of reclaim clay testing the plate idea.

I eventually solved some of the poppadum plates making problems by designing turned wooden moulds which lock into my wheel head, these make it possible to throw and handbuild all at the soft clay stage.

From here I went on to develop teacups and saucers as well as my favourite pieces, bowls and teapots.

As the work developed so too did the surfaces of my pots, for years I have worked with Shino's, another of my passions is carbon trapped ware, not to mention high fired reduction ware, this suits the upright forms and for the flat forms I borrowed David Lloyd Jones's Temoku, I like the contrast yet compliment of the two glazes. I also discovered one of my Shino glazes seemed to float on top of the Temoku, producing a pleasing result. Thus the glazes have developed through rigorous selection and evaluation,

As the work developed into a modern ensemble of pieces which I could now refer to as a new-fangled dinner service. I started to consider how I was to exhibit

the work as cheaply and effectively as I could, I made plinths covered in brown paper, bought willow garden trellises (bargain at £1.50 each) and only pulled them out enough to act as place settings, I sewed runners in black and made banners with fabric and T-shirt iron on transfers onto which I applied images of the work via my computer. The entire display was probably only cost me around £40 to produce.

When the Earth and Fire catalogue came through the post with all the makers in, I got the collie wobbles, some of the best makers in the country were in it, some my heroes.

The end of June was approaching, I was shattered I had been working full time plus one evening class and three children to look after, only when all this was done was I able to retired to my workshop every evening to pot, producing over 150 pieces from concept to reality. I must have trashed another 100 along the way, a re-fired teapot exploded and atomised during the last firing resulting in the loss of around 30 pieces. This was Thursday Rufford was on Saturday.

More evaluation; the work is fine, I just wish I could go back and make it all over again knowing what I know now.

The big day arrived, Pennie our technician and Luke one of our students came along to help me man the stall for the two days. We set the work up and to my relief the whole thing fitted and worked well apart from a few minor changes, it was windy and the banners kept blowing, I forgot pins (time to get to know the next door neighbours.)

From the moment the Abbey clock struck nine people came in their droves, like a large crocodile working its way around the perimeter of the stalls.

Compliments on the work flowed and sales too, I couldn't believe the response was so positive and encouraging, you don't get the spontaneous feedback from a gallery, this is instant an real, you can tell by body language when people don't like what they see.

Pennie and Luke were in their element watching the demonstrations, which were well thought through and planned to flow throughout the weekend. Pennie cant wait to build a Rocket Kiln as demonstrated by Ian

Gregory 0°C to 1280°C reduced in 25 minutes (mad) I'm not so sure myself, being a good 20 hour girl with a 40 minutes soak at the top end.

Luke, (the boy) will just talk to anyone, he took great pleasure in talking to Nic Collins, Svend Bayer and great potters from the Netherlands Hein Janssen and Wim Hos to name but a few, all were friendly and informative, I'm sure Luke gained a great deal from the experience, as he starts his BA in Ceramics at Camberwell in the Autumn.

We all did very well on the Tombola too winning four pots worth about £400 collectively.

All in all the hard work was worth it, I enjoyed the challenge I gave myself and as a bonus we had the most enjoyable weekend, I felt completely at home, and no money could possibly replace the feeling you get when some of your hero's say "good work" directly to you.

I would not hesitate in applying again to participate at Rufford and in other fairs I recommend the experience and challenge to you all. The fair was extremely well managed and promoted.

I am eager to get back to my wheel to keep improving and developing the work. I need jugs; I can't get the jugs aesthetically pleasing YET !!

A LIZ BOWE EXPERIENCE



Peddling Pots – A Gallery Perspective (Part One)

Good company representatives are smartly dressed, pleasant in manner, give a firm handshake and look one straight in the eye. They are bright and cheerful, apparently genuinely interested as they look around a target establishment. In fact, they are assessing the set-up and whether they are offering the right product in the right place at the right time. They are about to propose and hopefully enter into a business relationship and therefore walk in with their eyes wide open. They miss nothing, they are true professionals. What have they in common with a solitary studio potter presenting his/her work to a gallery or shop for the first time? Everything in the world. As a "Pot Pedlar" it is important to be and appear every bit as professional as the ubiquitous Rep. The successful Pot Pedlar will first check prospective target venues. Starting out locally, stick to established galleries with a good reputation and only gradually extend further afield as confidence and experience is gained. Networking is an important tool in deciding which galleries are going to be good business partners and which to avoid. Speak to fellow makers who exhibit regularly or permanently and find out if they have reservations or had any problems. Even if a gallery is personally recommended, remain cautious. Inform yourself on what the *raison d'être* of a venue may be. Simply flogging pots for a quick buck or a more ethical approach to promoting fine art and quality craftsmanship? Will they help establish and further your reputation and career? Which are too up (or down) market for your current work? Which are most appropriate for you and your work? Do not expect a gallery specialising in non-functional, sculptural work to accept domestic ware and vice versa: it is a waste of your time (and theirs) trying.

Once a decision has been made, never walk in unannounced, expecting an interview on the spot. Visit or phone in advance to make a formal appointment with the right person. Always go to the decision maker at the top, not an assistant, and accept the date and time they offer you, even if it means finding a child-minder. Avoid taking family or friends along who stand at your elbow or crawl around the floor depending on age. That does not make a good impression and they are an unnecessary distraction when discussing personal business matters.

Shops generally stock a roll-over inventory and can accept new work at any time, whereas galleries often have changing exhibitions and will chose work to compliment other selected submissions. Check gallery exhibition schedules and submit well beforehand. A formal submission (CV, pho-

tos, sizes, prices) can either be sent in advance of a personal call or afterwards, once the gallery has seen examples of your work and have requested a submission.

So the big Pot Presentation Day arrives. Chose a selection of pots which represent a cohesive body of current work and not a few leftover oddments of unknown age collected from around the workshop. The final selection are naturally all "choice pieces", with no blemishes or flaws. Do not include poor pots just to show a wonderful glaze you are working on or the early stages of a new range of work as yet unresolved. Wipe off any dust, stray splashes of clay or glaze, scrub off all residual carbon from Raku or pit-fired pieces, check bases are as smooth as a baby's bottom and make sure they do not contain any wildlife -- dead or alive.

If you do not have a business letterhead, type or clearly print your name, address, telephone, e-mail, etc. on a clean sheet of A4 paper and list every item along with price (in duplicate, should you be requested to leave work for immediate exhibition). Clearly state "Maker's Price" or "Selling Price including XX% commission" on the list. Put these into a clear plastic "information pack" along with good quality photographs of current work and the dreaded curriculum vitae.

Yes, it can be tortuous composing and writing a CV, but good galleries sell the persona of the artists and makers they represent, not merely their work. What appears as irrelevant, idle gossip, can help a client feel more connected to a maker and their work. It is a very important ingredient of the "Selling Sizzle" and helps to build your reputation as well as a certain *je ne sais quois*. Clients have been known to become collectors because of a perceived affinity with the maker beyond simple admiration of their work. Galleries therefore need to know who you are and what makes you unique, above and beyond your work. Never presume they will know all about you or your work. Curators are notoriously desk-bound, so they usually depend on Mohammed coming to the Mountain. And once you become a regular exhibitor, make sure you talk to every employee, so they all know you personally. They are the front line and will feel more in sympathy with your work if there is a personal relationship. Communicating with gallery personnel will also show them that you are interested in the venue and what they do, endearing you to them even more.

Be reasonable. Do not expect anyone to read reams of Art Balls or pretentious academic crap at

this introductory stage. You may be asked for an artist's statement for the exhibition catalogue, but you can deal with that later. Keep the CV short, sweet and interesting. Include any personal eccentricities (within reason) and do not forget to include working methods and media. Write your name on each and every sheet of paper and photograph/slide you ever hand over. That prevents "mix-ups" in even the best-run galleries. The information you provide will be your official "personal presence" for the duration: before, during and after your work goes on exhibition. It will also be the basis of press-releases, submissions to magazines, web pages and other PR work the gallery undertakes. Professional, high-quality colour photographs are also a necessity and not an optional extra these days. Indeed, some galleries will refuse to represent artists/makers who do not have images suitable for publication.

Wrap the chosen pieces in clean bubble-wrap or paper (not newsprint which dirties hands), box it all up so it is easy to unpack quickly without fuss, place your info pack on top and go to bed. Yes, a good night's sleep is prescribed behaviour. Showering, shaving, grooming, dressing and generally making oneself presentable for a gallery visit takes much more time than trundling unwashed and uncombed into the workshop grasping a mug of coffee whilst nursing a thick head. Punctual, smart, bright-eyed and bushy-tailed Pot Pedlars are perceived as dependable prospective business partners. Successful artists and makers have adopted this practice since the 1980s, so avoid Flower Child mode in manner or appearance. Eating garlic, frying food or similar habits should also desist 24 hrs beforehand!

Meeting a curator, administrator or gallery owner and presenting work is just as nerve wracking as any stage performance or public appearance. At least you will not be booed off stage and in general curators do not bite or throw tomatoes! However, it is difficult being relaxed with a full bladder, so go for a pee before entering the building. Some are better able to deal with anxiety and nervous stress than others, but never pop into a pub for a quick drink to steady those ragged nerves. Just take a deep breath, relax and walk in with straightened back and self-confident smile. Introduce yourself and shake hands firmly. Seek eye contact. Speak clearly, avoid mumbling. Answer questions openly and offer information freely. Be pleasant, try to remain as unflustered as you can. Show your enthusiasm without gushing. There is no need to be cowed, but needless to say aggressiveness or defensiveness are equally misplaced when answering questions. Gauge the knowledge and experience of the contact as you converse and avoid dumbing down. Administrators may be fools, but they do not like being made to feel like

infants!

This first contact is just like a job interview. The only difference being that your work, skills and competence are all on view simultaneously. Strengths and weaknesses, warts and all. You did not get the job this time? Well that is the very worst that can happen and it is not the end of the world. If you are not told or informed why, then ask politely and nonchalantly why not. Do not presume any reason(s) or gather it was anything personal. If you are presenting well made pots in the right place at the right time for the right price, it would be helpful to find out why they were not accepted or selected on this occasion and whether the gallery/shop would be interested later in the year. Ask to be put on their mailing list. Take this opportunity of looking around and finding out what is likely to be acceptable. You may find on closer inspection, that your work would never really fit in, but you will gain valuable information to pass on to fellow Pot Pedlars.

The moral of the story is really; "if at first you don't succeed, try, try again". It is quite true, "Good pots sell themselves", but they have to be appropriate for the venue in question. It is your task to facilitate that simple requirement by making an informed choice and presenting yourself and your work in a business-like and professional manner.

In Part Two, Janet Kaiser will tackle the artist-gallery relationship and good business practice. Janet is a (currently non-practising) graduate artist and potter herself and is responsible for all exhibitions at The Chapel of Art. Her husband, Eckhard Kaiser is administrator / accountant for The CoA, which they jointly founded in 1995. Home of The International Potters' Path, The CoA specialises in ceramic work by local, regional, national and international makers. Submissions are always welcome, as are contributions to The Path which was started in 1997 and is still incomplete.

Address: 8 Marine Crescent : Criccieth LL52 0EA

Tel: (01766) 523570 (Tues-Sat 12 to 6)

Web site: <http://www.the-coa.org.uk>

E-mail: postbox@the-coa.org.uk

ELECTRIFIED

Stoneware Glazes for the Electric Kiln

EMMANUEL COOPER

SATURDAY, 15TH NOVEMBER at 2.00pm

TEMPLE ANDERSON HALL, YORKSHIRE MUSEUM, MUSEUM GARDENS,
YORK

Stoneware glazes in the electric kiln is one of the most important areas of ceramic knowledge where new discoveries are constantly evolving. In his comprehensive talk Emmanuel Cooper will stress the importance of knowing your materials before going on to outline the vast range of colours available from carefully used metal oxides in different base glazes. He will also look at textured and volcanic glazes with the use of silicon carbide.

Booking is Essential

Please send request for tickets, together with cheque and stamped, self-addressed envelope to:

Isabel Denyer, Wighill House, Wighill, Tadcaster, North Yorkshire LS24 8BG
Tel: 01937 835 632



Please send the following 'Electrified' tickets:

- CPA/NPA Members @ £6.00 _____
- Non-members @ £9.00 _____
- Full-time Students* @ £3.00 _____

*College & Course _____

I enclose cheque for £ _____ (Cheque payable to **Craft Potters Association**)

Name(s) _____

Address(es) _____

Postcode(s) _____

Telephone no(s) _____

Please return with remittance & S.A.E. to
Isabel Denyer, Wighill House, Wighill, Tadcaster, North Yorkshire LS24 8BG
Tel: 01937 835 632

12th 13th 14th September 2003

Irish Potters Event, Thomastown, Co.Kilkenny

The Craft Potters Society of Ireland, in conjunction with the C.P.A., are holding a workshop at the Pottery Skills Course/ Grennan Mill, Thomastown, in September 2003. The demonstrators will be John Wheeldon, Joanna Howells and Clive Bowen and from Ireland there will be Marcus O'Mahony, Christy Keeney and Pat Connor. Billy Eccles, the recipient of the 2002 Scarva Travel Bursary, will present a slide show about his time as an artist in residence in Shigaraki, Japan in 2002. The workshop will be opened by Jack Doherty, Chairman of the CPA.

If sufficient numbers are interested CPA/MAAC will be organising travel as a group which will be cheaper.

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

Tuesday 7th October 2003

Victoria and Albert Museum 12.30pm

This is an opportunity to continue exploring the world of Chinese Ceramics following on from the talk at the end of May by Nigel Wood. Rose Kerr, Chief Curator of the Far Eastern Section and the V & A's expert on Chinese Ceramics, will guide us on a tour of the Chinese Ceramics at the Victoria and Albert Museum and may even allow us to handle some of the pots. Booking is essential. Entrance: CPA members £6.00. non-members £9.00, students £3.00. For more information and booking contact Isabel Denyer, Wighill House, Wighill, Tadcaster, North Yorkshire, LS24 8BG Tel:01937 835632

Thursday 23rd October 2003

David Leach Twentieth Century Ceramics Exhibition at the Midland Arts Centre, Canon Hill Park, Birmingham, 13.00-15.30

Kathy Niblett, curator of this touring exhibition which has been put together to celebrate David Leach's 92nd birthday, will take us on a guided tour of the exhibition at the Midlands Arts Centre. Meet at 1pm. Entrance £3.50 & concessions £2.50. Must book. For more information and booking contact Alexandra Boyd at the Midland Arts Centre (open 9am -8.45pm seven days a week) on tel: 0121 440 3838, mentioning CPA membership.

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.

Jean Nicholas Gerard

20th September 2003 at 2pm

Jean Nicholas Gerard, a French Earthenware potter, will give a slide show and talk about his work and the inspirations behind it.

Sandy Brown

8th November 2003 at 2pm

Sandy Brown will be talking about her starting point in Japan over 30 years ago and her development since then both in functional and sculptural work, including life sized figures and organic forms.

***Booking is essential.* Details for all these are to be obtained from Don Hudson at Town Mill Pottery, Town Mill, Mill Lane, Lyme Regis, Dorset, DT7 3PU**

Tel: 01297 444 633

The French Connection—by Shirley Hetherington

The dates for a May weekend visit to Richard Dewar's pottery, as advertised by the CPA in our magazine, happily coincided with a trip to Ruffec, the previous week. I contacted Elizabeth Smith and she made the arrangements for us to join the group who would be travelling to Brittany in a minibus driven by her husband, David. The rendezvous took place at Richard's delightful rural pottery near Avessac, on Friday, May 30. After introducing ourselves we had refreshments in the orchard, while a photographer from the local press took a group photograph of The English Potters!



After lunch Richard gave a throwing demonstration and fettled some finished forms. There followed a lively discussion of the aesthetics of placing handles and feet and how many you could get away with! Richard also discussed decorating techniques with reference to his once-fired, salt-glazed ware.

Then followed a pot-handling session in the garden and a competition to guess the makers. As sole representative of Northern Potters I shall draw a veil over my abysmal score!

After an enthusiastic buying session in the showroom, we enjoyed a fantastic meal in the courtyard with barbequed fish, lamb, sausages accompanied by various salads and of course plenty of wine! Then came a tongue-in-cheek slide show by Richard about the joys of being a potter. The evening came to a close with guitar music and singing by our host and his wife, Justine, before returning to our hotel.

The following day we visited Le Fillet, an old pottery village which has been revitalized and made into a working pottery center open to the public. It was awarded a regional prize for industrial tourism in 1998. We were shown around by the curator and visited an obsolete quarry where they dug out the local clay in the thirties when there were about fifty people working in the village—some potters and others making tiles and bricks. Today there are seven working potters and one making floor tiles. We were treated to a throwing demo. by one of a third generation of potters who came out of retirement to show his skills to the visitors. Once again we were feted—drinks with the president of Le Fillet's Potter's Association, and another group photograph was taken for the regional press.

In the late afternoon we headed off to the



village of Herbignac, where the fifth annual



She made a large platter for us, then showed how she decorates to stunning effect using a few slips based on the body of her red earthenware clay which is bi-gas fired to 1050. After another buying session we made our way back to Caen having enjoyed a superb weekend, thanks to the organization of Elizabeth and David, and warm hospitality of Richard and Justine Dewar. Vive la France!

potter's market was being held. There we met up with Richard and Justine selling their lovely salt-glazed pots, their friend Armel Hede with his mouth-watering celadon and ox-blood glazed porcelain, and Sean Miller representing England, with his distinctive domestic ware. This two-day market is becoming well-known especially for the number of visitors it attracts, mostly from surrounding areas-11,000 in 2002.

On Sunday, en route for the ferry we visited the studio workshop of Francoise Dufayard in the centre of Rennes. Her work is slip-decorated tableware, also one-off moulded platters and dishes.



Website News

Maureen was sent information about a free website called Designers Toolkit. It is compiled by CERAM, Staffordshire University and The Hothouse ceramic design centre. The Toolkit is an interactive web-based reference to guide the progress of innovative designs from the drawing board to full-scale production. Members will be asked to complete or sign a timesheet that the DTI will refund to the site and a feedback form will be attached for your comments. They say that the site is dynamic and is being updated regularly. If anyone has visited and reviewed the site then lets us know.

Welcome To New Members

Name	Address	Tel. No.	E-mail
Michelle Bowes	71 Sunnymead, Upperby, Carlisle CA2 4NS	01228 540816	harkness@bowesCA2.fsnet.co.uk
Helen Graham	Flat2, The School House, Burnt Yates, N Yorks HG3 3EJ	01423 771489	
Alison Graham	34 Housesteads Road, Sandsfields Park, Carlisle CA2 7XG	01228 533971	
Ellen Isherwood	151 Dunkirk Lane, Leyland, Lancs. PR26 7SP	01772 421475	ellen_isherwood@btopenworld.com
Glynis Johnson	30 Eden Street, Saltburn, Tees Valley TS12 1JZ	01287 623230	glynis.johnson@care4free.net
Trish Jones	16 St. Eric's Road, Bessacarr, Doncaster, S.Yorks DN4 6NG	01302 531059	trish@winder-house.fsnet.co.uk
John Rivers	Riddings Pottery, Greenhill Lane, Riddings, Derbyshire DE55 4AY	01773 603181	riddingspottery@hotmail.com
Penny Williams	56 Garths End, Pocklington, E Yorks YO42 2JB	01759 301076	

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


NPA News

Gillean and Roger Bell have retired and Dexterity has closed as a gallery, but will continue the ceramic book and magazine business from their home.

11 High Gale, Ambleside, Cumbria. LA22 0BG

We wish them well in their retirement and look forward to Roger's reviews of ceramic books in the future.

Several projects are underway: the search for a permanent NPA exhibition and workshop centre: preparation for next years NPA summer camp: development of the website: searching for NPA exhibition opportunities. Hopefully a programme of events for the coming months will be planned in the near future, but we do need your help and support. If you have any ideas for an event or can offer help in any way whatever then please contact one of the committee.



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