

Your Committee

Gordon Broadhurst, Chairperson
42 Blenheim Close,
Scorton, Richmond, DL10 6TE
Tel: 01748 812 815
E-mail: joanne.broadhurst@virgin.net

William Johnson, Treasurer
Orchard House,
Marston Lane,
Moor Monkton, York, YO26 8JL
Tel: 01904 738 541
E-mail: wjohnson@northernpotters.fsnet.co.uk

Julia O'Dell, Secretary
Killinghall,
Harrogate, North Yorkshire,
HG3 2DD
Tel: 01423 506314
E-mail: enquiries@sculptureonline.co.uk

Maureen Smith, Membership Secretary
18 Riley Close,
Bracebridge Heath, Lincoln, LN4 2QS
Tel: 01522 859 105
E-mail: eric-smith36@ntlworld.com

Ian Marsh, Newsletter Editor
35 Meltham Road,
Marsden, Huddersfield, HD7 6JZ
Tel: 01484 846 312
E-mail: marshiepots@aol.com

Julie Miles, Exhibitions
2 Winnipeg Close, Lammack,
Blackburn, Lancashire, BB2 7DX
Tel: 01254 699 652
E-mail: julie_miles@talk21.com

Liz Bowe, Publicity
24 Scriven Road,
Knarsborough, Harrogate, HG5 9EJ
Tel: 01423 868 344

Brian Holland, Promotion/Funding
16 High Street,
Whitwell,
Worksop, Nottinghamshire, S80 4QU
Tel: 01909 724 781
E-mail: brian-holland@lineone.net

Judith Quinn, Website
9 Greenwood Avenue,
Ashton-under-Lyne,
Lancashire, OL6 8RE
Tel/Fax: 0161 339 5670
E-mail: judiquinn@talk21.com

Sarah Villeneau, Education
4 Franklin Crescent,
Bennethorpe Doncaster,
DN2 6AL
Tel: 01302 368 136

Barbara Heyward,
Skirt Bank, Nether Silton,
Thirsk, North Yorkshire, YO7 2LL
Tel: 01609 883 317

Penny Withers, Co-optee
43 Whitehorns Drive
Sheffield South Yorkshire
S8 8ET
Tel: 0114 237 5845

Luke Martin
Holy Dene, 43 Duchy Road,
Harrogate, North Yorkshire, HG1 2HB
Tel: 01423 567 608
E-mail: lucassaiyan@hotmail.co.uk

Caroline Till,
21 Hamilton Way,
Acomb, York, North Yorkshire, YO2 4LE
Tel: 01904 794 171

David Oxley,
40 Nunroyd Avenue,
Guiselley, Leeds, LS20 9PL
Tel: 01943 870 395

Editors Comment

Another two months have flown by. I'm like a big kid at the moment. My studio is almost complete and the builders are finishing off the plastering. I can't wait to get in and start potting and delving in the slick in a space of my own.



My travels have taken me to the Rivington Potters exhibition at Chorley, the Brewery Arts Centre in Kendal, Jenny Eaton's Raku Course (more about it in the next issue), and Ceramica Cymru at Llandiloes in South Wales. I thoroughly enjoyed my evening at the preview of the Rivington Potters. We were made to feel very welcome and there was an excellent exhibition of ceramics. The Brewery Arts Centre was an excellent location for selling and was well represented by NPA members. If I had any criticism of the venue then it would be that the lighting did not show the pots off to good effect. There was some stunning ceramics, but sadly there were very few customers, who had to pay to get in, and raffle tickets were extra! Most of the potters did not recover their stand costs. I am led to believe that the event was well advertised. If Centres are wanting to put on selling events then it is beholden on them to make sure the event is well supported both locally and nationally so that the potters have a fighting chance of recovering their stand costs, expenses and dare I say, a moderate profit. Potters have a difficult enough time trying to make any profit without having to waste a couple of days. Contrast that with the Ceramica Cymru event where the whole town was involved with the ceramic festival, including the local school and it had been extensively advertised both locally (ceramics in shop windows) and nationally and was well attended.

I hope you had a successful summer and sold lots of pots.

Inside This Issue

NPA News	Page 3
NPA Accounts	Page 4
Exhibitions	Page 5
New Books, Book Review	Page 6
Adverts, Events Calendar	Page 7
NPA Tullie House Exhibition	Page 8
Peddling Pots—A Gallery Perspective	Page 10
CPA News	Page 12
Tale of a Potter's Moll	Page 13
The Rivington Potters Autumn Exhibition	Page 14
Website and CD News, Welcome to New Members	Page 15
Claymates 2004 Calendar	Page 16
Website Advertising	Page 16
NPA News & Hull College Advert	Page 18

Deadline For Next Issue

All material for the **December 2003—January 2004** issue to be with Ian Marsh by the **20th November**.

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

Northern Potters AGM
5.30 – 6.30pm Friday 21st November
at
Tullie House Museum and Art Gallery.
(an hour before the opening of the exhibition)

There will be the Northern Potters AGM before the exhibition opens at Tullie House, which all members are invited to.

Please attempt to make this to support your committee and also to discuss plans for the future of NPA and the next Festival.

Any items for the agenda to be sent to the Chairman.



NPA
FESTIVAL 2004

Date: 10th 11th 12th September 2004

Venue: Rufford Kiln Site

We are at the moment in the process of organising a 'Dirty Weekend' for all. We are looking bring together an exciting contrast of makers to deliver demonstrations, lectures and workshops In order to create a hands on experience for you to explore different approaches to working with clay. If you are interested in helping out sharing your skills and experience with others, and could help, please contact any of the Committee members. PLEASE HELP

NPA Accounts

INCOME AND EXPENDITURE ACCOUNT

AS At 31st March 2003

INCOME			2002
Membership Fees		5467.81	
Less overpaid - due to be refunded	-116.00		
Donation (Whitby Captain Cook Museum)		5351.81	3315
Interest		50.00	
Events (Platform Gallery)		72.81	180
Grant receipt written off (re Preston)		112.05	-817
		-150.00	
		5436.67	2678
EXPENDITURE			
Committee Travel		1255.19	830
Postage Stationery Etc		438.58	245
Telephone		45.00	
Newsletter	1618.27		
less adverts	347.50		
		1270.77	2109
Equipment		150.00	476
Storage Plinths		258.86	
Publicity			37
Other			36
Insurance		292.50	
Auditor		150.00	150
Grant re Questionnaire		25.00	
		3885.90	3883
		Surplus 1550.77	
Festival 2002	Receipts 8085.4		
	Expenditure 11266.80		
		Deficit -3181.40	
CIE	Receipts 601.00		
	Expenditure 352.00		
		Surplus 249.00	
	Total deficit	-1381.63	-1205
BALANCE SHEET			
Current Account		3113.80	3466
CIE Account		717.96	469
Deposit Account		4104.15	6531
Events paid in advance re Tully House		86.74	150
		8022.65	10616
Accumulated Surplus		9288.28	10493
Surplus/Deficit		-1381.63	-1205
Creditors (Membership overpaid)		116.00	1328
		8022.65	10616
William Johnson			
Honorary Treasurer			

Exhibitions

Booth House Gallery,
3 Booth House Lane, Holmfirth, HD9 2QT
01484 685270
www.booth.co.uk
Open Weekend 12-4pm, ring during the week.

Ceramics for Christmas

Salt glaze— Ruth King
Stoneware— Liz Bowe
Ian Marsh
Jim Robison
Earthenware— Carol Glover
'Zoo' Ceramic Creatures by Maggie Betley & Tracy Wright

Plus a range of work by many Gallery regulars

Preview Sunday 16th Nov 12-5pm.
NPA members warmly welcome.

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

Tel 01434 382137
open daily 10.00am to 5.00pm

**13th September to 2nd November
COPPER RED PORCELAIN
New work by Eddie and Margaret Curtis**

**Babs Taylor
Rivington Studio Pottery
2nd Annual Studio Sale**
Join me at my studio
Wine for the early birds
Bargains Galore

Shop early for Christmas
(or just treat yourself)
Sunday 26th October
11.00am—5.00pm (ish)

111/112 Rivington House

Horwich Loco Industrial Estate
Chorley New Road, Horwich, Lancs BL6 5UE
(next to the fire station)

Christmas Exhibition: at 19, Guest Road,
Prestwich, Manchester M25 3DJ - junction 17
off M60

Telephone:0161 773 9753

Exhibitors:
Jill Hampson - Ceramics (raku & stoneware)
Janet Mayled - Watercolours
Alison Baxter - Gold & silver jewellery

Friday 21/11/03 6pm - 9pm
Saturday 22/11/03 2pm - 7pm
Sunday 23/11/03 1pm - 5pm

You are cordially invited to a Selling Exhibition

Ceramics
Isa Denyer

Book Binding
Sarah Jarrett-Ker

Block Printing & Dying
And Treasures from the East
Pie Chambers

Fine Italian Food
From La Bottega delle Langhe

Tuesday 11th November 11am—8pm
Wednesday 12th November 11am—8pm
Thursday 13th November 11am—8pm

At
Wighill House, Wighill, Near Tadcaster
North Yorkshire, 01937 835 632

New Books

Edmund de Waal Thames & Hudson	20 th Century Ceramics	8.95
Suzanne Tourtillot GMC	500 Bowls	16.95
Hans van Lemmen Shire	Ceramic Roofware	4.50
R. Kuroda & T. Murayama Kodansha	Classic Stoneware Of Japan	?
Susan Peterson Laurence King	The Craft & Art Of Clay 4 th Ed	24.95
John Mills Batsford	Encyclopaedia Of Sculpture Techniques	19.99
Sumi von Dassow American Ceramic Society	Exploring Electric Kiln Techniques	?
T. Harrod & R. Goldberg Ashgate	Carol McNicholl	25.00
Elaine Levin American Ceramic Society	Movers & Shakers In American Ceramics	?
John Nance American Ceramic Society	The Mud-Pie Dilemma	?
? Lark	The Penland Book Of Ceramics (Nov)	24.95
G. Clark & C. Courtney Ashgate	Richard Slee	25.00
M. Miro & T. Hepburn Kodansha	Robert Turner	?
Miyeko Murase Yale	Turning Point: Oribe & The Arts Of 16 th C Japan	45.00

ROGER BELL, DEXTERITY

Book Review

500 BOWLS (Contemporary Explorations of Timeless Designs)
Publ Lark Books

ed Suzanne Tourtillot
£16.95

Lark Books are US publishers of books on crafts ranging through candles, glass, paper etc and including more than a dozen on ceramics. While most of their output are basic 'hobby' books, a majority of the books on clay are soundly based technical works. '500 Bowls' released last month, however, falls into a separate, and generally disparaged category, the 'Coffee Table' book. Pictured are the said 500 bowls by about 270 disparate potters. Most making methods are represented, as are variations on firing, glazing, slips etc. Some are beautiful, some humorous, many are practical, others sculptural.

Text is minimal: a two page introduction, acknowledgements, a list of contributors and minimal information on each bowl illustrated e.g. 'Geoffrey Wheeler. Oval Bowl 2000. 6 x 8 x 12 inches. Wheel-thrown and altered porcelain, slab built spoons, glazes cone 6 and 04. Photo by Peter Lee.' So what use is such a book except to impress visitors and clutter said coffee table? It can of course be of use for ideas and inspiration. If you make, or intend to make bowls, somewhere here you will find a shape, carving, feet or glaze effect that will start you off in a new direction. After all many of the more 'serious' books we buy with detailed explanatory text often nudge us in a new direction from a single picture or diagram.

So whose pots are illustrated and how were they selected? Potters saw an advertisement in a magazine, sent photos and if good enough/interesting enough/lucky enough got included. There are some well known practitioners – Elspeth Owen, Jane Perryman, & Geoffrey Swindell from the UK are probably known to most of you. But most are not 'names'. Here is the other major selling point for this book. If you are not widely known it can be a useful selling point to have your work appear in print. Not only is this an ego boost but it can help sales and assist in access to galleries and exhibition venues. You are too late for '500 Bowls' and '500 Teapots' was published some time ago but the next volume, on the figure in clay, is planned. There is an advert in Sept/Oct issue of Ceramic Review. Closing date is October 31st.

Roger Bell, Dexterity

Adverts

For Sale

2 Kilns for sale (Bradford area)

KILNS and FURNACES Thermosave

FC 190 18"x28"x24" £250

FC 80 18"x20"x18" £150

(internal measurements)

Ring Sylvette on 01865 512 199
or email richardthomпсо@clara.co.uk

Sylvette Thompson
43 St Giles
Oxford
OX1 3LW

Information?

I'm trying to get in touch with Tony Hill a close friend of Bill Ismay the Studio Pottery Collector. I'm writing my dissertation on him & his collection in the Yorkshire Museum (for Sunderland Uni). If anyone has any information could they please contact:

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

Thank you

"Plea from Treasurer"

Quite a number of members paying their subs by standing order have not increased the amount from £17 to £22 and although I have written politely asking for the extra £5 I am still having to chase them. Could members who fall into this category please send the difference as soon as possible. Many thanks.

Wanted

Potting equipment wanted:

Interested in gas burners, glaze mixer, wheel, buckets, etc.

Also interested in possibility of firing space in a gas kiln in E. Yorkshire.

Contact
Ian Howie, 01347 868701,
mail@ianhowie.co.uk

Events Calendar

October 21 —26: Chelsea Craft Fair - Week 2:

November 1st, 2nd: Oxford Studio Ceramics 2003:
St Edwards School, Woodstock Road, Oxford
www.oxfordsc.co.uk

November 8th: Bernard Leach and his contemporaries. One day symposium at Chesterfield Library. For details tel 01298 24658.

November 15th: Emanuel Cooper "Electrified" (see advert on page 12)

November 15th, 16th: The 7th Southern Pottery and Ceramics Show—The Maltings, Farnham, Surrey.
www.artinclay.co.uk



Smoked pots by Jenny Eaton

NPA Tullie House Exhibition

All members are invited to the Private View of
Northern Potters at Tullie House Exhibition.

6.30 – 8.30pm on Friday 21st November 2003
The show will be opened by the exhibition selectors.

Tullie House Museum and Art Gallery,
Castle Street, Carlisle, CA3 8TP.

The exhibition will run from
22nd November 2003 to 11th January 2004

There will be an opportunity to dine at Tullie House restaurant during
the evening. Information and booking will be through Tullie House
contact: 01228 534781

Well I hope everyone's well on his or her way to completing work for the Christmas Exhibition.

Please **don't forget** that the top copy of the form should be sent to the gallery no later than
the 20th of October for insurance purposes and the rest of the forms plus stamped s.a.e. and
fees need to be included with your works.

Please label boxes with work includes and **your name** as the unpacking and re packing will be
done by volunteers who may not be the same people to remember how it is done. Include
sufficient packing materials for **all work**, you may know how to pack you work safely with just
one sheet of newspaper but believe me its not an easy job repacking other peoples work.
Anyone seen being tight with packing materials will be asked to help with the next exhibition
and given the task of repacking the show as they will have experience of packing with only the
back page of a tabloid.

After selection all members who submitted work will be contacted with information on how
successful or unsuccessful they have been in selection. Any work not selected must be
collected from the Private View.

There is parking available by the castle with crossings to the gallery either through the
underpass or over the bridge for the Private View evening, see previous newsletter for
directions.

So I hope everyone has their work ready please make sure everything arrives safely and
anyone posting work have insured the contents for breakages and let the gallery know
estimated delivery times etc.

Thank you for your support

Julie

Guidelines for Selectors:

1. Selectors should represent the diversity of work produced by NPA membership, (rather than reflecting personal selection taste).
1. Work selected should be of the highest possible standard.
1. The number of pieces selected per member should not be unbalanced.
1. Selectors should take into consideration the size of the venue, with regard to the total number of pots to be exhibited in that particular space.
1. Selectors should try and represent as many of the membership as possible and work should only be rejected if there is a majority decision against it.

**Tullie House Museum & Art Gallery
warmly invites you and your friends to the opening of**

Northern Potters

on Friday 21 November, 6.30pm – 8.30pm

The evening includes:

6.30pm – 7.30pm

Preview Meal, Garden Restaurant

A delicious selection of hot and cold savoury food will be available from the buffet for only £5.00 - reserve by calling the Box Office and pay on the night. Coffee and desserts are also available (at additional cost).

6.30pm – 8.30pm

Exhibition Preview, Art Gallery

As Tullie House opens its doors to this stunning array of ceramics, you are invited to have first selection on purchases. A pay-bar will be available throughout the evening.

Tullie House Box Office is open 10.00am – 5.00pm Monday – Saturday, 12.00pm – 5.00pm Sunday. Telephone 01228 534664.

The exhibition runs from:

22 November 2003 – 11 January 2004

Peddling Pots – A Gallery Perspective (Part Two)

Keeping your pots regularly or permanently on exhibition in a gallery naturally involves more than the primary contact and acceptance already covered. Much will depend on the type of gallery. Publicly funded exhibition venues do not have the same exhibition policies as private or commercial galleries, although that fundamental, historic difference is now very blurred. Institutions founded and paid for by the tax-payer to educate and promote art, culture and heritage now sell bric-a-brac and are run by administrators who have degrees or doctorates in anything but art and certainly not ceramics, the poor relation. Accountancy departments are probably run by some voluntary treasurer or hidden away in Shire Hall. It is a wonder anyone is ever paid for work sold or unsold work returned — indeed they often don't without a titanic tussle.

It has become almost universal practice for galleries (even some shops) to only take work on assignment, known colloquially as “sale or return”. Winter production and summer sales, is the lot of many here in North Wales and income is mostly confined to the tourist season. This includes local galleries, with their year-round commitments and high running costs. Many would love to buy in work, but simply cannot. It is a fact of life in a rural economy, so it remains in the interest of both the potter and the gallery to be conscientious business partners. However the potter must adopt an active role.

1. Keep account. Every time a delivery is made, make sure there is a legible, itemised list in duplicate with name, address and telephone number clearly written at the top, whether this is the first or 101st delivery. This is especially important if you have moved or changed address within the past two years. It takes a long time for information to percolate through the system. Always state clearly whether the prices are the maker's or the selling price including commission, as it is unfair to expect the gallery to remember each personal system among many. Make sure the administrator or other person of authority signs one copy (which you retain) and keeps the other.

2. Number pieces. A small sticker with your initials plus item number stuck on the base, on the side near the foot or at the back, which corresponds to your itemised list. Make sure any old stickers and price tags from previous exhibitions have been removed completely. Many galleries will remove any contact details stuck or attached to pots and a price sticker is generally considered tacky, so leave that up to the gallery.

3. Keep count. Devise your own book-keeping method or spread-sheet and enter the numbered lists of work delivered, then check off the items as they are paid. Keep lists and any other correspondence in a separate file per gallery. Personal visits are invaluable. They not only demonstrate your interest in the gallery and your place within it, but also provide a regular opportunity to check your work is being cared for and displayed well, not hidden away gathering dust in a storeroom. Using

your own current list and the most recent personal account sent to you by the gallery, you will soon spot any discrepancies. If it is impractical to visit, check your list against all payments made. Contact the gallery within two days of receiving payment if there has been any mistake and sort it out. Payment “for work sold” without an itemised “Artist's Account” is not acceptable, so find out exactly which work has sold and/or paid for. Do not procrastinate! Show you are on the ball: a professional, who will not tolerate sloppy practices.

4. Payment terms. Acquaint yourself with the payment method and schedule of the gallery, find out the name of who is responsible and request their direct phone number. Some galleries only pay at the end of an exhibition, others cough up for sales sporadically and precious few have an efficient accounting system, so if in any doubt come to a clear agreement before you agree to exhibit. Payment the first week of the month for sales during the previous calendar month is fair. If anything appears unpredictable or unfair, either consider reducing the amount of work you supply, insist on payment on delivery or withdraw completely. Remain vigilant. If a previously “good” gallery suddenly starts slipping up on payments, it can be an early indication of financial difficulties. If you find other exhibitors in the same position, it may be time to reduce your commitment or withdraw your work completely until the situation has been clarified to everyone's satisfaction.

5. Pricing strategy. Whether you are selling through a VAT registered gallery taking 60% + VAT commission, or off the shelf at your local greasy spoon who take payment in kind, or from your own studio: be consistent. The ubiquitous RRP (recommended retail price) was the business community's method of standardising prices, so look upon it as good business practice, plus a PR exercise and do the same. The public expects the price to be fair and consistency is vital in persuading them that is truly the case. Any variation causes unease and distrust, thus reducing sales considerably. Fuelling a price war is not in anyone's interest, least of all the maker.

Above and beyond these five watch-points, there are other ways of ensuring a good business relationship. When, for example, the gallery requests submissions by a certain date, make sure yours arrives on time. Allow for delays in the post. Same thing applies to delivery dead-lines and end-of-exhibition pick-up dates. It is common courtesy and a relatively easy way of establishing a good reputation as a reliable partner. It also reflects the maker's professionalism. I have studiously avoided relating personal experience, but cannot resist sharing two illuminating incidents here: After phoning and writing several times, I eventually arranged delivery and return of some uncollected pots. “Oh, those old things” was the off-handed comment. “You should have thrown them away!” I was shocked at such a disparaging remark, especially after being concerned for their safe return. Our gallery was also considered good enough to exhibit and sell them...

How **not** to makes friends and influence people! On another famous occasion Easter arrived — the busiest weekend in the whole year. Three potters independently awoke from hibernation and asked if it was convenient to deliver their work on Good Friday, Saturday and Easter Sunday respectively? What could we possibly do with boxes full of pots, when the exhibition had been set up, the catalogue published, price labels printed, web site updated, press releases sent out, preview held several days before and a hundred plus visitors would pass through the gallery on each of those days? I admit to blaspheming long and loud.

Of course there is the other extreme. Artists and potters submitting work, being accepted and then simply dropping out without warning or with flimsy excuses. Truly professional potters have sufficient back-up to fill any gap and can promise more or better work out of the next firing and do not lose all their work in a single firing (well, they do, but you know what I mean). They never just withdraw without extremely good cause. There are also those who will submit one body of work, but deliver completely different pieces for exhibition. When that happens, they are usually and quite frankly nowhere near the standard of the work originally accepted. This is not acceptable and very short-sighted behaviour. Galleries network and word soon spreads, so unreliable exhibitors find they have to travel far afield to find exhibition opportunities as they are dropped by successive galleries along the way.

This is all gun-to-the-head stuff! But as an exhibition space, a gallery is very much like a kiln: each piece is crafted and placed with skill and care. It is essential for the packer to know what is going into that space and the relationship of each item to the next. Gallerists who set up exhibitions have the unenviable task of first packing sight unseen. They chose what will be on exhibition and how each piece will compliment the whole, but that is all theoretical until the exhibition is physically set up. The reality can be quite different, not least if an essential ingredient, such as a featured artist or potter, is missing. Yes, the logistics of getting the work delivered (and later collected) by everyone in good time are daunting and “herding cats” is the best description I have heard to date.

It is true, there is always the potential for tension and discord in the artist-gallery relationship. However, full confidence in and reliance on one’s business associates can be built with patience and in time. It is essential that there is a mutual trust and respect and each has their own role to fulfil if the partnership is to work well. One way of establishing a good working relationship, is to make a formal agreement rather than depending on a good will hand shake. A legally binding contract, or more precisely a *Consignment Agreement* can be made. This simply sets out the “rules of play” for both parties, so there cannot be any misunderstanding over “terms and conditions”. *Artists’ Newsletter* has campaigned vigorously for the universal adoption of this extremely helpful device for pre-empting any problems. However, it has surprised more than one gallery to find artists and makers to unwilling to sign and vice versa. Far from providing much-needed transparency, it awakens fears and mistrust in many. I personally find this very difficult to

understand, having been the victim of jiggery-pokery in the past, both as an artist and a gallerist. Although following one’s instincts and being trustful is quite natural, being completely naïve is no longer an option. It can be a big bad world and we must do our best to minimise personal losses through the unethical and dishonest behaviour of others.

At which point, I wish to become a whistle blower. To the best of my knowledge, there is not a gallery in the country, which is actually insured against theft of work on exhibition *which is also for sale*. No insurance company will cover any retail situation for what they consider to be “shop lifting” and retailers have to fracture annual losses into prices — one reason mark-up is often upwards of 500% in chain stores. Any gallery which claims your work is “fully insured” whilst for sale is telling porky pies. They may well cover losses themselves, but they are not insured. It is therefore imperative every exhibitor arranges their own insurance cover, but read the small print very carefully and seek advice if uncertain about cover in the event of a claim. Extra cover may be needed for work sent by post or carrier, but proper and adequate packing is the best insurance here.

Finally, I would like to encourage all potters not to forget gallery promotion. Tell friends and family, memorise opening days and times, keep exhibition calendars and posters on view, attend previews and pop in for a chat with gallery staff whether currently on exhibition or not. Good galleries run information days, opportunities to meet exhibitors, artist residencies and so on as part of their educational and PR strategy and the “selling sizzle” of successful exhibitions depends on the proactive participation of everyone involved. So don’t stint on your active support and personal appearances. The public loves to meet a “real artist” and even Pot Pedlars are allowed a minute of glory every once in a while.

Janet Kaiser is artistic director and Eckhard Kaiser administrator/accountant at The Chapel of Art in North Wales. Home of the (incomplete) International Potters’ Path, it specialises in ceramics made by local, regional, national and international makers of repute. Submissions are always welcome, as are tiles for The Path!

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

TALE OF A POTTER'S MOLL—Liz Robison

Liz Robison takes a light-hearted look at being the spouse of potter, teacher, demonstrator, Jim Robison.

It's a full and interesting role, that has many plusses, but I call myself a 'Potter's Moll' in response to the principal question that I am asked at shows, exhibitions & the gallery: "And do you do any pottery yourself?" I know people are well-meaning and genuinely interested, but I always think – "You wouldn't ask a Brain Surgeon's wife that question, would you?" (i.e. "Don't you ever make incisions? Or do a bit of stitching up?!")

My usual reply is that I have skills in other areas - as an English teacher, I can write excellent letters, and my telephone manner is impeccable!

We moved to Holmfirth in 1975 to two cottages and two derelict barns, and a baby on the way, so Booth House Gallery and Jim's 'overnight' success as a well-known potter has been nearly 30 years in the making!

The plus side is sometimes being able to accompany him when he is invited to lecture or demonstrate at interesting venues. In Britain that's been Rufford, Denbigh & Aberystwyth. Abroad it's been Dublin x 2, Denmark and Israel. Now I am nearing retirement these trips will be easier to accommodate.

The down side has been sometimes being a 'pottery widow' for up to 3 weeks at a time. Once, when the children were little, Jim was away for a long weekend with the Devon Potters Association, so I had to look after the children and the gallery all on my own - so not much fun there! When Jim came home he eventually told me that one of the (usually) women groupies had touched him on the arm and said "Tell your wife she's a very lucky woman." He replied "I don't think I'll tell her that tonight." But we do have fun, & we meet lovely people. One of our favourite memories is of two ladies looking round the gallery eyeing up all the pots carefully. Then one of them said to me "My

auntie could make you one of these in marzipan!" (There's no answer to that, is there?)

We really enjoy being involved with the local community, and Jim's latest project in Holmfirth has been a map/seat. This is a low triangular seat with a map incorporated, and is on the refurbished bridge outside the butchers. He has previously made several murals (which I call 'muralis' as Hilda Ogden in Coronation St. used to call her interior decorations). So this one in Holmfirth I refer to as "The Seatial". It's lovely to drive by and see folk sitting on the seat enjoying their fish and chips.

Jim was originally from Missouri, USA. A few years ago three artists were short-listed to provide a mural for the entrance of Holmfirth Civic Hall. During the Holmfirth Art Exhibition that year, there were samples of the work of all three artists on display, and alongside there was a book for visitors to write comments. We were both thrilled to read one comment, which said "Give the job to a local lad." And they did! Shortly after the seat was completed, I met a retired man who used to mend our cars for many years. He said to me "Tell your Jim, he's improving." That's the kind of feedback a "Potter's Moll" likes to take home. L.R.



Jim's seat in Holmfirth

The Rivington Potters Autumn Exhibition

At Astley Hall, Chorley, Lancs, By Anne Haworth

As I put the finishing touches to this write-up, my aching back is telling me to go to bed or to marinate for some time in a warm radox bath. The reason for this is that the finale of our exhibition was a raku-firing-demonstration in the rear courtyard at Astley Hall and I had volunteered to be one of the lifting and shifting helpers.

The experts here were Babs Taylor and Jean Crabtree who delighted onlookers with their skill – it was stunning to watch the vibrant colours emerge and the small audience who had bravely gathered in the rain-threatened courtyard were clearly delighted by the whole process. I think it's fair to say that most left with a new passion for ceramics.

But as anyone who has ever demonstrated – particularly with raku - away from the safety and familiarity of their own studio or workshop will appreciate, the whole process of setting up and clearing away is exhausting (to use a nice word). Remembering everything from kilns, bricks, gas bottles and dustbins, to bags of sawdust and several buckets, not to mention pots, glazes, masks, gloves, brushes, aprons ... yes the list does appear endless - requires much forward planning.

So when I volunteered, along with Jan Scott, to help, I knew it would be arduous, hence the aching limbs.

But after we had shifted the last of the three gas bottles back into Babs' studio at the end of the day, I felt that although we must be quite mad to do what we do, the event had been very rewarding and had given a group of people an insight into some of the processes involved before a pot goes on sale

As for the exhibition, this has been taking place in the upstairs gallery at Astley Hall, an impressive Elizabethan building set in a popular local park .

When our group, Rivington Potters was invited to exhibit here we felt this would be a good opportunity to gain a foothold as a relatively new group in the area where some of us live. We wanted to make the most of the challenge offered to us in having an exhibition space to ourselves.

The members of Rivington Potters are Babs Taylor, Jan Scott, Jean Crabtree, Graham and Caroline Airey, Barry Pannell, Mo Fulford and me. A few of the group met at Bolton Community College where Babs was a



ceramics tutor and others have joined since then through their connections with other groups and events. Our meetings have always been very informal – usually at Babs' house with a glass of wine.

The success of previous events at Astley Hall had given us the confidence to hope that we were starting to develop a useful mailing list and would be able to set up a successful exhibition of mixed work.

During the preparations it was felt that we might have a good chance of receiving funding since we were a new group and we intended to work with the community. Also we had a diverse range of members.

Fortunately Jean, a former teacher, volunteered to take on this difficult ask. As with all funding allocation, the criteria – in this case it was lottery funding by the Arts Council - has to be strictly adhered to. Going through all the details to make sure everything was in place from costing the clay for demonstrations to getting competitive quotes for the posters and fliers was time consuming but necessary. We knew that even if we didn't win the grant we would still hold the exhibition But what the grant would mean to us was that this money could be used to spend on arranging and supplying workshops, buying a banner to publicise this and future events, as well as having some quality postcards, fliers and posters printed together with some equipment for the raku-firing demonstration.

Our first application for a grant resulted in a very small award so Jean felt it was worth re-submitting the form with some fine-tuning and on this occasion we were successful.

However it did mean that we now had to set about all the arrangements for the exhibition. Photographs of each members work were collected so that the posters, fliers and postcards carried good quality images.

Banners had to be made. Floor and wall space at the gallery had to be assessed to judge how many new plinths would be needed to accommodate a 3-D exhibition. The gallery had just a few plinths and glass cases. Not enough for a whole exhibition. Then we had to publicise the event with ads in our local newspapers and much appreciated editorial in Craftsman magazine, Northern Potters newsletter as well as the same local papers. All members of the group were allocated tasks as well as the main one of producing their work for the show during the busiest time of the year. Quite a tall order. When the setting up took place I was away but returned to see the finished exhibition and I thought it looked really well balanced and carefully thought out with good use of the wall space, cabinets and plinths - the setting up team had shown a clear eye for detail and I was impressed, as were the invited guests who attended our preview evening. All that remained was for people to buy the pots on show – well you can't have everything can you?

Actually sales have been growing steadily since then, the workshops have been well supported although we should have had more people to see the raku demonstration - the weather played a key role here - and feedback has been fantastic. The gallery has

now asked us to extend the exhibition for another month. We've told them we are very happy to do that. Unhappily we won't have our super new banner. That's disappeared.



Website and CD News

I had said I would review Joe Finch's CD on building three chamber climbing kiln, but we have run out of space so I will include it in the next issue.

Remember to send your images to Judith for inclusion on the web site.

Welcome To New Members

Name	Address	Tel. No.	E-mail
Norman Brown	115 Colne Road, Earby, Barnoldswick, Lancs BB18 6XL	01282 844068	norman-brown@ukonline.co.uk
Liz Chappelow	Low Cottage, Ingleby Arncliffe, Northallerton, N.Yorks DL6 3LN	01609 882173	lizdave@breathmail.net
Dianne Cross	King Street Workshops Pateley Bridge, N.Yorks HG3 5LE		dianne@dcrossceramics_freeserve.co.uk
Jill Ford	Providence House, Ellerton, E Yorks. YO42 4PB	01757 289008	jillfordceramics@aol.com
Oliver George	62 Lindsay Street, Burnley, Lancs BB11 2SF	01282 431878	ollgo@hotmail.com
Janet Holmes	16 Devonshire Road, Belmont, Durham DH1 2BQ	0191 3845944	
Bridget Karn	The Studio, Mount Pleasant House, Acaster Malbis, York YO23 2UP	01904 700924	bridget@karn01.demon.co.uk
John Richardson	37 Main Street, Farnhill, Keighley, W Yorks BD20 9BJ	01535 633205	J.H.R@tesco.net
Jeannie Wake	16 Mossmere, Spennymoor, Durham DL16 6XL	07866 862771	
Denise Will 57	Brackenbury Road, Preston, Lancs PR1 7UQ	01772 827068	
Danielle Wood	2 Kennel Cottage, Sandside Road, Milnthorpe, Cumbria LA7 7AG	015395 64377	dani.wood@virgin.net
Barbara Wood	Old Mills, Seaton Ross, York, E Yorks YO42 4NH	01759 318146	barbara.wood@ukonline.co.uk

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

Claymates© 2004 Calendar: The Bare Facts

Twelve potters - No clothes! – One Calendar

The calendar was originally dreamed up during a merry new year's party, by the staff of **Bowie & Hulbert, Contemporary Ceramics Gallery in Hay on Wye**. Coven Publications was formed and then began the hard work of talking 12 of the leading potters in the country into taking their clothes off!

"I think that was more embarrassing than actually being photographed yourself! I mean, ringing someone who you have huge respect for as a maker and saying, would you like to get naked, isn't something that I do every day" said Sara Bowie, owner of Bowie & Hulbert.

The team didn't hesitate to approach a professional photographer who with experience in a broad range of subjects including performing arts and portraiture. **Martin Avery** enthusiastically agreed despite the slightly unusual aspect of the project. "Martin was brilliant at putting everyone at their ease, to the point where each of the potters looks completely used to being photographed with no clothes on – despite the fact that he only had the bare essentials to work with!" says Sara

The 12 potters – **Svend Bayer, Peter Beard, David Binns, Jack Doherty, Ian Gregory, Richard Godfrey, Simon Hulbert & Bill Parkes, John Jelfs, Toff Milway, Phil Rogers, John Pollex and Jon Williams** weren't content to stay behind closed doors and made full use of locations – Plymouth Hoe, Eastnor Castle, and a rocky coastline provide the backdrop for some of the images. "The finished photographs were far better than any of us could have imaged. It was very difficult to make the choice for the calendar but the final result is at last ready for full exposure!"

Sara is excited about the coming months when the calendar will be on sale. Sales will help support the charity work of **World Vision International** (www.wvi.org) with their commitment to the Manatuto Water Filter Project in East Timor. "We heard about the

project, run by the women potters of Manatuto Village, who make ceramic water filter containers. The money raised from sales of the calendar will help to continue their development and training by supporting a ceramics consultant to work with them."

Sara Bowie knows the success of the calendar is down to everyone involved but most especially to the stars who laid bare the secrets of their workshops to take part in Claymates© 2004. "We couldn't have done it without our calendar boys!"

The Calendar will be on sale from Bowie & Hulbert, 5 Market Street, Hay on Wye, Hereford, HR2 5AF – 01497 821026. Email: info@hayclay.co.uk and Contemporary Ceramics, 7 Marshall Street, London W1V 1LP – 020 7437 7605. Cost £9.95 + £1.50 p&p.



Website Advertising

Dear Northern Potters

I would like to draw your attention to the launch of our new agency and web site, something that you members will be interested in. Please call me or Marie if you require further information. best wishes Greg Page-Turner 0207 921 9704 [Media Information](#)

[Commission a Craftsman Showcases the Best of British Craft Agency and Website Recruits Makers](#)

August 2003: New, and rapidly growing agency and website, Commission a Craftsman represents talented British craftsmen and highly accomplished designer makers, working in all styles and materials. www.commissionacraftsman.com provides a one-stop virtual tour through a range of disciplines from ceramics and furniture, to glass, jewellery, silver and timepieces. Using www.commissionacraftsman.com, and the agency, commissioners can make well-informed choices before committing to one particular craftsman, style or piece.

Commission a Craftsman is searching for talented makers in the following disciplines:

Automata and toy making, basket weaving, book binding, leatherwork, calligraphy, musical instruments, paper,

plastics, textiles, metalwork, ceramics, timepieces, furniture, silver, glass, jewellery, woodwork and restorers. "With five makers joining every week, this is a growing showcase of British crafts. The range of talent represented by the agency is truly exceptional," said Greg Page-Turner, managing partner of Commission a Craftsman. "We have designed the ultimate means to access and view some of the most exciting crafts being created in Britain today. Commission a Craftsman aims to supply the craft inspiration and solutions, whether the client is a private individual, a corporation or institution, an interior designer or architect," he added.

Commission a Craftsman is a sister agency to the highly successful agency, Commission a Portrait, which represents more than 150 talented portrait artists. Now in its third year of trading, Commission a Portrait has attracted worldwide portrait commissions, turning over £500,000 in two years, with an average commission of £4,000.

Perfect Presents: Create Something Rare to Treasure

Commission a Craftsman has inspirational ideas for presents: for Christmas, weddings, anniversaries, christenings and birthdays. By commissioning a craftsman, a commissioner will be involved in the invention of an extraordinary piece, reflecting both the maker's skill and expertise in relation to a commissioner's ideas.

Interior Design and Perfect Presents

Modern interior design often features one or two key pieces, to provide focal points, within the design concept - Commission a Craftsman can help in the search for the ultimate special feature. Commission a Craftsman has inspirational ideas for presents: for Christmas, anniversaries, weddings, christenings and birthdays.

Craftsmen on the Web:

Commission a Craftsman represents talented makers such as ceramicist Peter Beard, who combines art with science to create singularly beautiful ceramic objects. Furniture maker John Makepeace has also joined the agency. A founding member of the Crafts Council, Makepeace's work is best described as an adventure in wood. Also featured is silversmith, Grant Braithwaite, who combines silver with a range of other materials, chosen for their texture and colour, complimenting the qualities of the silver to create tactile and appealing objects?

Agency and Website Features:

Commissioners can search this easy to use site by craft discipline, keyword, price and region. Each maker has a portfolio on the site, containing a biography, prices, and images from four views of each piece of work featured. Currently the crafts represented include ceramics, furniture, glass, jewellery, metalwork, silver and time pieces. The easy-to-use website has a special 'ideas basket' facility that allows commissioners to select, collate and save images and examples of work. This enables corporate commissioners, architects, interior designers and individuals to choose a range of pieces that might be appropriate for a specific project. This initial selection can just be used as inspiration and ideas, commissioners can purchase and commission pieces or create a wedding list. Knowledgeable staff are available to help at any stage of the process and will ensure that commissioning a craftsman will be a pleasurable experience for all parties.

Commission a Craftsman is a sister company to the highly successful agency and website Commission a Portrait, which represents more than 150 portrait artists www.commissionaportrait.com. The traditional portrait dealership, Artware Fine Art, which specializes in decorative and historical portraits from 1600 to the present day, is also part of the group. The website www.artwarefineart.com has over 180 examples of portraits and in addition, Artware Fine Art will identify and locate specific portraits for individual clients. This personal approach to service has been extended to the craftsman and portrait-commissioning agency.

Photography: Images can be obtained directly from the website. Alternatively, images of your choice can be collated onto disk and sent to you. Transparencies are also available on request.

For further information, or to join, please contact: www.commissionacraftsman.com

Greg Page-Turner: Tel: 0207 921 9704 Email: info@commissionacraftsman.com

Marie Sellars: Tel: 0207 921 9708 Email: marie@commissionacraftsman.com

Helen Matthews: 0208 743 2499 Email: helenl.matthews@virgin.net

Editors Comment

What are your experiences of advertising on the web? With lots of sites starting to offer services to the potter (at a price!) which ones offer value for money? I notice that the above service does not say what it costs per year or how much commission they take on a piece of work. I can foresee the potter making lots of pots just to fund subscription to these services. Let me know which sites are good and which appear to be a rip-off. I would like to do an article on this issue in the future, but I need your help and input.

ART & DESIGN

**Technician In
Ceramics £16,472 - £18,091**
Full-time - established

We are seeking to appoint a skilled Ceramic Technician conversant with a wide variety of making, glazing and firing techniques. The person appointed will be a good communicator, enjoy working with others and be capable of meeting the physical demands of this important role, in our excellent ceramics facility. The School offers a variety of programmes up to Foundation Degree level. This post requires the employee to undertake an enhanced disclosure check by the Criminal Record Bureau.

Ref No: RS2778

Closing Date: 14 November 2003

Interview Date: 24 November 2003

For further details and application form please contact Gemma Chilton on 01482 598890 or e-mail: gchilton@hull-college.ac.uk

**Personnel Services, Hull College,
Queen's Gardens, Hull HU1 3DG**



Committed
to Equal
Opportunities



www.hull-college.ac.uk

OXO TOWER GALLERY PROPOSAL. URGENT REQUEST

Many apologies for taking a while to reach this stage. After many attempts to communicate with the OXO Tower organisers, just to firm up costs, we kept getting a request for a formal proposal, with a slide of current work from those wishing to exhibit there. So please would all those wishing to be involved, whether I have your details or not, please forward to me, a slide of recent work with a few notes about current work. (Deadline Nov 18) I will try and book a show for summer 04, if not available then summer 05. This may be a chance for NPA to have a major London showing for reasonable individual costs, and a little time stewarding.

Brian Holland

**So many clays
you could be bewildered...**



5% discount to all N.P.A members.

...So much advice you won't be

When you've been quarrying and manufacturing clay bodies for as long as we have, it's inevitable that your range will grow. Over the last seventy years we've developed a range of clays so varied that there's a body to suit every possible need. From hobbyists to commercial potters, from fine china to hand crafted earthenware, there's so much

variety that you will be spoilt for choice.

That's why, with the widest range on the market, we concentrate on giving the best help and advice to back it up. Test the genuine experienced help that we offer and release your creativity.

POTCLAYS

www.potclays.co.uk Tel: 01782 219816

CERAMICS *in* SOCIETY

www.ceramic-society.co.uk



on-line and in print!
the magazine for creative ceramics
2-year subscription (8 issues):
£33 for members of UK potters' associations

Phone 01392 430082



GHS CERAMICS LIMITED

Morley Leeds

We are a northern based supplier of ceramic materials and products, operating from premises situated within 1 mile of the M62, junction 28.

Within our expanding range of items ready for immediate collection, or early dispatch are:

- Clays from the main producers in Stoke on Trent
- Glazes, colours, frits, oxides, raw materials
- Kiln furniture and refractories including insulation bricks, ceramic fibre products, castables
- A wide selection of quality tools
- Kilns and Potters wheels at competitive prices

NORTHERN AGENTS FOR POTCLAYS

Please telephone or fax to receive our current price list or alternatively call into our Sales Office.

HOURS: Monday –Thursday 8.00 – 4.30

Friday 8.00 – 4.00

Tel: 0113 252 7144 Fax: 0113 253 1527

Units 9-10, Tingley Bar Ind. Est.
Morley, Leeds, LS27 0HE

NEW **WORKHORSE** RANGE

K CROMARTIE
over 50 years at the centre of ceramics

The all new range offers you the latest in design, build & operating efficiency, offering a kiln that is guaranteed to meet your demands



WORKHORSE
meeting your demands

**wide range of
pottery materials & equipment
available**

Cromartie Kilns Ltd Park Hall Road, Longton Stoke on Trent ST3 5AY U.K.
Tel: 01782 313947 Fax: 01782 599723
www.cromartie.co.uk email: enquiries@cromartie.co.uk

5% DISCOUNT
to members of
**Northern Potters
Association**
Please quote membership number
when ordering



Ceramic materials and equipment
to meet all your requirements

PotteryCrafts LTD

HEAD OFFICE

Campbell Road, **Stoke-on-Trent** ST4 4ET

Tel: 01782 745000 Fax: 01782 746000

sales@pottery crafts.co.uk

<http://www.pottery crafts.co.uk>

LONDON NORTH
Kings Yard Pottery, Talbot Road
Rickmansworth, Herts WD3 1HW
Tel: 01923 770127
Fax: 01923 896202

LONDON CENTRAL
8-10 Ingate Place
Battersea, London SW8 3NS
Tel: 020 7720 0050
Fax: 020 7627 8290

THE POTTERS CONNECTION LTD

WHETHER YOU ARE A COMPLETE BEGINNER OR A SEASONED PROFESSIONAL, WE CAN SUPPLY YOU WITH ALL YOUR POTTERY NEEDS AT THE BEST POSSIBLE PRICES, AND IF YOU CAN FIND THE SAME PRODUCTS FOR LESS ELSE WHERE WE WILL DO OUR BEST TO MATCH OR BEAT ANY QUOTED CATALOGUE PRICE.

AS A MEMBER OF THE NORTHERN POTTERS ASSOCIATION, WE WILL GIVE YOU A 5% DISCOUNT* (PRE-VAT) OFF OUR CATALOGUE PRICES.

WHY NOT TELEPHONE OR WRITE TO US AT THE ADDRESS BELOW FOR A COPY OF OUR MAIL ORDER CATALOGUE:

5% OFF!



THE POTTERS CONNECTION LTD
LONGTON MILL, ANCHOR ROAD, LONGTON,
STOKE, ST3 1JW
TEL (01782) 598729 FAX (01782) 593054
ALL MAJOR CREDIT & DEBIT CARDS ACCEPTED.

* 5% DISCOUNT DOES NOT APPLY TO WHEELS, MACHINERY, KILNS OR CARRIAGE CHARGES.

D 11 HIGH GALE, AMBLESIDE, CUMBRIA, LA22 0BG

Tel. 015394 32730

email: dext@btinternet.com

D We hold one of the best selections of books and magazines on ceramics (and other art & craft disciplines) from publishers in UK, USA, Australia and Europe including AC Black, CPA, Crowood, Krause, & Thames & Hudson. 2nd hand books & magazines bought & sold.

Magazines available include: Ceramic Review, Ceramic Art & Perception, Ceramics Technical, Ceramics Monthly, Craft Art International, Keramiki Techni & Art Review.

Email, phone or write for up to date list.

10% discount for NPA members collecting from gallery or Potfest. Free p.& p. on current books. Magazine subscriptions often cheaper than from publisher.

**D
E
X
T
E
R
I
T
Y**

**D
E
X
T
E
R
I
T
Y**

The opinions expressed in this newsletter are those of the contributors and do not necessarily represent those of the editor or the Northern Potters Association.

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

CASTLE BARN GALLERY
CASTLE BARN, PARADISE LANE, HAZLEWOOD,
NEAR TADCASTER, NORTH YORKSHIRE, LS24 9NJ.

Tel: 07968 089122

Fax 01937 530421

Email: art@castlebarn.com

Website: www.castlebarn.com

The Gallery has an ever-changing stock of the best contemporary ceramics and paintings available for sale. We currently have pieces by Clive Bowen, Emmanuel Cooper, Mike Dodd, Christy Keeney, Ruth King, Peter Lane, Jon Middlemiss, David Roberts, John Ward, Jason Wason and Peter Wills.

We are conveniently located just off the A64 mid-way between Leeds and York on the driveway to Hazlewood Castle Hotel. Visitors are always welcome, including evenings and weekends, but please telephone first.

Most major credit and debit cards accepted.

Advertising in NPA News

Cost of advert for one issue:

Small Adverts: free to members
£10 to Non-members

Boxed Adverts: whole page £25
half page £15
quarter page £10
eighth page £7.50

Repeat Adverts: Six consecutive inclusions for the price of four