



# NPA

**NEWS-SHEET  
APRIL/MAY  
1998**

## **CHAT FROM THE CHAIR**

Spring really seems to be well under way, with the view from the pottery changing and the daily fight with the wood burning stove not quite so urgent! Roll on those summer days.

Meanwhile...

A big thank you to the people who responded to our plea for more committee members. We are delighted to welcome them on board. It makes the survival of N.P.A. look much more positive. Bookings are coming in for the Fired Print festival and we are all hoping for a magnificent response and to meeting you there.

If you are coming to the festival and could give one hour of your time to help man one of the desks, we would be pleased to hear from you. Please ring either of us.

*Isa and Chris*

## **EDITOR'S NOTES**

**LOGO Competition** -Just a reminder to get your thinking caps on and to let Laura have your ideas by the 1 August 1998: all details in our last News Sheet.

This is just another reminder that if you have not had time to pay your membership subscription, please do so, otherwise your membership will lapse and you will not be able to take part in our future events.

The request in the last News-sheet for articles, etc. does not seem to have created a response. Please, please to try and let me have your articles for inclusion in the next issue. What about Potters' Tips, views on interesting exhibitions you have visited and also the names of any potters whom you would like to see demonstrate at any of our events?

*Margaret*

## **POTTERY MARKS....Production running late: you've still got time to make it!**

Robert Fournier is wanting to hear from anybody who wishes to have an insert in this definitive book on potters' marks. He would like a drawing of your mark and a brief outline of work produced. No charge for entry. Please contact: Robert Fournier, The Knowle, 7 Little Knowle, Budleigh, Salterton, Devon, EX9 6QS. Tel: 01395 444108

## NOTHING NEW UNDER THE SUN

This little gem comes from a very dusty part of the Bible, the Apocrypha, that bit between the Old and New Testaments. It never fails to amaze me that our craft is so old, gives us the same headaches and yet still has endless possibilities for development.

So it is with the potter sitting at his work,  
turning the wheel with his feet;  
constantly on the alert over his work,  
each flick of the finger premeditated;  
he pummels the clay with his arm,  
and puddles it with his feet;  
he sets his heart on perfecting the glaze,  
and stays up cleaning the kiln.  
All (people) put their trust in (craftsmen's) hands,  
and each is skilled at his own craft.  
A town could not be built without them,  
there would be no settling, no travelling.  
But they are not required at the council,  
they do not hold high rank at the assembly.  
They do not sit on the judicial bench,  
and have no grasp of the law.  
They are not remarkable for culture or sound judgement,  
and are not found among the inventors of maxims.  
But they give solidity to the created world,  
while their prayer is concerned with what pertains to their trade.  
(Ecclesiasticus 39:29-34)

## SEARCHING FOR A GLAZE CALCULATOR?

Try The Internet! Log on to [www.seegreen.com/glazecalc](http://www.seegreen.com/glazecalc) and download a very good and easy to use glaze calculator. This shareware programme lasts for 61 days. To repeat using it you can either download it again or pay a fee of £25 for a password.

*Michèle Beverley*

## THE MASHIKO INTERNATIONAL CERAMICS CONTEST '98

Shoji Hamada, the legendary pioneer of Japan's modern pottery movement, played a key role in Mashiko's rise to prominence as a pottery heartland. Studying his art in the town of St.Ives in Cornwall, Hamada became convinced that outstanding craftsmanship flows from - and demands the active participation of - the natural environment.

A leading exponent of a latter group of artists is Shoji Kamoda, who pioneered a school of pottery seeking to combine the ultimate liveliness of Mashiko's sensitive local clay with utterly creative pottery forms. Mashiko's natural beauty and its tradition of creative "partnership" as fostered by its two great masters -Hamada and Kamoda - have continued, and will continue, to inspire succeeding generations of potters.

In that same spirit, the Mashiko International Ceramics Contest '98 seeks to further the nurturing of the new and the talented by encouraging the participation of serious-minded contestants from throughout the world.

The Contest, to be held in July this year, will feature two awards:-

1. The Shoji Hamada Award, judged on the basis of how successfully entrants combine the elements of form and function.
2. The Shoji Kamoda Award, judged on the degree of expressionism achieved through the imaginative blending of material and form. (Further information and application forms from The Secretariat, Mashiko International Pottery Contest Executive Committee, 2030 O-aza Mashiko, Mashiko- Machi, Haga-Gun, Tochigi-Ken, Japan 321-42 Fax 0081 28572 6430)

## SKILLS TRAINING WORKSHOP FOR POTTERS

For complex reasons, which all of us are aware of, present students of ceramics courses are not acquiring a broad range of skills to equip them to set up workshops of their own if they wish to make functional pottery. There are also few opportunities to work as apprentices in existing potteries. The potter Joe Finch has taken the initiative to address this issue by setting the wheels in motion to develop a Skills Training Workshop for Potters. It can be seen that the present healthy studio and workshop pottery economy in England and Wales needs a corresponding healthy influx of skilled young (and mature) potters if it is to continue to grow and flourish in to the next century.

The initiative was started in 1997 by Joe Finch. The Skills Training Workshop has been set up as a Trust, with a Board of six trustees which includes Joe Finch. The Trust is aiming for charitable status. Since receiving funding from the Arts Council of Wales Lottery Unit and from other sources, the project has been moving forward at a rapid pace; a consultant was appointed last autumn and a Feasibility Study completed. The Feasibility Study includes an assessment of the demand for workshop training from prospective trainees, art schools, and pottery businesses. It has sought a response on course requirements from these above sources, prepared a financial projection and a business plan for the project and targeted key geographic areas in England and Wales where such a scheme might be successfully located. There has been much input from the trustees in forging a meticulous and realistic plan which will be submitted for Arts Council Lottery and other major funding this year.

It is envisaged that the Training Workshop will take 12 full-time trainees, chosen from a range of backgrounds, including school leavers and college graduates. The course content will cover two main areas : Production Skills and Workshop Management/Administration. It would also offer refresher courses. The structure of the course will have much in common with the highly successful Thomastown Pottery Skills course in Ireland. It will be a demanding course which will reward trainees with a thorough training in production pottery. The Workshop will be open to visitors and trainees' work will be available for sale.

At present a site in Denbigh in North Wales is being investigated. The site plan includes lavish workshop space, a gallery/shop, cafe, study and library. It is a grand plan - 'an ideal' with much to recommend it. The project is still open to suggestions from interested potters, potential trainees etc. -concerning suitable site locations in Wales and any other useful and relevant idea.

Interested? Contact Joe Finch: Tel: 01239 810 265

## EXHIBITIONS

**Haworth Art Gallery, Manchester Road, Accrington. BB5 2J5**

Please note: Final submission date for slides or photographs is **Monday 13th April 1998**.

This is a large venue comprising of four rooms; **your support in the form of submissions is vital to ensure the success of this exhibition**. It is a themed exhibition entitled 'Fired Water'. It is a beautiful gallery set in extensive parkland. Did you know it contains Europe's largest collection of Tiffany Glass? This may be a good opportunity to visit. An invitation to the preview is extended to all members on Saturday 6th June 1998 at 11am.

The Exhibition opens on Saturday June 6th 1998 and runs until Sunday 2nd August 1998.

Opening times are from 2pm to 5pm Wednesday to Friday and 12.30pm to 5pm Saturday and Sunday.

**York City Art Gallery, Exhibitions Square, York. YO1 2EW. N.P.A**

**Annual Selected Exhibition 26th September-25th October 1998.** This is an "Open" exhibition, (Please note that the number of pieces it is possible to submit has been extended to ten). The gallery will welcome large pieces, wall pieces (to be mirror plated where possible); some secure plinths are available for small pieces. Associated working drawings, photographs, prints etc. are welcome as an addition to your

submissions. This is again a large venue and your support is vital to ensure its success. Submission by pieces - form enclosed with this Newsheet. Preview 25th September 1998 at 7.30pm. An invitation is extended to all members. A beautiful conclusion to a day visiting York.

**A NEW EXHIBITION: Cliff Castle, Spring Gardens Lane, Keighley, West Yorkshire. BD20 6LH. Saturday 27th March-6th June 1999.** This is an Open Exhibition. Submission by pieces. (Please note: the number of submissions has been extended to ten). This is a beautiful, large, domed, hexagonal room which will support a large amount of work. Your support is vital to make this exhibition a success. Now is not to soon to begin thinking about submitting work!!! The gallery will welcome large work, wall work (mirror plated where possible) and tiny work (secure plinths available). Again, working drawings, photographs and prints will be welcome in addition to your submissions (To be mounted and mirror plated).

A prod in the dark from your new Exhibitions' Officers

These venues have been arranged on your behalf: it is now up to you. Your support is vital to ensure the success of these and all future exhibitions. Every exhibition venue is different. The selectors are different. The requirements of the exhibitions are different. *But only if the variety of work submitted allows!* So! Submit and be damned! To Hell with false modesty!!! Why should you be the only member of N.P.A. not judged by your peers?!!!!!!!!!!!!!!

Judith and Gill

## NPA EXHIBITIONS

**1998**

6<sup>th</sup> June - 2<sup>nd</sup> August

Summer '98. Haworth Art Gallery, Accrington  
Theme: "Water" - slide/photo submission.

26<sup>th</sup> Sept - 25<sup>th</sup> Oct

**Deadline April 13<sup>th</sup>.**  
York City Art Gallery-Annual Selected Exhibition

**1999**

27<sup>th</sup> March-6<sup>th</sup> June

Cliffe Castle, Keighley

## OTHER EXHIBITIONS

**1998**

11<sup>th</sup> April-3<sup>rd</sup> May

Monique Muylaert & Herman Muys-A major exhibition at  
European Ceramics, Finkle St., Knaresborough, N.Yorks

13/14<sup>th</sup> June

"Potfest Scotland" will be held at the Perth Agricultural  
Centre. The cost is £30 /single unit, £60/double unit. For fu  
information, contact Geoff Cox, Stoddahgate Barn, Penrith  
Penrith, Cumbria, CA11 0RY  
☎ 017684 83820 email: geoff@cox1,demon.co.uk.  
Web page: <http://www.potfest.co.uk>

4<sup>th</sup>/5<sup>th</sup> July

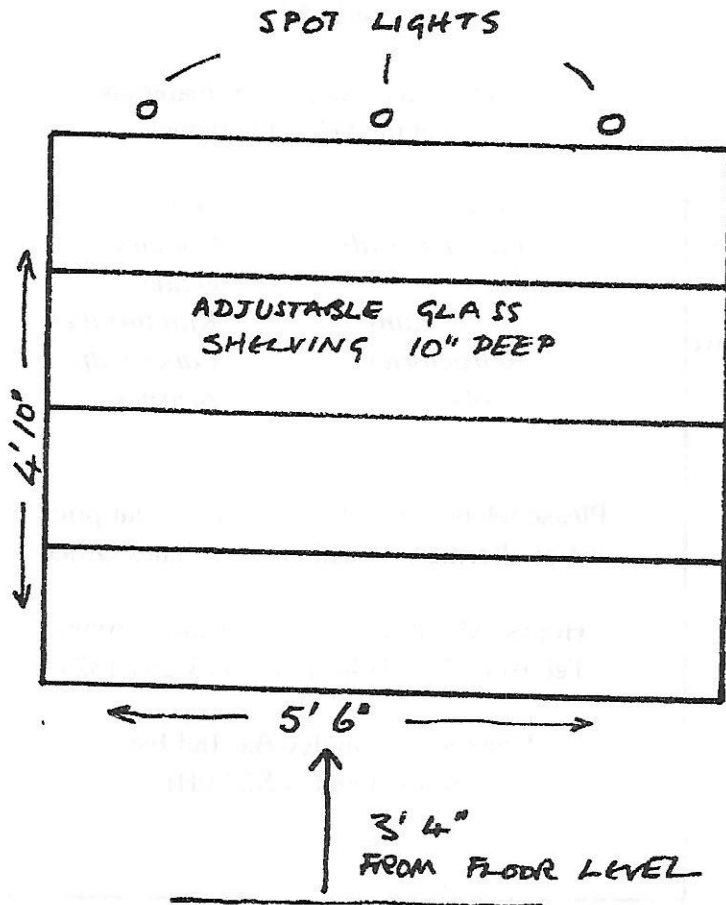
York Open Air Exhibition

August  
19<sup>th</sup>-23<sup>rd</sup> August (final Date)

Cumbrian Potfest. Please note that this is now full  
ARTISAN 1998 - The Edinburgh Festival of Contemporary  
Craft

**Closing date for copy for the next issue is May 23<sup>rd</sup>.**

# EXHIBITION OPPORTUNITY AT SEACROFT HOSPITAL



If anyone is interested in displaying their work over a two month period at Seacroft Hospital in Leeds, please contact Isa Denyer on 01937 835 632.

Seacroft Hospital adds 50% to your basic price which goes to the Department of Medicine Trust Fund (i.e. a third of the total price). This money is put to good use in various aspects of patient care.

Diagram of Seacroft Hospital display cabinet

## FIRED PRINT

4th, 5th, 6th September 1998  
University of Central Lancashire, Preston

A weekend celebrating the art of printed ceramics organised by the Northern Potters' Association, with lectures, demonstrations and workshops, and featuring:



- Neil Brownsword *U.K*
- Gregory Deakin Bell *Australia*
- Maria Geszler *Hungary*
- Juliette Goddard *U.K*
- Jefford Horrigan *UK*
- Mo Jupp *U.K*
- Patrick King *Switzerland*
- Les Lawrence *USA.*
- Philomena Pretsell *UK*
- Paul Scott *UK*

**DON'T DELAY - BOOK TODAY!**

Details in Feb/March News-sheet  
or  
contact Caroline Till  
on  
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Tel: 0171 720 0050. Fax: 0171 627 8290.

Kings Yard Pottery, Talbot Rd, Rickmansworth,  
Herts. WD3 1HW.  
Tel: 01923 770127. Fax: 01923 896202.

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# ITEMS FROM OTHER POTTERS' ASSOCIATIONS

## SOUTHERN CERAMIC GROUP

\*We wish it to be known through the pages of your newsletter that the Southern Ceramic Group were not connected with the organisation of the event entitled The Southern Ceramic Show, held at the Maltings, Farnham on 22/23 November 1997 and promoted by The Exhibition Team Ltd. The Southern Ceramic Group has been in existence for 23 years and from the beginning has regularly held highly successful exhibitions and selling events in various venues in the South of England. The Southern Ceramic Group will not be participating in any further events organised by The Exhibition Team Ltd. and dissociate themselves from this Company. The Southern Ceramic Group will continue to host regular events which will be organised by potters for the sole benefit of potters and the buying public.

Kevin Green (Chairman of Southern Ceramic Group)

## CRAFT POTTERS' ASSOCIATION

\*CRAFT INSURANCE (Please note that this is an advert)

Nowadays most insurance companies offer a collective form of business combined policy. However, such policies are designed to cater for a wide range of trades and fail to take into account the specific needs of both Craft Galleries and Craftworkers. With such a wide range of policies available to choose from it can be a daunting task to be certain that you have the right cover, and that the premium is sensibly priced. We can provide you with the policy to solve your insurance problems.

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E-mail: [insurance@thmarch.co.uk](mailto:insurance@thmarch.co.uk)

Hare Park House, Yelverton Business Park, Yelverton, Devon PL20 7LS

\*HEALTH AND SAFETY: IMPORTANT NEWS ABOUT REFRACTORY CERAMIC FIBRE

INFORMATION ON CLASSIFICATION OF MMMF: IMPLICATIONS FOR THE CERAMICS INDUSTRY

### Background

- On 10<sup>th</sup> Nov. 1997 Member States of the European Union agreed that some forms of man-made mineral fibre (MMMF) should be classified as carcinogens. The UK supported this decision which follows several years of discussion in expert working groups involving industry and trade unions. During the course of these discussions, research has been carried out to examine the effects of mineral fibres.
- MMMF is a family of manufactured fibres based on natural minerals with a wide range of composition and properties. *The decision covers only man-made vitreous*



(silicate) fibres (MMVF) and then only below a certain size: coarser fibres such as glass fibre used for plastic reinforcement are excluded as they cannot be inhaled. There are two broad classifications of MMMF based on chemical composition:-

#### **a) Mineral Wools**

These are used in a range of insulation applications in both industrial and domestic buildings and appliances.

In the absence of test data, some specific mineral wools will need to be classified as Category 3 carcinogens (i.e. substances where the evidence for carcinogenicity is not of a high enough standard to consider them as likely to be carcinogenic for humans but where there is some evidence from laboratory tests to give cause for concern.) The classification is based on a precautionary approach.

EURISOL, the trade association representing UK mineral wool manufacturers, has told the Health and Safety Executive (HSE) that none of the mineral wool products currently manufactured by its members will require this classification.

#### **b) Refractory Ceramic Fibres (RCF)**

These are used in specialised applications in industry where very high temperatures are encountered, principally in the ceramics industry for kiln insulation. In addition, RCF may be used for:

1. Placing, packing or supporting delicate articles of ware prior to firing.
2. Manufacture of specialist ceramics (e.g. artificial coals for gas fires)
3. Model-making
4. Reinforcing plaster moulds
5. Other insulation applications

- For RCF there is animal evidence (but no human data) which gives a stronger cause for concern. As a result, it has been decided that these should be classified as Category 2 carcinogens (i.e. substances to be regarded as if they are carcinogenic to humans.)
- Most RCF presently manufactured and used for the applications outlined above will fall into this category.
- In addition to any carcinogenicity classification, all MMVF is to be classified as "irritant" to reflect the transient effects of the fibres on the skin.

The result of these decisions is that the UK will need to have legislation requiring the classification and labelling of MMVF in place probably by December 1998 (the exact date is unclear at the present time). This will be done by an amendment to the Chemicals (Hazard Information and Packaging for Supply) Regulations (CHIP) following the normal consultative procedures.

From that date packs of MMVF will have to be clearly labelled to warn purchasers/ users. The label must include a warning symbol and relevant advisory text. Trade suppliers will have to provide safety data sheets giving advice on the precautions to be taken when handling & using the product. Additional waste disposal considerations may also apply.

#### **The position now**

##### **MMVF**

Exposure to MMVF is subject to the Control of Substances Hazardous to Health Regulations (COSHH). This has always been the case and a risk assessment should be carried out on any work which may expose workers to MMVF and necessary precautions taken. Employees (and any safety representatives) should be consulted over the assessment.

##### **RCF**

The fundamental implication of the decision is that the COSHH Carcinogens Approved Code of Practice (ACOP) will apply to work with RCF when CHIP has been amended and the hierarchy of control strategies detailed in the ACOP will need to be followed, bearing in mind that currently there is a Maximum Exposure Limit of 2 fibres/ml and 5mg/m<sup>3</sup> (total inhalable dust), averaged over an 8 hour period.

This means:

1. Aiming to avoid use of the material in the first place.
2. If this is not reasonably practicable, reducing the amount of dust produced to the lowest level practicable. When working with fibre this could mean enclosing processes or plant or wetting the material if possible and preventing the spread of dust (eg. by applying extraction ventilation); and in addition, if adequate control cannot be achieved by these means:
3. Wearing suitable protective clothing (eg disposable type overalls) and using an efficient respirator suitable for hazardous dusts. This will usually be necessary for workers actually handling the material.

In addition, the provision and use of adequate welfare facilities is an important part of control and it is essential that all workers are given the right information instruction and training.

Employers should now review their COSHH assessments and decide whether additional precautionary measures will be needed bearing in mind that personal exposure must be reduced to the lowest level reasonably practicable. However, it should be pointed out that transient exposure to a small number of fibres, for example if someone is working near a fibre-lined kiln, is most unlikely to be a significant risk to health.

Information on typical fibre levels encountered in different situations in the ceramic industry is currently being collated.

### Mineral Wools

- For handling mineral wool or products containing mineral wool, a safe working procedure based on the product supplier's advice should be followed. In some cases protective clothing and suitable respirators may be needed but if the mineral wool is contained (for example in closed panels) and there is no dust, special protection should not be necessary. The COSHH Carcinogens ACOP does *not* apply to Category 3 materials.

### Hazard and Risk

- The carcinogenic classification for MMVF relates to their hazard i.e. the potential for causing harm to health: it is NOT a ban on use. As far as risk to users is concerned it must be emphasised that to date there have not been any recorded human cases of ill-health resulting from exposure to MMVF. Although, like asbestos, MMVF are fibrous materials, the two materials have different properties and current evidence indicates that the risks should not be considered to be the same.
- HSE advise against removal of MMVF in situations where it is undamaged and well-maintained solely on the basis of the new requirements.
- There is no need at this stage for employees to have health checks and unnecessary chest X-rays should be avoided. Health surveillance, as required by COSHH, would consist of keeping records for those people who are, or have been exposed to RCF, unless the exposure is insignificantly small.
- Plant manufacturers (e.g. kiln builders) should now be considering possibilities for using other materials for lining kilns, kiln cars or the carts of the plant which are at most risk of damage. Together with users, they should consider the results of COSHH assessments and identify ways of reducing risk, bearing in mind the hierarchy of controls above, for example protecting exposed sections of RCF which are liable to be damaged.
- Additional guidance is being considered but if you require advice now you can ring the HSE Information line on 0541-545500. *Item from The Health and Safety Executive Committee.*

### EAST ANGLIAN POTTERS

#### \* "Particular Potters at the Particular Pottery"

An Exhibition of Selected Members and Guest Potters 4<sup>th</sup>-19<sup>th</sup> April 10.00a.m. - 5.00p.m. daily, including Easter.

## **NORTH WALES POTTERS**

### **\*Pass the grout and step on it!**

Never mind what's going to be in the Millennium Dome - the important question is "Are you going to be on the Millennium Path?"

Despite the high cost of postage, potters from Australia and America are amongst the many countries that tiles have been received from for the International Potters' Path at the Chapel of Art in Criccieth.

Don't miss out on this once in a lifetime opportunity - make your tile now and be part of this unique Millennium project.

Contact Janet Kaiser on 01766 523570

\*\*\*\*\*

## **CHILDTIME POTTERY AUCTION 1997**

Held on December 13th at The Create Centre in Bristol, this was a most enjoyable and successful day, raising £1,859, with money still coming in! The money raised will go towards play equipment, a doll's house, puppet theatre and puppets, duplo and art and craft materials, all of which will be used for our children's therapy groups and the arts-based activity group, Saturday Club, run by volunteers for local children.

Money will also go towards establishing a one to one counselling and therapy service due to be operating by September, and a parent support line, now in operation, which is run by volunteers.

The auction was a wonderful day of sophistication and fun; for many their first experience of an auction. For quite a number of those who came, according to enthusiastic comments, it was the beginning of a new interest and appreciation for ceramics.

It was satisfying, after all the hard work, to see more than 80 pots on display -and the public showing their support for Childtime's work, whilst buying some beautiful Christmas gifts. The range of ceramic pieces was diverse and exciting, and the atmosphere was great.

Live music from Las Margaritas, Penny Rawling and Tim Manning, plus plenty of wine flowing, selections of cheeses and smoked salmon; and an exhibition of children's art, all added to the occasion. Sherrie Eugene, Childtime's patron, came along as commentator.

Volunteers at Childtime are now planning Childtime Pottery Auction '98, which promises to be a bigger and better event.

To donate pots for this unique event, contact Lee or Rachael at Childtime 01179 291533.

## **NEW MEMBERS** A warm welcome to:

Kathy Altringham, 4 Alexandra Place, Ilkley, West Yorkshire LS29 9ES Tel 01943 609103

Sue Crossfield, 16Vale Head, Handforth, Wilmslow, Cheshire. SK9 3BP Tel 01625 532530

Nicola Thompson, 164 Chaddock Lane, Boothstown, Worsley, Manchester M28 1DF Tel 0161 7999 679

Jane Knowles, 1 Howey Lane, Congleton, Cheshire. CW 12 4AE Tel 01260 271139

## **Welcome back to the following who have re-subscribed:**

Pat Higginbotham, 5 Church Cottages, Holmes Chapel Road, Chelford, Macclesfield, Cheshire. SK1 1 9AQ Tel 01625 861567

All of the above need to be added to your membership lists.

## **CHANGE OF ADDRESS / TEL.NO.** (please alter your 1997 membership list accordingly).

David Soloman, 27 South Parade, Leeds, LS28 8NZ Tel. 01132 562 344

## COMMITTEE LIST

### JOINT CHAIR

**Isabel Denyer**; 01937 835 632

**Chris Utley** ☎ 01904 608 409

### VICE-CHAIR\SECRETARY

**Ann Evans**

☎ 01200 426 304 Fax 01200 444 452

### MEMBERSHIP

**Laura Freeman** ☎ 01262 420 387 ( also FAX)

### EXHIBITIONS & PUBLICITY

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**Sheila Spencer** ☎ 0114 288 5830

**Sharron Stocks** ☎ 01778 570 676

### CO-OPTES: Freda Notley, Janina Emery,

Peter Clough, Audrey Gunson,

Gillian Cordingley, Chris Gorman &

Michèle Beverley (News-sheet production

☎ 01904 738123)

Views expressed in this News-Sheet are not necessarily those of the Editor or NPA Committee.  
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**CITY OF YORK COUNCIL**  
**OPEN AIR ART EXHIBITION PARLIAMENT STREET, YORK**  
**SATURDAY 4 JULY 1998 9.00AM TO 5.00PM AND SUNDAY 5 JULY 1998 10.00AM TO 4.00PM**

**"Conditions and Regulations"**

This exhibition is open to members of Art Options, The York Art Society and The Northern Potters Association. Independent artists will also be able to enter with administration for these entries being dealt with by City of York Council's City Centre Services Manager who may be advised on artistic ability by a committee comprising members of the above groups. Independent artists may have to submit samples of their work for appraisal. From 1993 - 1997 the exhibitions were very successful, sales were good and the public enthusiastic about the event. In these notes the term 'artists' includes potters, sculptors, etc.

There is no entrance fee for exhibiting artists. However, it is conditional that 10% of the artist's income on the day is donated to the Lord Mayor's Charity 1998.

Painters will be allocated a full side of a board screen. Boards, hooks, a standard set of display labels and a printed name card will be provided. Nothing must project beyond the edges of the board. Potters will be allocated one trestle table (6ft x 2ft6in). The area around the boards and tables must be kept clear of boxes, paper etc. A plan will be prepared of both table and board layout and allocation.

In the event of unsettled weather early in the day the exhibition may have to be postponed. If you are in doubt about the weather you should phone the City Centre Services Manager's office 01904 551677. If bad weather arises in the middle of the day plastic sheets and clips will be provided. If it persists the City Centre Services Manager will issue permits for vehicles to enter to remove paintings etc or they can be stored in his office until 5.00pm.

Sales: The City Centre Services Manager will apply for a Street Trading Consent covering the exhibition. It is a condition of taking part that trading only takes place from 9.00am - 5.00pm Saturday and from 10.00am - 4.00pm Sunday.

Once an entry is accepted the artist must exhibit. Unless there is a very good reason for non appearance which needs to be notified in advance, it may affect future exhibitions. Substitution by another artist is not permitted.

It is important to note that exhibiting artists take full responsibility for their own hanging, labelling and security of work. This means that the artist or representative will be required to remain with their exhibits all the time. It is essential to be prepared to stay until 5.00 Saturday/4.00pm Sunday. The City Centre streets are closed to traffic from 10.30am until 4.30pm Saturday and from 12noon - 4.00pm Sunday. Concessionary parking for artist's cars will be available in Castle Mills Car Park and is "FREE". A request for a permit is included on the application form. This will be issued by the City Centre Services Manager on the day.

I am prepared to assist in the dismantling of the exhibition on the afternoon of 4 July (5.00pm onwards) and 5 July (4.00pm onwards) if so requested by the Exhibition organiser.

For the painters only there will be a central recording and wrapping desk to which the customer will take the item after the transaction between painter and customer has taken place. The wrapping desk will be equipped with strong wrapping paper and tape. The manning of the central recording and wrapping desk throughout the day is a requirement for up to one hour for each painter taking part. Potters will keep their own record sheets which will be collected with the commission by the NPA representative at 5.00pm Saturday and 4.00pm Sunday.

This is a day which attracts a large and appreciative selection of the public giving you the opportunity to show off your work to a large number of people.

It is a condition of acceptance that all exhibitors accept those conditions and regulations.

**EXHIBITORS MUST FULFIL THEIR OBLIGATIONS AND CO-OPERATE WITH ANY REQUESTS OR INSTRUCTIONS GIVEN BY THE CITY OF YORK COUNCIL'S CITY CENTRE SERVICES MANAGER.**

The closing date for entry to this exhibition is 11th May 1998. Any entries received after this date will not be accepted. The enclosed entry form should be completed and returned to:

Val Carter  
City Centre Services Manager  
Central Building  
Parliament Street  
York YO1 2RH

Tel: 01904 551677

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with a stamped self addressed A4 envelope which must be enclosed for the return of the exhibition forms.