



NPA

BI-MONTHLY
NEWS-SHEET

AUGUST 1997

LETTER FROM THE CHAIR

One day event at Bretton Hall: Bookings are now being taken for this event on 13th September, featuring **John Calver, Mal Magson and Will Levi Marshall**. Booking form in your last newsletter, (or contact Lissah Hall on Tel.. 01706 373906)to secure your place. The AGM will be conducted during the day. We will round the day off with a get-together - drinks and nibbles.

Committee crisis

Your committee is facing a crisis. Our appeal for volunteers to join us on the committee has led to the appointment of a new Treasurer, but apart from that, no other members have stepped forward. Being on the committee is a demanding experience, involving as it does four meetings a year, and lots of participation in organising a variety of events. But it is also rewarding; it provides valuable experience and is the start of many friendships.

If members don't come forward, two things happen: in the short term, the committee is over-burdened with work; in the long term when the present committee retire, as many will do at the festival next year, there will be no committee and no NPA.

The committee is essential for our survival. Only an influx of new blood can keep the NPA alive as the major voice for ceramics in the North after 21 successful years. Please ring Chris or Isa now, and come and offer yourselves at the AGM.

The directory

The present directory has caused us many headaches in financial and distribution terms; in the newsletter we asked some detailed questions about what you thought we should do about it. We got two replies, which gave us the firm message that there is no support for continuing what is a time-consuming and potentially expensive exercise. We hope to confirm this message at the AGM.

We're getting excited about the planned festival *Fired print* in September 1998. Somebody tried to book this July, which is an NPA record, and which suggests it will be a sell-out!

See you at Bretton Hall!

Chris and Isa

EDITOR'S NOTES

The last Committee Meeting was held on 28th June 1997 and some of the items discussed are covered in the News-sheet.

Freda Notley and I travelled to Aberystwyth for the International Festival: we found it very exciting and exhilarating and came away full of ideas. We met up with many old friends, a good number of whom were from NPA, and it was good to get together and mull over the day's events having a few drinks. There are two articles on Aberystwyth in this News-sheet, one from Jane Smith and the other from Freda Notley, which will give you a flavour of the event. I would like to take this opportunity to thank all NPA members who have provided me with letters and articles for inclusion in the News Sheet since I became the Editor. I am always on the look-out for new material for inclusion - please keep on writing.

Margaret

I looked up into the bright morning sky and watched the local ducks flying in formation. Sure enough, the lead duck dropped back and allowed another to fly at the head of the "V". Five minutes earlier I would have thought nothing of this observation, but that morning happened to be the start of our new life in Sidmouth, Devon.

I had begun the day by having breakfast and reading the June News-sheet which Margaret Teasdale had kindly ensured was sent to our new address in time for our arrival on 11th June. I always enjoy the News-sheet and had just finished reading "Flights of Fancy Food for Thought" Lessons from Geese - when I heard the quacking which drew my gaze upwards. How much more informed I felt as I watched those ducks!

How satisfying it was, too, to draw comparisons between the article and our reasons for coming to Devon in the first place. Sidmouth is the site of the Norman Lockyer Observatory, originally built by Sir Norman Lockyer and used for scientific researches into the life-cycle and internal composition of the sun and other stars. Since its foundation in 1912, The Observatory has undergone several life-cycles of its own, and was recently rescued from total oblivion after Exeter University tried to raise funds by selling off the site for housing development! Now the centre is managed and run by unpaid amateur and professional volunteers. It provides facilities for scientific and educational projects as well as being open to the public as a place of introduction to astronomy. In recent years, the addition of a planetarium has extended its range of appeal and drawn my husband to become involved by offering his skills as a lecturer so he can do some "quality honking"(to refer to the geese again...).

In case anyone has any doubts, I intend to continue honking for Northern Potters' and will send the occasional thought for the News-sheet. I may even make some pots since I overloaded the removal van with my collection of clays. and I have now got a garden suitable for building kilns in. For the moment, I am enjoying "being on holiday" by the seaside.... I will try to do some more investigation on the history of local potteries...some very interesting garden walls have whetted my appetite: they are built of bricks which are distorted and melted together, perhaps the linings of long-dismantled local kilns or a brick manufacturer's firing which went wrong. Either way is worth a bit of sleuthing on my behalf.

Well, keep up the good work, folks, and keep sending me the News-sheet. Anyone venturing this far south and wishing to visit the Observatory should contact either me or Alan Pilkington (Tel. no. below) . One or two extra people can usually be squeezed in with booked parties if there is not a convenient public open day/evening scheduled.

Until next time, best wishes from Northern Potters' Sidmouth Outpost
(16, Sid Park Road, Sidmouth, Devon EX10 9BW Tel:- 01395 578205)

Margaret Pilkington

THE ABERYSTWYTH EXPERIENCE (1)

What a fantastic weekend with an incredible number of demonstrators and activities! Mick Casson officially opened the event on Friday evening with a short introduction, followed by Alison Britton who gave a very interesting talk on the Kecskemet collection, currently showing in the Arts Centre Gallery.

Janos Probstner , the founder and director of the International Ceramics Studio, explained the importance of the studio as a haven in which information can be passed freely among the artists, and where important new artistic trends, technical skills and experimentation with contemporary materials and technology can be exchanged. The evening continued with a short introductory slide talk by each demonstrator, fifteen in all from ten countries.

Saturday's packed programme started at 9.30am. with simultaneous events in three different areas giving a choice of demonstrations, lectures, videos or talks. This was the format for the rest of the day, with kiln builders beavering away outside, and demonstrators making full use of their workspaces. Because of the number of invited guests, I found the best way to get the most out of the week-end was to choose two or three individuals whose work appealed to me the most and to be determined to see all lectures and demonstrations by these artists while being content to catch glimpses of others.

The three artists I chose to concentrate on were Rina Kimche, Miroslav Páral and Sandor Kecskemeti. Rina's work is very sculptural, containing concepts of suffering, hope, life and death; these ideas are manifest in her work in the

form of containers, boxes, and envelopes usually sealed, sometimes by the use of iron locks. Cocoons play an important role concealing the contents, allowing the viewer to guess at the secrets held within. Other work reflects the desert, mountains, masks and animal forms of her native Israel.

Sandor Kecskemeti's work particularly appealed to me because he works in a very free intuitive way with a real sensitivity towards his medium be it clay, bronze or stone. The scale of the forms extend from one foot to over twelve feet in height, the larger pieces being coiled, the smaller made from blocks of clay which are rolled in sand, then pushed and squashed together before realigning and carefully restructuring. Concentration and energy are an important part of the making: this becomes obvious watching Sandor sculpt blocks of clay into architectural shapes with speed and precision, using only a piece of wire.

The real gem of the week-end for me personally was Miroslav Páral, an amazing man who began his demonstration with a glass of Hungarian wine at 11.00am in the morning and proceeded to enchant us with his wisdom and wit while attempting to make a six foot figure, starting with huge sculpted feet (previously prepared.) Because the pieces are so big Miroslav has an interesting technique of building so far up the piece, then getting a board and balancing it over the piece using columns of bricks. Miroslav is a sympathetic sensitive artist, who questions what makes us human and where we stand in space and time. He is overwhelmed by a love of living things, enjoys touching them and conveys all this feeling and philosophy of life into the proportion, motion, movement and dynamism of his figures. His sculptures can give a feeling of darkness and depression but also a feeling of new life burgeoning. By the afternoon of Sunday he had become so excited and involved that he started to paint the figure in white slip, something he had never done before. Miroslav prefers to stop short of making the figures totally human by leaving them headless or making them creature like.

I was disappointed to miss the discussion between Paul Scott and Paul Vincent "Ceramics at the Millennium": it sounded very lively and interesting. I did manage to find time to make my three animals for Susan Halls' "A field of animals for Aberystwyth", the aim being to get 2000. This looked extremely impressive by late Sunday.

The organisation of the week-end was superb: Jim Robison as M.C. did a great job keeping everyone happy, providing extra interpretation and keeping everything running smoothly. A really wonderful event: thank you to everyone who made it so successful.

Freda Notley

THE ABERYSTWYTH EXPERIENCE (2)

The main problem with the Biennial International Festival at Aberystwyth is the fact that as there are at least 4 different events going on at any one time, you always feel that you have missed some gem in the other hall, out on the kiln site, in the lecture theatre....So this must be a totally subjective report of what was, for me, a stimulating, exciting and fun weekend.

Because of who I am, I tended towards the sculptural work of Czech Miroslav Páral, Polish Anná Zamorska, Susan Halls and Ian Gregory - so diverse, so skilled and with the confidence in manipulating clay that only comes with years of experience and intelligent use of new-fangled ideas. Miroslav Páral's vast allegorical human/bull figure, all of 8' height, grew before our eyes; Susan Hall's gutsy animally animals that defy the rather stiff, controlled, technical restrictions of her structural methods were counteracted by her weekend-long workshop producing hundreds (thousands?) of instant animals that marched across the huge patio in her "Field of Animals for Aberystwyth". Anná Zamorska's wolves with swivelling eyes and lethal teeth were more conventionally constructed but nevertheless had great personality and style. Ian Gregory flung clay onto steel rods to produce an all but living hound in a matter of minutes; he seems totally unworried by technical problems of trapped air or even structural balance and strength, let alone the health and safety aspects of firing the bubble-wrap stuffing inside his creatures. I found all this a refreshingly anarchistic attitude to "the rules". Sandor Kecskemeti, from Hungary, gave a confident and beautifully manipulated demonstration, turning small porcelain cubes into delicate, subtle, abstract sculptures using only a cutting wire.

Jim Robison's quiet, humorous and authoritative control as M.C., and the sensitive filming, projected behind the demonstrators, added greatly to the enjoyment of everyone in the hall. On the kiln site, pits were being dug, kilns built, along with Nina Hole's house (constructed during the previous week) all in order to build up to a great firing experience during the dark hours of Saturday night/Sunday morning...I couldn't stay the pace and went to bed, so

missed most of that, though I caught the astonishing sight of German Martin Mindermann manhandling his huge raked pot out of the kiln with chain-mail gloves...and he still has a moustache and eyebrows!

The weather was brilliant throughout and the Arts Centre canteen was nearly as good as ever, but the promised Saturday night meal was a disastrous let-down as for the first time they had contracted it out and we queued up for a pretty abysmal pasta, sauce and salad buffet with about the most unappetising pudding imaginable. The band, too, was off on some ego-trip of undanceable music, though I believe that some stoical people managed to prance around a bit at a late hour.

The grand finale, the auction and raffle whipped up the usual excitement and it was as good as ever to see people carrying off their treasures. All this was rounded off by a beautiful drive home through the wonderful mid-Wales countryside on a sunny Sunday evening. Roll on 1999!

Jane Smith

YORK CITY POTTERS

York Arts Arena is a networking organisation. It aims to provide an information, liaison and support network to give professional and amateur groups and individuals a voice for the collective arts within York. A lottery grant and support from the council has got the organisation up and running, and a free public meeting is being held on 4th November 1997. If you would like any further information, please contact Mo Burrows (Tel: 01757 380431).

REDUCED SUBSCRIPTION RATES

NPA offers a reduced subscription rate for full time students and unwaged of £10 (£28.48 with Artists Newsletter). Obviously, we could not afford to run the Association with a membership subscription so low. It is very important, therefore, that this special arrangement is kept only for those who qualify. Should your circumstances change, e.g. you finish your course or become a wage earner, please remember to alter your subscription. In future, to qualify for a reduced subscription we ask you to send a photo-copy of your student union card, UB40 or other evidence of your eligibility along with your application for membership or renewal of membership.

EXHIBITIONS

WORK FOR NPA MEMBERS -*Increase public awareness by sharing your skills!*

WHERE? At the NPA's Annual Selected Exhibition at the Harris Museum and Art Gallery, Preston.

WHEN? 20th September - 8th November 1997

Even though the holidays are well underway, I want to catch your attention for another opportunity for you to work as a demonstrator on the listed Saturdays. There will be hands-on workshops demonstrating a variety of ceramic skills to a group of 10 students per session. As they are timed to run alongside the Annual Selected Exhibition, you will be demonstrating in the exhibition area so you can keep in touch with your exhibited pots.

For more information see the attached application form. Please complete it and send it back to me before 1st September, 1997

Janina Emery



EXHIBITIONS' CALENDAR

1997

9th -31st August

*Exhibition of Charles Bound at The Warehouse,
Finkle St. Knaresborough
Annual Selection Exhibition, The Arts Centre,
Washington.

9th Sept. - 2nd Oct.

Autumn Event, Bretton Hall plus AGM.

13th Sept

Annual Selected Exhibition, Harris Museum
and Art Gallery, Preston.

20th Sept. - 8th Nov.

Christmas Selling Exhibition, Cleveland Craft Centre.

15th Nov - 10th Jan '98.

*Jim Robison, Booth House Gallery Exhibition,
Holmfirth, Yorks.

23rd Nov. - End of Christmas'97

1998

June

*Potfest Scotland

6th June - 2nd August

Summer '98. Howarth Art Gallery, Accrington
(Theme :Water)

4/5/6th Sept

NPA 1998 Festival "Fired Print" - University of Central
Lancs., Preston

*The NPA Committee is not directly responsible for these events

EMMANUEL COOPER at the Cleveland Crafts Centre 20th Sept - 8th Nov 1997

We are delighted to confirm that Emmanuel Cooper will be visiting the Crafts Centre this autumn to give a talk which will complement his exhibition initiated by the Ruthin Crafts centre in Wales. The exhibition will be on show at the Crafts Centre during the dates stated above.

Emmanuel will be at the Crafts Centre on Tuesday, 14th October 1997, and his talk is planned to begin at 2:30 p.m. As we have a limited amount of space, places must be booked in advance. In order to help cover costs they will be charging a small fee of £2 per person (£1 for students).

Unfortunately they can only offer NPA members approximately ten to fifteen places. Members can book on a first come first served basis by telephoning Julia Palmer (Assistant Curator [Crafts]) on 01642 262376.

A MESSAGE FROM SYLVETTE...

Looking forward to seeing your work either at the Washington Arts Centre or at the Harris in Preston.

We have some invited exhibitors at both venues: Will Levi Marshall and Philomena Pretsell have agreed to take part in the Washington exhibition, and Lorna Graves and Derek Clarkson will be sending their work to the Harris.

Looking ahead to next year:-

The Howarth Art Gallery in Accrington (Lancashire) wishes to host an NPA exhibition next summer. This Edwardian Hall, once the home of a prosperous cotton magnate, stands in 13 acres of landscaped parkland. Besides a

The exhibition will run from June 6th to August 2nd 1998 and will be based on the theme of *WATER*. (with either images or texture related to water). Selection will be by slides or photos which must be in by **March 6th**, so start working on it now . More details later.

P.S. I am regularly asked by venues for images that can be used for publicity. It is difficult to give a photo of somebody's work not knowing whether that person will take part, but if we could build up a reserve of photos showing details of pots, I feel that would be most useful. So next time you are having a photographic session, have a go at some close-ups and send a copy to me.(Address on Committee list)

Our thanks to London Potters' Newsletter for the next four items:

DERMATITIS - CAUSE FOR CONCERN?

Hands continually wet and in contact with clay or raw materials can affect the skin. We take a quick look at the causes of dermatitis and ways of assessing the risk

Dermatitis is an under-rated problem. estimated to affect 84,000 people with 132,000 lost working days each year. At least 5% of pottery workers are thought to suffer from some form of the condition. Dermatitis is inflammation of the skin which appears reddened, sore, flaky patches sometimes with tiny blisters and, in long-standing cases, thickening and cracking. When associated with work it most often affects the hands and is caused by repeated contact with particular substances. hence the term "contact dermatitis". There are two types of contact dermatitis:-

1) Irritant contact dermatitis

Many substances such as acids, alkalis, organic solvents and detergents can irritate the skin, directly damaging the horny outer layer and removing the protection for the more vulnerable layers underneath. Physical abrasion, eg by particles of silica, may speed up the process. People's skin varies a lot in its resilience but will often cope for several months before showing any signs of damage. Wearing suitable gloves will often solve this type of problem.

2) Allergic contact dermatitis

This is more serious because the skin becomes sensitised, in other words the body's immune system becomes permanently 'tuned' to a particular substance so that any future contact with it produces a rapid and often severe skin reaction. In this case, totally avoiding future exposure to the sensitising substance is necessary and this sometimes unfortunately means that the sufferer cannot continue to do the job.

In potteries, workers usually suffer from the milder forms of irritant dermatitis. However, some materials can cause allergic reactions, eg.

- chromates, cobalt and nickel salts in glazes
- formaldehyde-releasing biocides
- releasing oils containing biocides and corrosion inhibitors
- turpentine from certain countries has caused several allergic reactions in decorators
- epoxy resins

As early mild dermatitis is easier to treat than long-standing severe disease, medical help should be sought as soon as possible. It is important that causes of sensitisations and the offending substance are identified quickly. Anyone with moderately severe dermatitis which is not responding satisfactorily to treatment should be referred to a consultant dermatologist for advice.

At the heart of prevention of this disease is assessment of risk, followed by the choice of less harmful substances if possible, otherwise appropriate control measures should be taken. If handling harmful or irritant substances is unavoidable, protective gloves will often be needed. It is important to identify the correct type for the job.

Gloves should be: • impervious • resistant to the substance being handled • strong enough for the job • suitable for the degree of manual dexterity needed • comfortable for the wearer.

The choice will depend on the individual, the work and the length of time that the gloves have to be worn. Like all personal protective clothing, gloves should now be 'CE' marked to indicate that they conform with suitable standard.

The choice will depend on the individual, the work and the length of time that the gloves have to be worn. Like all personal protective clothing, gloves should now be 'CE' marked to indicate that they conform with suitable standard.

A word of caution about 'barrier' creams. The word 'barrier' should not be taken too literally; the main benefit from these creams is their moisturising action, especially after washing with soap and water; and bear in mind that some hand cleansing preparations can themselves cause occasional cases of dermatitis because of their degreasing action on the skin.

Health and Safety Update

In the last issue of LP Newsletter we mentioned forthcoming changes in the law on lead. The Health and Safety Executive will shortly be publishing a Consultative Document detailing proposed changes to the law on control of exposure to lead at work. Along with this, the Approved Code of Practice Control of substances Hazardous to Health in the production of pottery will be revised and updated to take account of these and other legal changes. The Consultative Document is expected to be published in May/June and copies can be ordered from HSE Books. Anyone is free to comment on these proposals.

Any members interested in Health and Safety in ceramics can request their names go on the mailing list for *Ceramics News*. Published twice yearly by the Health and Safety Executive, this useful newsletter is primarily geared to the ceramics industry, but contains many items of interest to the studio potter. Contact the Health and Safety Executive, Ceramics National Interest Group, The Marches House, Midway, Newcastle under Lyme, Staffs, ST5 1DT

The Ceramics National Interest Group is particularly trying to identify issues where there is currently a lack of knowledge and which need addressing by way of additional guidance. If there are issues which particularly concern you eg, kiln safety, cleaning, toxic hazards, do let us know or contact Linda Boulton of the CNIG at the above address.

Finally, don't forget the HSE publish a range of both free and priced guidance booklets on health and safety in ceramics. The HSE Mail Order number is 01787 881165. There's also an HSE Infoline on 0541 545500.

(Source: *Health and Safety Executive*)

Note from Michèle: I find I can work well with a surgical glove on my painting hand. This doesn't interfere too much with dexterity and prevents irritation building up. Any more comments on this subject?

Over the past few years, the high quality craft fairs organised by The Craft Movement have proved successful and popular with exhibitors and visitors alike. This year their programme includes 12 craft fairs with new venues in Kensington, Manchester and Cheltenham..

The organisers are planning ahead for their 1998 events and applications forms are now available upon request. Selection takes place at the end of October.

Contact The Craft Movement Ltd. PO Box 1641, Frome, Somerset. BA11 1YY

Tel:01373 813333 Fax: 01373 813636

Take part in a little piece of ceramic history by making a tile for the **International Potter's Path** - the millennium project of the Chapel of Art in Criccieth, North Wales.

The Chapel of Art is the brain-child of Eckhard and Janet Kaiser who have spent six years restoring the building and converting it into a centre of excellence for art and crafts. The entrance area still needs to be made more wheel-chair friendly so instead of laying a path with cobble stones in the local paving tradition, they have decided to invite all ceramic artists from around the world to donate tiles to pave it. The organisers require 5000 tiles to complete the project, which means five tiles per day up to the Grand Opening on New Year's Eve in 1999.

Potters from Europe, Australia, New Zealand, and USA have already submitted tiles but to date there has been a very poor response from potters in the UK. Tiles need to be 10cm by 10cm and 1cm thick. They must be non-porous and safe to walk on when wet. A personal mark or signature should be incorporated in the design. (Contd. on p.9)

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Louise Burke, 24 Bramble Avenue, Boston Spa, W. Yorkshire, LS23 6PE.

WANTED

Second hand equipment wanted. Primarily a potter's wheel and kiln suitable for oxidised stoneware.
If anyone knows of any workshop/studio space becoming available in the West Yorkshire area please contact Belinda Gosling, 46 Norman Road, Huddersfield.
Tel: 01484 548813.

Studio Pottery magazine

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OPEN DAY from 10 am to 3 pm, (bring a friend if you wish) to

lower B block Art and Design Department. For further details, course info' or a chat, phone Helen Ventress

- 01423 878231 or 01904 630329 - brochures available on all courses

- we will be interviewing this summer for the BTEC National Diploma in Ceramics.

Each tile is displayed before being stored and in return for each donation, you will receive a photograph of your tile once laid in the path, together with full documentation.

The art centre is also keen to hear from members who would be interested in exhibiting their work (sale or return/30% commission). They are also looking for cards and postcards with ceramic images (pots, mosaics, sculptures) for the specialist ceramic section in the shop. Contact The Chapel of Art, 8 Marine Crescent, Criccieth, Gwynedd, LL52 OEA Tel: 01766 523570

Author and potter Jane Waller has recently begun work on a new book entitled "Colour in Clay" and is appealing to potters who have worked in this field to get in touch with her. Contact Jane at 22 Roupell St., London SE1 8SP Tel: 0171 928 5452

DEMONSTRATIONS

Pottery in the Making - World Ceramic Traditions

Since the beginnings of civilisation, ceramics have been used all over the world, and are among the most common artefacts recovered from archaeological excavations. But what of the people who made them? Who were the potters? Where did they live? How did they work?

This latest exhibition at the Museum of Mankind offers an opportunity to compare the work of potters from around the world, from the production of the first clay vessels, with the move from a nomadic to a more settled lifestyle, through to industrialisation. Based entirely upon the collections of the British Museum, it consists of thirty-one case studies, each prepared by a specialist curator, and includes nearly a thousand pots.

The British Museum will be presenting a series of active pottery demonstrations throughout the duration of the exhibition. These will take place every Saturday at 10.30 am and 1.30 pm and are funded by the Crafts Council.

The programme is:

2Aug	Christine-Ann Richards	Porcelain
9Aug	Andrew Macdonald	Roman\medieval
16 Aug	Gaynor Lindsell	Terra sigillata
23 Aug	Dan Finnegan	Stoneware
30Aug	Josie Walter	Decorated e\w
6Sep	Loretta Braganza	Slab-built pots
13Sep	John Leach	Wood-fired s\w
20Sep	Richard Phethean	Slipware
27 Sep	Gabrielle Koch	Burnished ware
4 Oct	Mary Wondrausch	Slipware
11 Oct	John Wheeldon	Lustrated porcelain
18 Oct	Daphne Carnegie	Tin-glazed e\w
25 Oct	Ruthanne Tudball	Soda-glazed s\w
1 Nov	Walter Keeler	Salt-glazed e\w
8Nov	Johnathan Garratt	Wood-fired e\w
15Nov	Michelle Erickson	Delftware slipware
22 Nov	Andrew MacDonald	Roman\Medieval
29 Nov	Daphne Carnegie	Tin-glazed e\w
6 Dec	David Jones	Raku
13Dec	Phil Rogers	Ash and salt-glaze

The exhibition runs until 31 December and is open Mon-Sat 10pm- 5pm and Sunday 2.30pm -6pm .
Museum of Mankind, Burlington Gardens, London W1X 2EX.

For details of educational bookings and resources, contact

The Education Service, British Museum, London WC1B 3DG. Tel:0171 3238854.

There is also a book "Pottery in the Making" published to accompany the exhibition. Price £18.99.

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ARTISTS NEWSLETTER, CPA NEWS, CERAMIC REVIEW COLUMNS

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*Co-optee

NEW MEMBERS A warm welcome to:-

Irene Osborne, 36, Quarn Drive, Alletree. Derby. DE22 2NQ

Stuart Hutchinson, 15, Langbaugh Road, Hutton Rudby, Yarm Cleveland TS15 0HL

Craigh Ormerod, 17, Sun Street, Lomeshaye Village, Nelson, Lancashire BB97BH

Hilary Gunn, 46, Holmedale, Prudhoe, Northumberland NE42 5AY

Sally Collier, 24, Mead Walk, Analby High Road, Hull HU42 6XE

CHANGE OF ADDRESS/TEL NUMBER (please alter your 1996 list accordingly)

Margaret Pilkington, 16 Sid Park Road, Sidmouth, Devon. EX10 9BW

Lissa Hall, 48, Dean Head, Summit, Littleborough, Lancs OL15 9LZ

Jal Framji, 1, Barrow Meadow, Cheadle Hulme, Manchester. SK8 6SF

A new Membership List will be compiled in August for the September AGM. If your details have altered and you have not let Laura Freeman know please contact her urgently for inclusion in the new listings.

Closing date for copy for the October Newsletter is 27th September