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Comments from the Chair

A somewhat disappointed chat this time. After all the planning and organising for our Festival at Rufford which has taken a considerable effort by your committee, the bookings have been very slow in coming in, particularly from the membership. As a result your committee and I have decided to cancel this event. The risks to Association funds are felt to be too great to proceed, with potential losses of over £4000.



The last two Festivals organised by the N.P.A. have been similarly lacking in support, and we therefore will need to consider a change of emphasis within the organisation as to the nature of what we provide. My initial thoughts are that these are likely to fall into four categories, Exhibitions, Education, Newsletter and One-Day Events. The committee and I would welcome suggestions from you the members as to any other viable activities which you would like. E.Mails or letters to me A.S.A.P please.

Yours,

Pete Clough

Editors Comment

It has been an exciting time of the year, with events at Rufford, Newport (Tredegar House) and by the time you read this Potfest in the Park and Potfest in the Pens. I am sure if you are like me it has been last minute panic at getting sufficient pots hot out of the kiln, packed and on the road.



My travels have taken me to Rufford, Holmfirth Art Week and Tredegar House. At Rufford I particularly enjoyed the demonstrations of Carlos Versluys, Micki Schlossing and Ashraf Hanna. All were informative and good at demonstrating the processes in producing their pots. I actually got to touch a Monica Young (at £8500!) and would have liked to give it a hug but thought I might be carted off by people in white coats.

I was interested to see how many Northern Potters were displaying their pots at the Holmfirth Art Week and as usual both the main exhibition and the fringe events were a success. Tredegar House was a refreshing experience, everyone was so welcoming and helpful and the work was so different from the other shows I had been to, although quite a few potters were commenting on poor sales on the Saturday.

Well there was a magnificent response to the offer of e-mail NPA news—one request!

We welcome the article from Margaret Pilkington giving tribute to Jerry Caplan. Margaret is a former NPA member who has contributed so many articles to the newsletter during her membership. I have included the beginning of the article which refers to another Potters Association—I feel it is relevant to our association at this moment in time.

I have just inserted Jan's notice about the Burnley exhibition and realise I need to think about pots to submit for selection. There's no rest!

NPA Festival News

Festival
Cancelled due to insufficient numbers
2004
3rd 4th and 5th September 04
'A Dirty Weekend'
At
Rufford Craft Centre

Editors comment continued...

My Dad always used to say "you get out what you put in". In my case that is so true (maybe I should have listened to him more often!). Someone asked a few weeks ago how much time I spend on the newsletter and I reckoned six weeks of the year is spent on collecting, assembling and posting. That is a good chunk of the year but I have met so many interesting people and made so many useful contacts that I consider it time well spent.

Did anyone go and see the exhibition at the Tate, Liverpool? If you did write and let us know about your experience?

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Deadline For Next Issue

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

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 Exhibitions

All Fired Up For Winter. N.P.A. *Selected* Exhibition.

13th Nov—18th Dec 2004.

Just a note about the 'All Fired Up For Winter' *loose* application form. In line with the council requirement, please complete all three copies and **send the top copy** to:-

Emma Midgely
Mid Pennine Art Gallery
Yorke Street
Burnley
Lancashire
BB11 1HD

To arrive before September 13th.

The remaining two copies are to be sent later with the work, details in the next newsletter.

We need workshop leaders for Mid Pennine during the exhibition. Arts Council rates of pay. Priority will be given to those in the area due to firings etc. Please send proposal, C.V. and images to Jan Scott as soon as possible.

Thanks.

Jan Scott

OXO Tower—Urgent Action!

Oxo have finally confirmed our exhibition for 2005.

We need to make a 20% deposit to hold the booking. So can all those wishing to participate please forward £60.00 to me as soon as possible (cheques should be made payable to Brian Holland) so that I can send one cheque to OXO. This has to be done by the second week in August (sorry for the short notice).

Jaine will send you all receipts. There is room for another 12 participants, so don't worry if you did not originally send images. Thanks to all those who kept the faith! We can now start planning.

Can all those interested contact me with your complete contact details including e-mails. I'm really struggling with disseminating information and need to update my database.

Brian Holland

Earth and Fire—Rufford

No wind, no rain, can stop a good earth and fire demonstration as an enthusiastic crowd gathered on the stage for a close up and personal look. I am always pleasantly surprised by a new technique and I also love collecting viable tips from watching how the demonstrator works; yes, you've guessed, and yet another use for a rubber kidney! Someone should compile a book.

A mix of well-known and new potters work is on show around the venue but I was on a mission to find Derek Emms. The addition to my collection was a pale green celadon mug which I soon took the opportunity to christen. After looking around the gallery and just about to leave, an astute attendant said, "Are you going to pay for that?" "What, Oh this is my Derek Emms," I said proudly, "Yes" she nodded in agreement, "Are you going to pay for it?" "But it's got tea in it!" I replied. It just goes to show you should keep your purchases wrapped up instead of showing off.

Jan Scott



Jan clutching her Derek Emms Mug, intently watching Carlos Versluys!



Rufford was another enjoyable weekend with many familiar faces and several

new ones. I am always torn on the issue about whether there should be a larger selection of new potters at Rufford. On the one hand It is good to see and buy the work of established potters and yet it is also good to view less well known work. If you have a point of view on the issue let us know and we can perhaps start a newsletter discussion.

Are there too many ceramic fairs? Is it difficult to get accepted at these events? Are the Ceramic Fairs affecting sales in Galleries? There seemed to be a lot of salt ware this time and I particularly liked the Micki Schlossing work with its wonderful forms and subtle warm colours. I always think it is interesting to see how potters work develops - Richard Dewar's work was noticeably different. I particularly like to see the work of the Colleges, to see whether the students are pushing the boundaries of ceramics, particularly in light of the fact that so many are closing or becoming part of other courses. I wonder how many of the students coming out of College continue to develop and start to make a living from their ceramics? If you are recently out of college let us know how you are getting on. IM



New Books

16 th Biennale Int. Cer Contemporaine Vallauris			6.50
21 st Century Ceramics in USA & Canada	Am Cer Soc	ed Bill Hunt	41.50
1000 Tiles	A&C Black	Noel Riley	19.99
The Arts & Crafts Companion	Thames	Pamela Todd	29.95
Bricks & Brickmaking	Shire	Martin Hammond	2.95
Sandy Brown	Marston	John Makepiece	12.95
Ceramics of the 1950's	Shire	Graham McLaren	2.95
Classic Stoneware of Japan	Kodansha	Kuroda & Mura...	25.00
Claire Curneen	Ruthin	Exhib Cat	12.00
The Extruder Book	Am Cer Soc	Daryl E Baird	37.50
David & Margaret Frith	Ruthin	Exhib Cat	10.00
Glaze Projects (Leadless Glazes)	Am Cer Soc	Richard Behrens	9.00
Glazes: Materials, Recipes & Techniques	Am Cer Soc	Anderson Turner	24.00
Christine Jones	Ruthin	Exhib Cat	7.50
Walter Keeler	Ruthin	Exhib Cat	19.00
The Potteries	Shire	David Schers	4.50
Pottery Form (Jul 2004)	David & Charles	Daniel Rhodes	24.95
Pottery Making Techniques	Am Cer Soc	Anderson Turner	24.00
Sculpture as Experience	Krause	Judith Peck	12.99
Setting Up Your Ceramic Studio	Am Cer Soc	Virginia Scotchie	17.95
Studio Practices, Techniques & Tips	Am Cer Soc	Anderson Turner	24.00
Underglaze Decoration	Am Cer Soc	Marc Bellaire	9.00

ROGER BELL, DEXTERITY

Book Review

TAKESHI YASUDA
Publ Marston House

£12.95

In a previous review I noted how few monographs were published on prominent recent and living potters. Marston House, a small publisher, has just released a 'Ceramic Monograph' on Takeshi Yasuda to add to those on Gabriele Koch, Claudi Casanovas, Nicho;as Homoky, & Sandy Brown*.

David Hamilton introduces the potter as teacher and researcher. Takeshi himself briefly describes the various stages of his artistic development from the reduced ash-glazed stoneware in Mashiko, through 'sansai' ware (low temperature, white slip, a tinted transparent base glaze with brown and green glazes over) to his current porcelain work. His time at the University of Ulster saw the development of 'creamware' on a porcelain body. In the last few years he has been working on his 'unfolding' (collapsed on the wheel, then hung upside down) and 'folding' (slumping during firing) series. All these are illustrated by excellent photographs. The volume is completed by technical notes by Tony Birks and appreciations by Felicity Aylieff and Paul Mathieu.

WALTER KEELER
Publ Ruthin Craft Centre & Leicester City Art Gallery

Emmanuel Cooper & Amanda Fielding
£19.00

The other sources of information on individual ceramicists are the, usually short and covering a small range of the artists work, sections in general books, magazine articles and exhibition catalogues. The Gallery at Ruthin Craft Centre sometimes manages a more substantial volume. Catrin Howell, Claire Curneen and David & Margaret Frith have been covered and now a substantial book of over 100 pages has been produced on the career of Walter Keeler.

His interest in pottery was generated in schoolboy searches for pottery shards on the edge of the Thames and subsequently round St Albans. After Harrow School of Art, making combined with teaching enabled him to set up his first pottery at Bledlow Ridge very much inspired by Michael Casson. Oxidised domestic ware was dominant but some sculptural work was made and gradually stoneware reduction and salt-glazing took over. In the 1970s the growing family needed more space and moved to South Wales. The demise of the 'little brown mug' and boredom set Keeler into the development of his jugs, mugs, teapots etc cut and assembled from thrown pieces and extrusions, exquisitely salt-fired and looking like metal objects. Subsequently friendship with Mike Hughes, teaching at Bristol Polytechnic and visits to the V & A to view and handle 18th C wares, led to the excursions into earthenware. All these styles are lavishly illustrated plus the less familiar raku and large garden pieces.

Let us hope that Ruthin and Marston House keep up the good work and, perhaps, encourage other publishers to extend their ranges.

* These five can be bought as a set at £50.00.

Roger Bell, Dexterity

Adverts

FREE KILN BRICKS

Around 160 old but unused light-weight insulating bricks (Marked 'Selfrac plus'). You collect from East Yorkshire, near Driffield.

Ian Howie Tel. 01377 217284
Email info@ianhowie.co.uk

For Sale

Potters Mate Merlin Electric Wheel. 13" wheel head plus 10" studded wheel head and 10, 10.5" wooden bats.

Wheel and extra wheel head and bats costs £822 in 2000. Hardly used—bought in an emergency when I was up to the ears in work and my alsager threw a fit of paddy. New condition so I would expect £600. I need the space.

Contact Sheila Spencer 0114 288 5830

Stokoe House Ceramics Gallery

Market Place
Alston

Cumbria

CA9 3HS

Tel 01434 382137

Open daily 10.00am to 5.00pm.

Until 18th September 2004

MYSTICAL BEASTS by Karen Lainson

A collection of entirely hand-built mythical figures, gargoyles and vessels alive with dragons.

From 25th September to 6th November 2004

COPPER RED PORCELAIN by Eddie and Margaret Curtis

Delicately thrown porcelain forms enhanced with a luscious copper red glaze.

Thanks

Doreen Lowes

pp

Syl Macro

To whom it may concern

I am writing to you in regards to studio space. I am currently starting a new business with a friend. The business idea is still in the early stages of development, however we hope to be up and running by the end of November 2004. We are going to construct art and craft studios in traditional rustic farm buildings. In addition, we will be baking and cooking on site traditional British food. The site is based on the borders of East Lancashire and Yorkshire and is on a prime tourist route (A59).

The whole site will be open to the public to visit and we feel it will make a fantastic visitor attraction. Visitors will be able to walk around the studios and watch crafts, art pieces, food etc being created. They will then have the opportunity to buy these creations in the shop which is once again situated in an old, brick, farm building. There will also be a tea rooms/bistro catering for the public and studios.

Classes will also be held to allow local people and tourists...if they desire....to have ago at making and creating their own food, crafts and pieces of art.

We are looking for craftspeople, artists, food producers, designers etc to occupy our studios. To the right person this will be a fantastic opportunity. Not only will the studios provide the work space that is needed, but the site will also be a retail outlet. Furthermore, we would market all artists, craftspeople's work through leaflets and our website.

We're hoping for around 20 studios in total....this way there will be a vast mix of products being produced.

I am very interested on your thoughts on this business venture and would be very grateful if you could forward this email to members which you think might be interested in renting a studio or perhaps tutoring a course. You can contact me via the address, email or phone numbers below.

Regards

Gillian Webster B.Sc (Hons)

Tarlscough Hall Farm, Tarlscough Lane, Burscough, Lancashire L40 0RJ

01704 893162 or 07990 537042

gillian.tarlscough@virgin.net

Events Calendar 2004

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

Ceramica Cymru—1st, 2nd, 3rd October

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.

Je Ne Regrette Rien—by Margaret Pilkington

JE NE REGRETTE RIEN

Every time I return home from the AGM, having heard appeals for members to come forward and volunteer for posts on the committee I feel I want to pass on a very positive account of a time when I stuck my head above the parapet and found myself on a roller-coaster ride of fun and learning! Until now I have held back, wondering if I really had the right peg on which to hang my story (I always have to have a peg.) Well, this year is the year. We did have the usual appeals for new committee members but we also had Frank Martin who stood up and gave a very enthusiastic statement of why he wanted to volunteer for Pat Jeffs' job as exhibitions secretary ~ he wanted to be part of what he saw as a very exciting organisation which was destined for a great future. Thank you from us all for that vote of confidence, Frank.

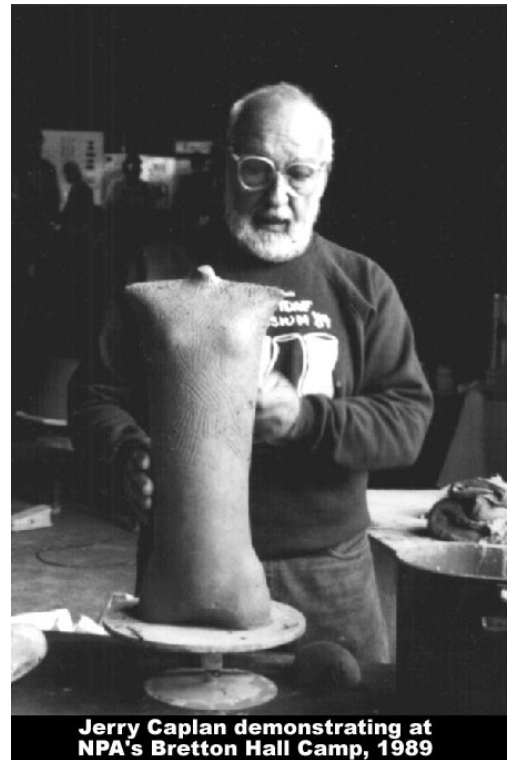
However, in the next moment we were forcefully reminded which side of our bread we should be buttering, as a new member, Alison Fife, stood up and said she had wished that someone had been there to greet her when she had arrived on her own to this, her first event. I think all of us more long-standing members felt suitably admonished. I for one will try to be more outgoing towards people I have not met before, though I am not good with first approaches since my preferred mode of contribution to the WPA is through my written pieces in the newsletter. The discussion that ensued covered many ways in which we could all be more proactive in making new members feel at home, (minutes of the meeting will give details) but measures such as name labels, which seem to have fallen into disuse are to be reinstated for future gatherings ... that should help old and new alike! In the meantime, why don't we all make our own name badges to wear at events.

On arrival home I had cause to ring Joanne Richards, then we did our own mini debriefing on the AGM before finishing the call with Joanne passing on a rather sad piece of news to me about the death of Jerry Caplan, the American ceramicist and pipe sculptor ~ now, thereby hangs my tale ...

In 1986 I was on a City and Guilds Ceramic course when I saw an advert for a pipe sculpture workshop to be held at a Pipeworks in Elland, West Yorkshire. I thought it sounded exciting and different so I wrote for details from Jerry Caplan in Pittsburgh, USA, who was to be teaching the workshop. It turned out that Jerry regularly held workshops in pipe factories in America, and got to know of the Elland works through one of the American firms. W. T. Knowles Sanitary Pipeworks, Elland still salt glazed their ware, a process that was no longer available to Jerry in America. Unfortunately the advertised workshop never took place but Jerry Caplan did come to England eventually. When I received his letter explaining why he had to cancel (mainly insufficient numbers) I felt duty bound to let him know that my reasons for not committing were mainly financial. I also cheekily took it upon myself to speculate as to why such a venture had failed by writing a long letter with many details about how the British Art and Craft Scene was operating in those days ~ I say 'cheekily' because back then I did not feel I had yet found my niche and here was 'li'le ole me' telling the big American Professor of Art, at Chatham College, Pennsylvania that he was doing it all wrong if he wanted to come to England! Was I surprised when he sent me a small gift and asked me to 'come on board and help him get this show on the road.' Well, what could I say but, yes! If someone had that much confidence in me from a letter, then I was jolly well going to make it work. Months went by, our friendship grew strong through our correspondence ~ Jerry was a wonderful letter writer (rare in men I've found!) Eventually other contacts of Jerry's were pointing him in the same direction as my own investigations indicated.

Cutting a long story short, three years on, Jerry was invited to be a guest demonstrator at NPA's 1989 camp. This coincided

with me joining that Association. Jerry wanted to include a visit to the Knowle Pipeworks, so I asked him to be our house guest prior to the camp. It was wonderful to meet the man and be able to show him around all the places I had checked out for him as possible venues, then go with him and get a look around the factory ~ and all by public transport! But, what a way for me, as a new member, to arrive at the NPA's big event as the friend of a main guest speaker from abroad! Those were heady days which changed my life. The following year Jerry was again invited by NPA this time to conduct a full three-day pipe sculpture workshop before their weekend camp at Bretton Hall College within the grounds of Yorkshire Sculpture Park. I was able to attend both events, I ran on adrenalin the whole time and never slept but worked on writing and drawing through the nights in my student



Jerry Caplan demonstrating at NPA's Bretton Hall Camp, 1989

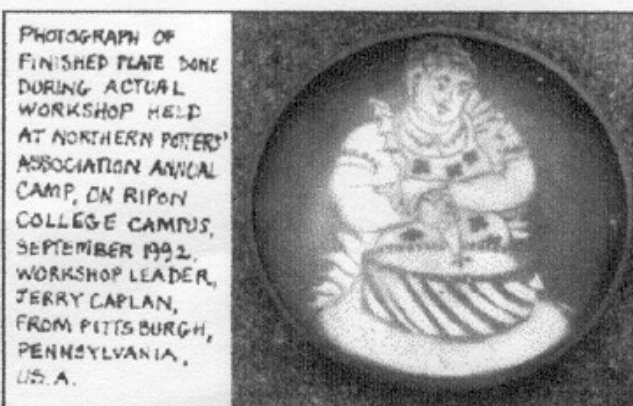
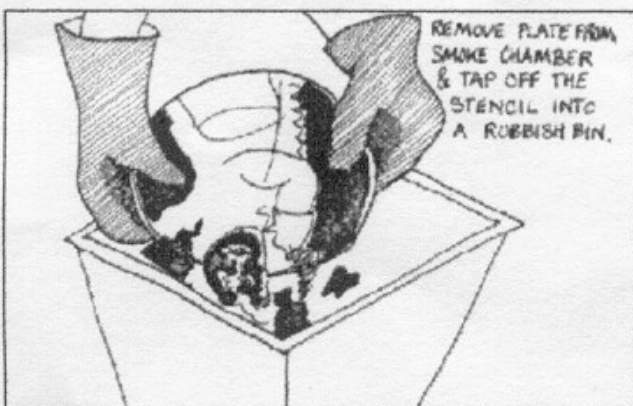
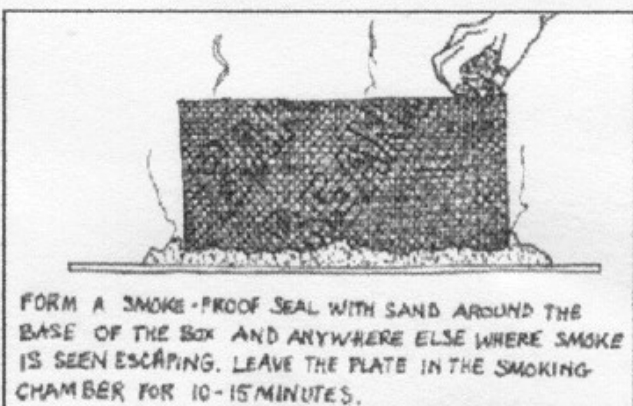
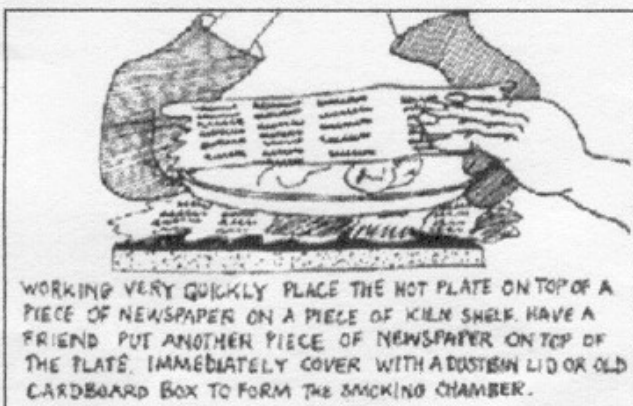
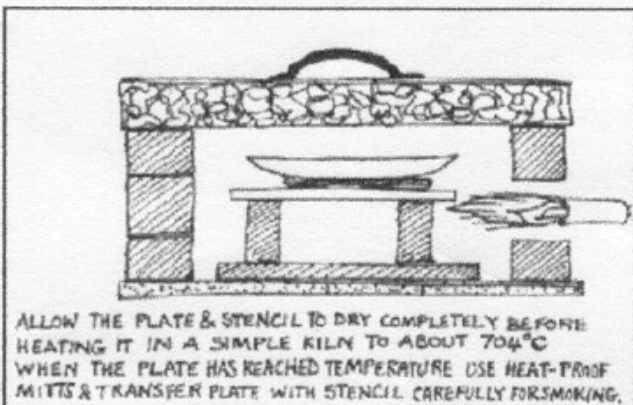
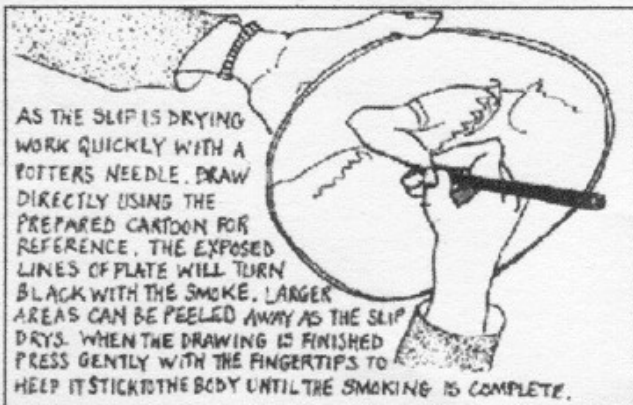
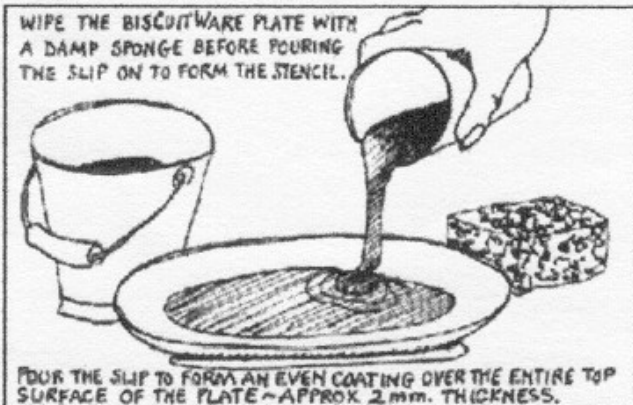
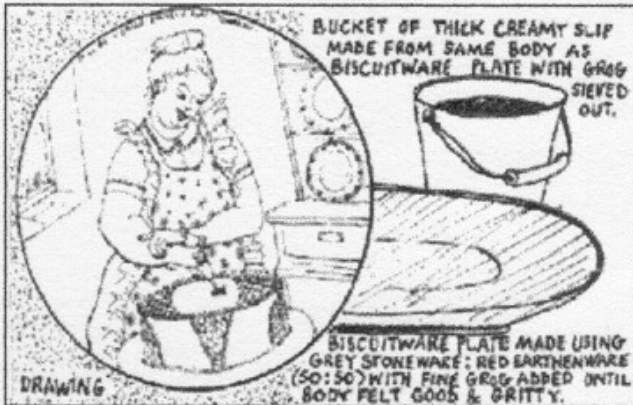
accommodation. Having my own space *away from real life* for five days was the most fantastic experience. Jerry was such a generous teacher and a most gracious house guest. He returned to England several times after that and I was privileged to be in his company on all but his last visit as guest demonstrator at Aberystwyth. Our friendship continued through our letters until about three years ago when various personal circumstances on both sides of the Atlantic caused us to lose touch.

I have already shared with you my kiln cake, which was a party-piece I first devised to welcome Jerry to my home in Yorkshire. Now, as a tribute to the memory of Jerry Caplan, an inspirational teacher and friend, I would like to share with you his smokeless raku technique. My step by step cartoon was first published in *Ceramic Review* 144 in 1993. Jerry, your spirit lives on in all of us who came to know you, may your soul rest in peace.

VITA BREVIS, ARS LONGA ~ May all who read this live life to the full and regret nothing. (Any good dictionary will give the translation of my Latin phrase ~ look it up! I had to when I first started Art School ... and thereby hangs another story ...)

Margaret Pilkington, April 2004

MAGGIE MAKEPOTS DECORATES A PLATE SMOKELESS RAKU STYLE



Maggie Makepots Cartoons are drawn and presented by Margaret Pilkington. They are based on actual pottery related events in her own life. Copyright Margaret Pilkington 1993

Thoughts of New Member John Yard

Group Working

My wife and I moved from North Wales to Holmfirth at the beginning of Artweek. What a time to move and what a welcome! It was wonderful to see such a varied body of ceramic work and to meet so many potters.

I am an architect (and just about the newest member of NPA) who has used ceramics as a relaxation tool most of my working life, mostly at evening classes and mostly with far too little time to put into practice all those ideas swimming around in my head and “doodled” on umpteen scraps of paper. As I have now “semi-retired” the theory is that I should now have the time to transform these “doodles” into works of art!

I have recently acquired a wheel from a school in Colwyn Bay and am now on the lookout for a second hand electric kiln (top or front loading, to 1300 degC, about 2 cubic feet but would consider smaller, single phase, ideally with a controller) so if anyone has one they would like to sell, please call.

Having always worked in a creative open studio environment, I just cannot contemplate a future working alone in my (yet to be created) studio cum garage cum furniture store and so am thinking about some form of collaborative working with others. I would like to start with the idea of some sort of shared studio space where fellow potters could share ideas, a brew, perhaps a kiln or two and a small “gallery” sales area. If successful and felt beneficial, this group studio could develop into a fully fledged co-operative. (being able to walk before trying to run comes to mind here).

So, if anyone is interested in such a venture, I would be delighted to hear from you. If there is sufficient interest, a group of us could meet up to discuss ideas further. I would also like to hear from anyone who is working in a group studio space or in a co-operative at present, to learn more about the advantages and the pitfalls!

I am John Yard, and can be contacted on 01484 687412 or via email on gwenandjohnyard@btopenworld.com

Courses

Week Long Making Course: Sunday 21st—Friday 26th November 2004.

Due to demand, this new pre-Christmas offering features the same qualities that have made our previous courses so popular.

Excellent facilities and materials, tuition by Jim Robison and delicious catering by Liz Robison. B&B or camping arranged.

Contact Jim Robison:
3 Booth House Lane, Holmfirth, Huddersfield HD9 2QT
Tel: 01484 685270
E-mail: jim.robison@virgin.net
Website: www.jimrobison.co.uk



Jan Scott- Visit to Muse a North Wales Gallery

It was five o'clock in the afternoon as I arrived in Denbigh, North Wales about one and a half hours drive from where I live. I found a car park within easy walking distance of my target venue which was situated on the main High Street and easy to spot as it had attracted a lot of attention. Today saw the opening of a new gallery 'muse' which is to be run by its members



Wendy Lawrence, David Binns, David and Margaret Frith, Ian Williams, Kerry Darlington and Tara Dean. The word 'muse' depicts a goddess that inspires a creative artist or in greek myth, any of nine sister goddesses (*the daughters of Zeus*), each of whom was regarded as the protectress of a different art or science.

The gallery is set back a little allowing for tables and chairs at the front; these came in handy as people spilled out onto the pavement. Above the sounds of chatter and light hearted laughter David turned to greet me and promptly pointed me in the direction of Wendy, the wine and nibbles. Edging my

way in through the crowd I caught glimpses of the work on show. Margaret greeted me and attentively handed me a drink and price list. I also watched a slide show of the work (via lap top) which I found very useful until I was able to manoeuvre myself around the gallery, '*what a great idea*' I thought, but as a buyer I would have had to be quick as I noticed red spots fixed next to many items as I looked around and they had only been open two hours..

The gallery is welcoming and there are two equally delightful floor spaces above so it has great potential. The beautiful big square windows and the sign 'muse' set the tone and just to add to the ambience on the day, a harpist played pleasantly in the corner! The presentation of work, although quite diverse was complimentary therefore it generated the harmony needed to achieve a very agreeable display. Wendy said that they hope to incorporate other hand made crafts like jewellery and textiles in the near future. Also, there will be opportunities for the members to invite individual artists to host a solo exhibition.



As the day drew to a close and the crowds eventually subsided I found myself seated next to a lovely lady, a relative of Margaret's and we indulged in a celebratory glass of champagne and cake. Artists were busy taking down items that were sold and replacing them with other equally attractive pieces. Everyone agreed that it had been a successful day and we gave a 'toast' to the future success of 'muse'.

If you are interested in exhibiting at muse, please contact Wendy Lawrence on 01745 814441. The members meet once a month and selection will be by slides.

Exhibition

Melbourne Contemporary Arts

Blue Sky

2 September - 24 October 2004

An Exhibition of new work by ceramicists and artists working in blue

David Abbey

Jane Adams

Celine Appleyard

Pat Armstrong

Richard Bideau

Diane Cross

Diana Ferrari

Leyla Folwell

Lesley-Anne French

Daphne Garritt

Sally Hodkinson

Carol Kimbell

Mark Smith

Babs Taylor

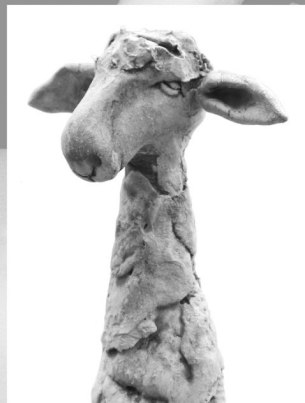
Stephanie Turner

Tessa Wolfe-Murray

Mark Smith



Jane Adams

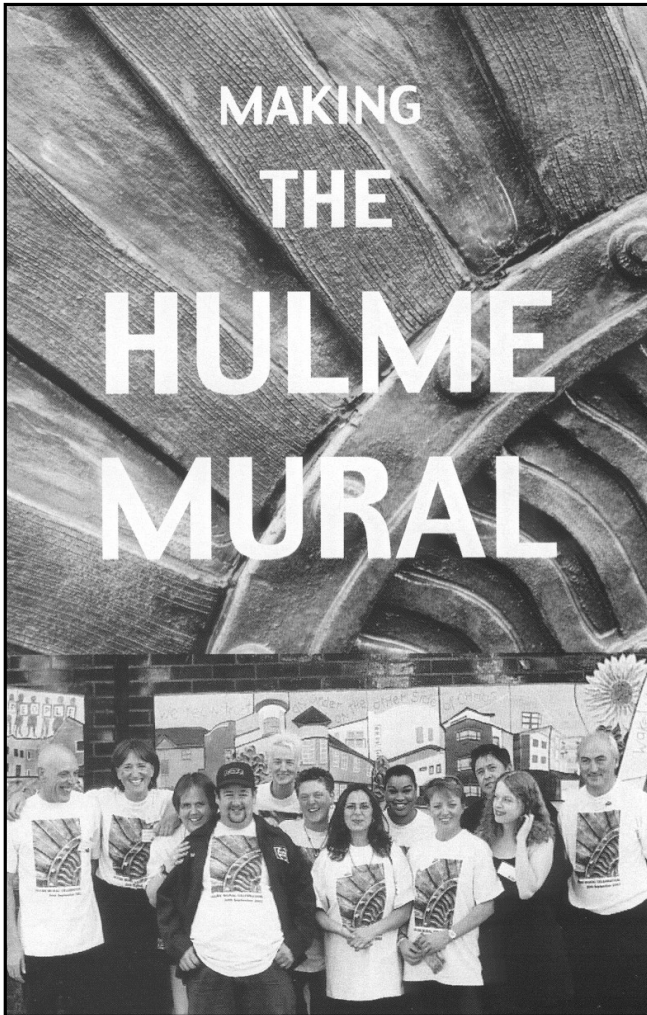


Daphne Garritt



Melbourne Hall Visitors' Centre, Church Square, Melbourne, Derbyshire, DE73 1EN

01332 - 865333 mc.arts@virgin.net www.m-c-arts.co.uk



Making the Hulme Mural

At the beginning of the new millennium, work began in Hulme, Manchester, to design, fund and make a huge ceramic mural, to celebrate and record the history of the area. Two and a half years later, the Hulme Mural, a tribute to Hulme and its people, was complete.

The finished work, spanning six fourteen foot panels, 84 feet, was unveiled to the public by Johnny Vegas, on the 30th September 2002. It is sited on Hulme Library wall, Stretford Road, Hulme, Manchester.

This video is a record of the process, including planning, designing, making and installation. Through the comprehensive narration and interviews with those involved, we share with you the trials, tribulations and the overall achievement of this ambitious project.

About this video...

"success is a journey, not just a destination, and if you have a mural project in mind, you won't want to miss this trip! - Jim Robison

"If only we'd had this video before we started!" - Hulme Urban Potters

Running time approximately 37 minutes.

Copies and information: Tel: 0161 254 7355

E-mail: brigittesoltau@yahoo.co.uk

Postal: Hulme Adult Education Centre, Stretford Road, Hulme, Manchester, M15 5FQ

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Email: zelli_porcelain@netnet.net.uk
www.zelli.co.uk

Zelli Independent Specialists in Figurative Porcelain

Bluecoat Display Centre Jane Perryman Solo 25 September—23 October 2004

This major exhibition will present around 20 pieces of Jane's new work.

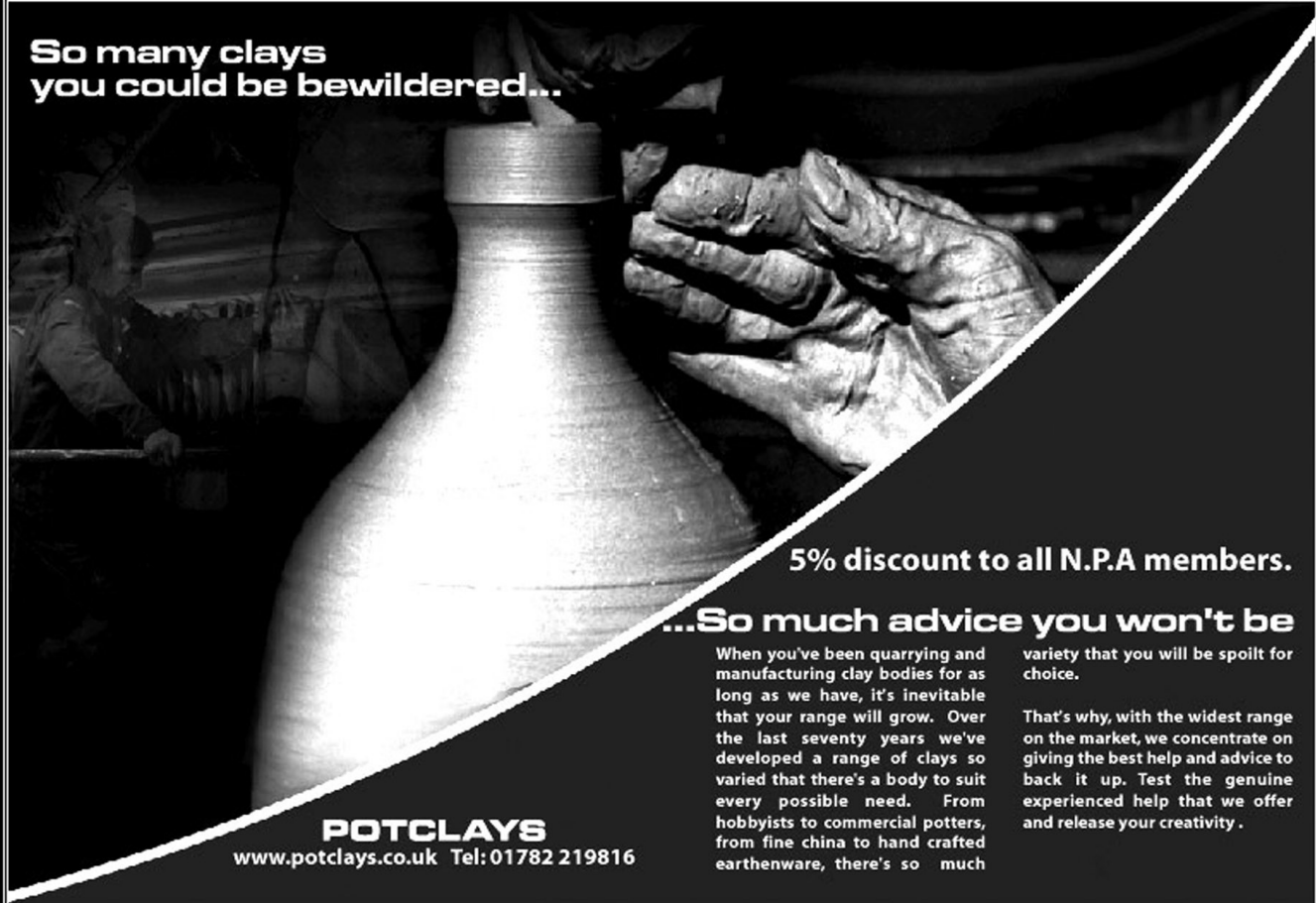
Admission to the exhibition is free. Open Mon-Sat 10am.—5.30pm.

Jane Perryman will give this year's Gardner-Medwin Lecture entitled 'Inspirations and Developments' this illustrated talk will follow the development of her work and how it has been influenced and inspired throughout her life. The lecture will take place on Thursday 14 October from 2.45—3.45pm at the Bluecoat Arts Centre. Tickets are £3.95 (£2.95 concessions). It is advisable to book in advance as places are limited.

Welcome To New Members

Name	Address	Tel. No.	E-mail
Jane Archbold	Old Farm Field Head, Outgate, Ambleside, Cumbria, LA22 0PY	015394 36297	
Kat Dale	65 Stockton Lane, York, N Yorks, YO31 1BP	01904 423369	
Alison Dash	3 The Parade, Crag Bank, Carnforth, Lancs, LA5 9JF	01524 736046	
Peter Hannis	5 Oaktree Court, Bubwith nr Selby, E Yorks, YO8 6NF	01757 288034	
Kate Harbinson	24 Albert Street, Millhead, Warton, Carnforth, Lancs, LA5 9DR	01524 736049	
Andrew Hill	107 Upperthong Lane, Holmfirth, W Yorks, HD9 3UZ	01484 680934	kickstarters@AOL.uk
Angela Mitchell	4 Burneside Road, Kendal, Cumbria, LA9 4RL	01539 729157	angie@mmitch.freemove.co.uk
Kate Orme	80 Station Road, Shepley, Huddersfield, W.Yorks, HD8 8DU	01484 602410	Khorme@aol.com
Jud Pollock	Flat 402a, Barlow Moor Road, Chorlton, Manchester, M21 8AD	07743 217734	judpollockceramics@hotmail.com
Teresa Ranson	48 Sunderland Street, Tickhill, Doncaster, S Yorks, DN11 9QJ	01302 744621	teresa.ranson@btopenworld.com
Angela Thomas	4 Brookfield Terrace, Chipping Road, Bay Horse, Lancaster, LA2 9AG	01524 752136	
Natalie Woodcock	Stonehouse, Slaypit Lane, Thorpe Salvin, Worksop, Notts, S80 3JW	01909 773246	njwoodcock@hotmail.com
Linda Yates	319 South Road, Walkley, Sheffield, S Yorks, S6 3TD	0114 2323 554	linda@thefaceofit.com

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



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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.

In the Next Issue:

- News of Future Events
- News and views from Potfest
- News of the Regional Pilot.

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