



NPA

**NEWS-SHEET
JUNE/JULY
1998**

CHAT FROM THE CHAIR

Just to let you know that preparations for the NPA Festival - FIRED PRINT at Preston are going well. Bookings are coming in so don't leave it too late to make your booking - it will be great to have a good gathering.

The programme this year will be slightly different from previous years. This is largely due to the nature of the work. There will be a continuous programme of lectures taking place in the main hall. Each lecturer will also have a work station for the whole weekend at which he or she will give their specific 3 hour demonstration/hands on workshop and during the rest of the weekend they will be available for further advice and practical help.. These workshops will be held in the ceramics and print department and the areas will be large enough to accommodate a good number of spectators as well as the people who have booked into the workshop.

If you wish to book into the workshops, please remember to bring mark-making implements and anything else you think you might need, such as aprons etc.

Don't forget there will be the usual NPA unselected exhibition where you may bring up to 10 pieces to display The booking form will be available when you arrive at the Festival.

Also, don't forget the Logo competition, submissions for which have to be in by 1st August. This is **your** opportunity for us to have an updated Logo.

Isa and Chris

EDITOR'S NOTES

A Prize Draw Questionnaire is included with this issue: it would be very helpful if you all completed it and returned it to Judith Quinn. Thank you for all the contributions which I received for inclusion with this issue. They were much appreciated: please keep them coming!

Margaret

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Closer To Nature by Margaret Pilkington

Have you heard the one about the astronomer, the artist/potter and the removal man? ... I've been thinking about stand-up comedians and what makes me prefer one against another; which ones make me laugh out loud and which ones make me chuckle inwardly to myself. It's the latter which really set off this particular flight of fancy. Comedians who make me chuckle inwardly are the ones who come at the world from an oblique angle, everyday objects take on lives of their own with this approach to humour. I'd like to take an oblique look at nature and relate it to my thoughts about pottery, the universe and everything.

'Closer To Nature' would seem to mean many different things to potters. Susan Halls when she demonstrated for us at Middlesborough, strove to capture the nature of 'dog-ness', 'horse-ness', 'cat-ness' etc. That which gave the individual animal she was portraying its character. David Greaves our MC on that occasion also spoke of the influence of nature on his work, he was trying to capture the nature of rocks, sand, sea and sky, the proportions and colours in relation to each other abstracted to give the feel of particular sites of influence. Mary Rogers' use of nature is to inform her application of pattern and the form of her pinched pots. Jill Fanshaw Kato uses nature as starting points for elements of stylised decoration on many of her pieces. The list is endless of potters whose closeness to nature ranges through macro to micro visions of the world around us.

Several years ago my own way of getting closer to nature and linking with my potting was to use found rocks and minerals to make my own glazes. I was driven along that road of exploration by many influences, not least my interest in geology and being married to an astronomer. Ever since I was a child collecting fossils from the base of Whitby's cliffs or discovering traces of sea creatures flattened in the shales which bordered the Leeds Ring Road between Rodley and Horsforth in Yorkshire, I have been aware of *ever changing nature* ~ living tissue turned to stone, seas becoming dry land. Later on, collecting semi-precious gem stones formed by volcanic action, realising that if enough heat existed rock could become liquid before cooling to reform into different rocks.

My first experimental pots left me wonderstruck at this substance called clay which could exist in every state of plasticity from thin liquid (raw particles suspended in water) through to full vitrification after the application of great heat.

Astronomy gave me a more detailed view of the universe and I began to envision 'the entirety' as an enormous pottery being run by the 'great omnipresence in the sky'. The planets and moons of planets I thought of as either the *finished pot* (if they were in a relatively stable state) or I thought of them as *reservoirs* of raw materials in various stages of reclamation. Stars, and particularly our own sun, I saw as being like the view through a giant open *bung hole* in the space kiln. In this pottery of the imagination anything is possible but the heat and 'firing' times needed extend beyond the normal human experience of time and temperature scales.

This vision has been in the back of my mind for a long time ~ coming first as I was learning to assimilate astronomy into my existing life as artist/potter, it helped me to pin down the mind-blowing facts being discovered by space probes and satellites, it gave me a manageable form in which to retain all this new knowledge until I could find a use for it (or not): a way of filing and storing without feeling my mind was being cluttered up with useless information, for it is a very orderly pottery with everything in its place.

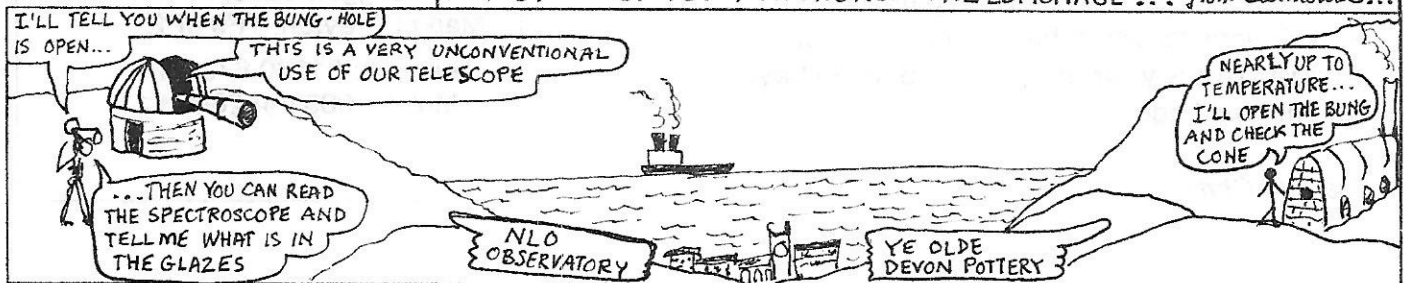
Since our move to Sidmouth a new influence, which may result in me creating some ceramic work, is my 'closeness to nature'; the nearness of the sea, 'the undilutedness' of the weather which comes off it, the power of its shaping forces (wind, rain, hot, cold etc.) has reawakened my feeling of our solar system being a working pottery. Regular attendance at the Norman Lockyer Observatory for monthly scientific lectures has given me much to think about and some ideas for future exploratory work ~ I would expect my results to be fragile and have a short life-span, but I will have to report later if anything comes of my playing in the nursery corner of the universe pottery.

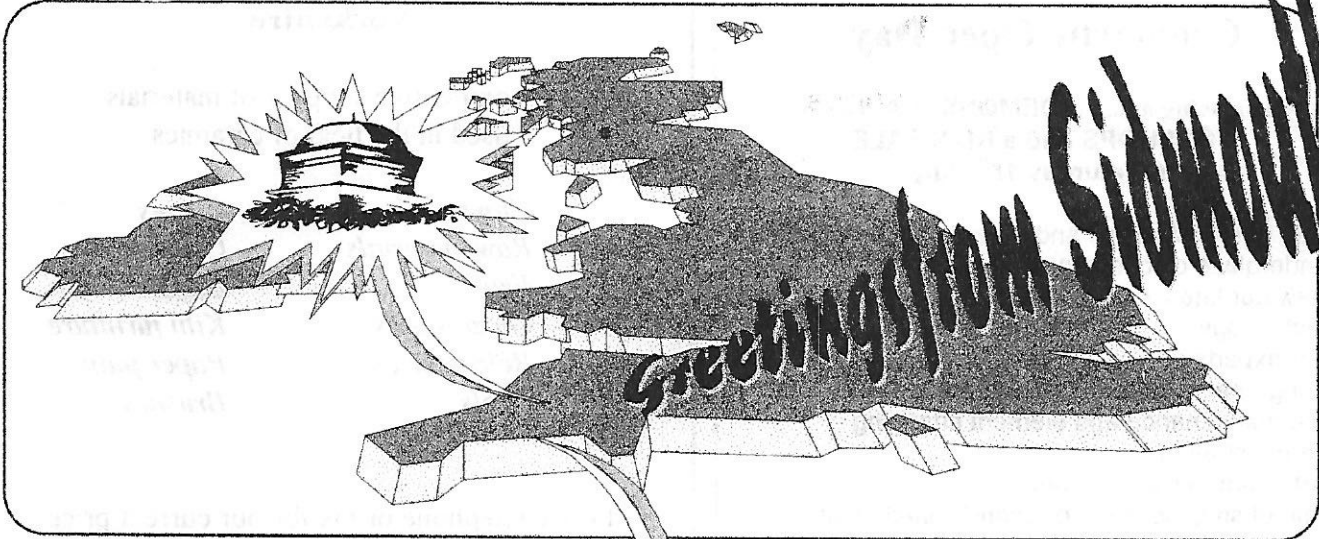
Before I close I must throw in a couple of comments, I am now in the process of helping to design and publish a small book about Norman Lockyer and His Observatories. It is interesting to learn that Lockyer was not a scientist by training but a linguist, >> *he was born in an age when science 'was a suitable hobby for a gentleman', providing he did not take it too seriously and thereby hold himself open to ridicule.*<< Often one achieves more by pursuing a hobby than by working in an occupation for which one has trained, thus it was with Lockyer. He built many observatories and was 76 years old when he retired to Sidmouth in 1911 and built the one on Salcombe Hill to the East of the town. Possibly his best known legacy to the world is 'Nature' the journal he created so scientists could communicate with each other, most people will have heard of it even if they do not read it, all of our lives have been touched by the scientific findings published therein. So through my work and involvement with Lockyer's Sidmouth Observatory I feel 'Closer To Nature' in more ways than my title might suggest.

One last fantasy, sparked off by my learning how Lockyer discovered helium ~ all elements have their own signature in the light spectrum, a spectroscope attached to Lockyer's telescope gave him a way of seeing the signatures of all the elements being burned in the sun; he recognised sodium, calcium, barium and others but there was one which did not correspond to any known element at the time ~ Lockyer named this *helium*, after the Greek word for the Sun ~ Helios.

I don't suppose this bit of information would have sparked off any pottery fantasy for me if it had not been that I already saw the Sun as an open bung-hole of a kiln ... but here's my oblique view which brings together an astronomer, and a potter ~ the removal man did his bit in June 1997.

A PICTURE OF POTTY ASTRONOMICAL ESPIONAGE ... from Sidmouth...





I'm just discovering the fun to be had from serious playing with clip-art on a computer screen ...

What about the idea of someone making and selling the components for 'clip-potting'?

From what I hear about paper clay that's just the medium ...

Think about it ... buy the bits and assemble them how you like.

Of course the most hi-tech suppliers would sell via the internet and offer virtual reality pre-assemble-on-screen viewing before you ordered ...

... But the really forward thinking suppliers would offer virtual reality firing too ...

... One small step for graphic artists and one giant leap for potting kind!

Q/ What is the antidote for too much computing?
A/ A good roll around in some lovely soft clay!

Talking of the internet ...
access the Norman Lockyer Observatory web site on :-
<http://www.azure.com/nlo/>

Not been doing much of this I'm afraid!

but life's really taken off down here!

Q/ What occupational injury do potters and computer operators have in common?
A/ Carpal tunnel syndrome.



... and I have been thinking about life, pottery, the universe and everything!

Serious article overleaf.

Cromartie Open Day

Announcing a day of **DEMONSTRATIONS, WORKSHOPS** and a **KILN SALE** on Saturday 18th July

- * Free demonstrations and workshops on underglaze colours glazes and non-firing products
- * View our latest developments in kiln and controller technology
- * Our experts on hand to give you free advice on firing, making and technical problems
- * Kiln maintenance and element changing demonstration
- * Refreshments and barbecue
- * Sale of shop soiled and reconditioned kilns at bargain prices
- * Demonstration of throwing by TV star Kevin Millward.

Come to the Cromartie open day:
open from 9 am to 5pm Saturday 18th July

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South East Showrooms:
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Tel: 0181 679 7606. Fax: 0181 679 9112.

8-10 Ingate Place, Battersea, London. SW8 3NS.
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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*
Maria Geszler *Hungary*
Jefford Horrigan *UK*
Patrick King *Switzerland*

Gregory Deakin Bell *Australia*
Juliette Goddard *U.K*
Mo Jupp *U.K*
Les Lawrence *USA.*
Philomena Pretsell *UK*
Paul Scott *UK*

Details in February News-Sheet or phone Caroline Till (01904 794171)

“FIRED PRINT” - BRINGING IT ALL BACK HOME

During the weekend, there will be space for small informal discussion groups. The intention is to provide an opportunity for you to discuss how to take the inspiration home with you and incorporate it into your own work. The purpose is to move an event such as this beyond just that of spectator sport.

Trying out new techniques and developing ideas can be expensive, particularly if you depend on selling your work for an income, so the groups might focus on practical issues

such as how to fund raise, re-organise the workshop to accommodate new and unfamiliar materials, find more time, or how to get those all-important 2 hours/week extra child-care etc.

Hopefully, these groups will also be an opportunity for new members of NPA to meet people - or any of us to meet each other. If you know in advance that you would like to join a small group, particularly if you could lead or facilitate a discussion, please contact me.

Claudia Clare (Tel. 01706 819601)

EXHIBITIONS' INFORMATION

NPA EXHIBITIONS

1998

6th June - 2nd August

“Water”. Haworth Art Gallery, Accrington

26th Sept - 25th Oct

“Out of the Kiln”
York City Art Gallery-Annual Selected Exhibition

1999

27th March-6th June

Cliffe Castle, Keighley

NPA - AT THE HAWORTH GALLERY

*"FIRED WATER" - 6th June- 2nd August

1998. at the Haworth Gallery, Manchester Road. Accrington, Lancs. BB5 2JS Contact Jennifer Rennie (01254 233 782)

An invitation to the Preview on Saturday 6th June from 11am has been extended to all members of by Jennifer Rennie the curator of the gallery. Refreshments provided. Please

support this exhibition by attending the preview, which would make a nice social event for members. The gallery houses Europe's largest collection of Tiffany Glass and is set in beautiful gardens and parkland which in June will, hopefully, be in full flower.. What better way could there be than to spend a Saturday amongst friends in such nice surroundings?

*WORKSHOPS AT THE HAWORTH GALLERY

The workshops run from 10.00 am - 3.00 pm and cost £5 per adult/£3 per child (£1 per child in family group.) The workshops include all materials: the demonstrations are free. Booking is essential for both. Tel 01254 233 782 for fuller details and to book places.

18 th July	TESSA WOLFE-MURRAY	Hand-built slab and sawdust -firing demonstrations
19 th July	JUDITH QUINN	Family workshop making spiral forms inspired by the sea
22 nd July	KEITH DAWDRY	Family workshop making underwater treasure
23 rd July	MEG POTTER	Hand-built coil pots, paper kiln and bonfire-firing demonstrations
24 th July	CHRIS UTLEY	Children's workshop making sea monsters
25 th July	GILL BROADHURST	Family workshop making fishy wall-plaques
28 th July	MARK BROOMFIELD	Family workshop on glazing techniques

NPA - OTHER EXHIBITION DETAILS

4th - 6th September - Unselected Exhibition

at the NPA Biennial Festival "Fired Print". University of Central Lancashire, Preston. Open to any member attending the Festival. Up to ten pieces may be submitted. Don't be shy: the more work, the better the exhibition.

26th September- 25th October 1998 .The

annual selected exhibition "Out of the Kiln" at York City Art Gallery Exhibition Square. York. YO1 2EW Tel: 01904 551 861. You received your submission forms for this exhibition in the last News-sheet. We are certain you are thinking of nothing else than what to submit. In fact most of you will already be making! Just a timely reminder that large pieces, wall pieces, related working drawings, photographs and prints are all welcome in

addition to your submission. Secure plinths are available for tiny pieces.

Preview 25th September 1998 (7.30 pm) An invitation to the preview is extended to all members of NPA.

27th March 1999- 6th June 1999 NPA Exhibition (No title yet)

at Cliffe Castle, Keighley, Yorkshire This is a beautiful LARGE octagonal room which will support a lot of work. Again, large pieces will go very nicely as will tiny pieces as there are a good number of secure plinths. Related working drawings, photographs and prints are welcome in addition to your submission.. Cliffe Castle supports extensive beautiful parklands, a small garden centre, a café and aviaries. Well worth a visit.

Preview and opening lecture
28th March 1999

Note: 1) York City Art Gallery and Cliffe Castle are both interested in running a series of half and one day paid workshops in conjunction with their exhibitions. They have requested that any member interested should send a CV, photographs of their work and a detailed proposal of workshop directly to:

York. Lara Goodband
Exhibitions & Publicity Officer
York City Art Gallery
Exhibition Square
York
Yorkshire
YO1 2EW
(Tel:01904 551 861)

Cliffe Castle: Susan Rennie
Education Officer
Cartwright Hall
Lister Park
Bradford
West Yorkshire
BD9 4NS
(Tel.01274 493 313)

2) If any member wishes to extend a preview invitation to any NPA Exhibition please ring the gallery contact at least one month prior to the opening date of that exhibition for inclusion on the mailing list. Please remember that showing your work in an exhibition quite often leads to other galleries wanting your work for their exhibitions. **MORE SALES!** NPA exhibitions are usually well-visited and we have now extended the preview mailing lists to lots of other galleries in the area of the exhibitions. If you hear of an interesting event or exhibition in your area that you think may be of interest to other members contact Margaret Teasdale so that it can be included in the next News-sheet.

All queries regarding NPA exhibitions should be addressed to the Exhibitions' Officers:
Judith Quinn, The Potting Shed, 9 Greenwood Ave., Ashton-under-Lyne, Lancs, OL6 8RE
(Tel.0161 339 5670)
Gill Broadhurst, Peartree Studio, 37 Buxton Old Road, Disley, Cheshire SK12 2BN
(Tel/Fax 01663 764 204)

OTHER EXHIBITIONS

1998

28th May - 31st July

"Moving Clay and Friends" at the old Norweb Showroom (Opposite Tesco's) Macclesfield Town Centre, Cheshire: an exhibition of ceramic artists with fine artists, a glass worker and silversmiths.

13/14th June

"Potfest Scotland " at the Perth Agricultural Centre.

13th June - 30th August

"Jim Malone - Artist Potter" at Birmingham Museum and Art Gallery, Chamberlain Square, Birmingham B3 3DH
(Tel. 0121 303 2834)

This exhibition has been organised by Bolton Museum, Art Gallery and Aquarium in association with Alex McErlain of Manchester Metropolitan University. Admission free.

4th/5th July

York Open Air Exhibition

7/8/9th August

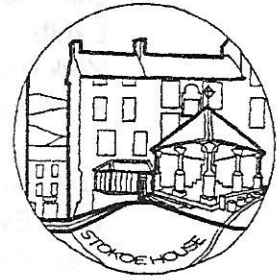
Cumbrian Potfest

19th-23rd August

"Artisan 1998"- The Edinburgh Festival of Contemporary Craft

EXHIBITIONS' PROGRAMME 1998

AT STOKOE HOUSE CERAMICS GALLERY,
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JULY - OCTOBER - Open daily 10am - 5pm
EASTER - JUNE & NOVEMBER - CHRISTMAS closed Tuesday &
Wednesday.

23rd MAY - 21st JUNE ELEMENTS - An exhibition of ceramics inspired by EARTH - AIR -
FIRE - WATER.

EARTH - BILL TODD - earthy stoneware forms with an intrinsic ancient quality.

AIR - WENDY ROTARIDIES & STEF JAMIESON - smoked pots, thrown and hand built pieces,
with beautiful smoky atmospheric qualities.

FIRE - EDDIE & MARGARET CURTIS - vivid fiery colours beautifully controlled in a fine collection
of raku pieces.

WATER - BRENDA WRIGHT - thrown and altered stoneware forms enhanced with marine
themes floating in a watery white glaze.



4th JULY - 5th AUGUST EDDIE & MARGARET CURTIS, returning by popular request
for their 3rd exhibition here, will be showing their new and exciting range of copper red stoneware
ceramics enhanced with gold and platinum.

15th AUGUST- 13th SEPTEMBER ROB WATSON ~ CERAMICS. Vibrant colours in
pots and paintings. Brightest yellows, blues and pinks are the striking feature of these pots. A range
of white earthenware individual pieces and domestic ware, thrown and altered with hand-built
additions will be on show. **CHRISTINE BRADLEY PAINTINGS**. This collection of
landscape inspired paintings creates space and movement through the language of colour.

19th SEPTEMBER - 31st OCTOBER JOHN CALVER. Spontaneously thrown and altered
stoneware forms with richly coloured and textured surface decoration. John is a Fellow of the Craft
Potters' Association.

7th NOVEMBER - 24th DECEMBER CERAMICS FOR CHRISTMAS. An exhibition of
candle holders and lights by various potters, ideal for that unusual Christmas gift.

**THROUGHOUT THE YEAR THE GROUND FLOOR GALLERY SHOWS A WIDE
RANGE OF CERAMICS BY SYL AND RAY MACRO INSPIRED BY THE PENNINE
LANDSCAPE.**



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Closing date for copy for the next News-sheet is 14th August

COMPETITION: Faenza 1999

The 51st International Competition for Contemporary Ceramic Art will be held in Faenza, Italy, from May to October 1999.

For further information and an application form please contact The Secretary's Office, Museo Internazionale delle Ceramiche, Via Campidori 2, Faenza (Ra) Italy.
Tel: 00-39-546-20125; 21240 or Fax: 00-39-546-20125; 27141.

CALLING STUDENTS AND RECENT GRADUATES: "Ceramic Contemporaries 3"

Continuing the successful association between the National Association for Ceramics in Higher Education (NACHE) and the Victoria and Albert Museum, "Ceramic Contemporaries 3" will be a touring exhibition, beginning in the spring 1999.

Who can apply? Anyone currently studying ceramics or clay based activities in higher education, or who graduated in or after the summer of 1993 from a British college.

What size of work can I submit? No restrictions.

What is the prize? The works, selected by Carol McNicoll, Phil Eglin and Jeremy Myerson, will be exhibited at the Gulbenkein Gallery RCA, City Museum Stoke-on-Trent, Ormeau Baths Gallery Belfast, and finally at the City Art Centre, Edinburgh during the millennium celebrations.

This is an exciting opportunity to be part of the forefront of emerging ceramic talent nation-wide.

How do I enter? Slide submission by **31st July 1998**. Information and entry forms can be obtained at <http://www.bathspa.ac.uk/am/sad/nache/index.html> or from your course leader, or from Phil Sawdon (Chair CC3) Loughborough College of Art and Design, or Pam Salter School of Art and Design University of Wolverhampton, Tel: 01902 321 959; Fax: 01902 321 944.

ITEMS FROM OTHER POTTERS' ORGANISATIONS

MIDLAND POTTERS' ASSOCIATION

*** PAPER CLAY - A NEW MATERIAL?**

Having just assembled information for a teaching project on paper clay, I thought fellow potters may be interested in trying its properties. This information was obtained from experimenting myself and from different articles. I feel it could be a material for the future.

Paper Clay: Mixing paper pulp into clay (of any type) increases strength and reduces weight considerably and gives plasticity and bulk to the mixture from the clay. Paper clay is fired as for the parent clay but needs plenty of ventilation during the early stages of firing.

Paper Pulp This is made of cellulose fibres which are hollow tube-like structures with a remarkable ability to siphon moisture into itself. Pure cotton and linen papers are excellent due to the absence of lignin (a cell wall stiffener which is water resistant). Also tissue (toilet rolls), blotting paper or paper egg boxes are excellent. In fact papers which tear easily are likely to be best. Other materials like wood pulp, cardboard (which contains glue), shiny paper (contains kaolin), sawdust, fibre

glass and nylon have been tried, but nothing compares to paper.

Clay particles Clay platelets easily siphon into the fibre tubes, thus immensely increasing its unfired strength.

Making Paperclay

Preparing pulp: Tear up egg boxes or toilet tissue etc into small pieces, soak overnight in hot water, liquidise or thoroughly mix small amounts of paper pieces in plenty of water to separate fibres. Pour through a sieve to remove most of the water.

Preparing clay: Clay slips of any type (from a reclaiming bucket or casting slip) is also sieved to break down lumps. Porcelain, earthenware, raku or stoneware clay can be used.

Paperclay formula: Paper pulp and clay slip of similar consistencies are mixed in required proportions (by volume). For general use and experimentation try:

25% paper pulp
75% clay slip

Any proportions from 10 % paper to 90% clay or 50/50 can be tried to assess the comparative strengths and consistencies of the material.

Once thoroughly mixed, paper clay is spread out on slabs to dry to required consistency or poured into a dish mould for a simple form. Natural texture can be left, or changed later. Flat sheets can be torn, cut, rolled and impressed. It can also be used for modelling and coiling. Large cracks are almost impossible to develop as it dries and shrinkage is within 1% of parent clay. Paperclay is ideal for large sculptural pieces (Ian Godfrey uses it for most of his pieces).

N.B. One of the few disadvantages of paperclay is that the paper pulp does smell as it deteriorates as it is plant matter; however pulp could be stored until needed in polythene bags in a freezer.

Bridget Aldridge

NNB Bridget has experimented extensively with paperclay. She finds that it is excellent for carving in the leatherhard state, being exceptionally strong before firing. It is possible, though difficult, to throw with it.

LONDON POTTERS GROUP

* MATERIAL PROBLEM?

Geoff Kenward continues the debate about faulty materials

At the January Council meeting the question of supply of materials and equipment was discussed. The issues were:

1. The difficulty in obtaining certain materials unless an impractical quantity is ordered.
2. The disturbing amalgamation of suppliers, further limiting choice.
3. The lack of quality in some equipment in order to save cost and maximise profit. This is particularly relevant in the case of top loaders which are geared to decorators and the hobbyists end of the market where lack of experience may lead to a purchase which is incapable of giving the required performance and which does not last.
4. The introduction of new products without pro per trial, where advertising copy leads to inappropriate usage
5. The assumption that all purchasers know what they are buying, exemplified by inadequate descriptions.

LPA members may like to use these pages as a forum for discussion and dissemination of information regarding material problems and

solutions. To start the ball rolling I should welcome information on Furnascote. I had hoped that this product would help slow down spalling of the HTI's in the fire path of our gas kiln. From conversations with those who had used it, or knew of its use, I learned it may not do this and may possibly pull off the surface of the brick with it, perhaps speeding up the process. This may be due to incorrect use. Members may like to use these pages as a forum for discussion and. At £45 a tub it is not cheap. Clearly in-depth product information is called for. A knowledgeable colleague informed me that a pre-coat of Zircon (or was it Zirconium Silicate?) would help adhesion.

I spoke to a member who is having considerable trouble with a soda kiln in which the ware suffers from flaking Furnascote, contrary to the reason for its use. Reasons offered are the wrong bricks, too thick an application and too fast a firing. My research has so far lead me to believe that incompatible contraction is the root of the problem. An alternative supplier, A P Green Ltd, suggest using a watered down thin coat of Fairset and says that a thick coat will cause problems like flaking due to contraction. It would appear that the Furnascote problem may one of different contraction. Have you a view?

(Please will NPA members send their comments to Margaret, who will then publish them and forward them to the LP.)

NEW MEMBERS to the NPA A warm welcome to:

Mikaela Bartlett, 370 Leeds Road, Newton Hill, Wakefield WF1 2JA Tel 01924 827792
Denise Morgan, 26 Westhorpe, York YO24 2PW Tel 01904 708684
Kerry Dobson, 3 Rectory Dene, Cliburn, Penrith, Cumbria CA10 3AL Tel 01931 714592
Linda Rigby, 41 Clifford Ave., Portobello, Wakefield, West Yorks. WF2 7LF
David Baker, The Pottery, 36 Lime Street, Ouseburn Warehouse, Byker, Newcastle-upon-Tyne.
NE1 2PQ Tel 0191 2615993
Sally Bradley, 37 St Ives Mount, Armley, Leeds, West Yorkshire LS12 3RP Tel 0113 2636197

Welcome back to the following who have re-subscribed:

John Egerton, Sneaton Studio Pottery, Beacon Way, Sneaton, Nr. Whitby, N.Yorks Y022 SHS
Tel 01947 602739
Anne Hamlett, 3 King Street, Delph, Oldham, Lancs OL3 5DL Tel 01457 874506

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

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

Fred Croft, St Christopher's School, P0 Box 32052, Isa Town, State of Bahrain, Arabian Gulf.
Tel/Fax 00973 641592

COMMITTEE LIST

JOINT CHAIR

Isabel Denyer; 01937 835 632
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Ann Evans
☎ 01200 426 304 Fax 01200 444 452

MEMBERSHIP

Laura Freeman ☎ 01262 420 387 (also FAX)

EXHIBITIONS & PUBLICITY

Gill Broadhurst
☎ 01663 764 204 (also FAX)
Judith Quinn ☎ 0161 339 5670

TREASURER William Johnson

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WF2 0NY

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DIRECTORIES Mark Broomfield

☎ 01925 602 072

Caroline Till ☎ 01904 794 171

Ian Howie ☎ 01904 640 473

Sheila Spencer ☎ 0114 288 5830

Sharron Stocks ☎ 01778 570 676

CO-OPTees: Freda Notley, Janina Emery,
Peter Clough, Audrey Gunson,
Gillian Cordingley, Chris Gorman &
Michèle Beverley (News-sheet production)

TO LET

**Studio space in pottery.
Electric kiln, raku, spray gun, wheels
etc.**

**Hadfield, near Glossop, Manchester
£15/week plus bills. Possible drop-in
workshop for P.T. or hobbyist.**

**Tel. Bob Beaumont (014578 69788)
evenings**



NPA. ON THE INTERNET?

I would like to take this opportunity to ask all you members of the N.P.A. if you have ever considered advertising your work on the

Internet. This can offer you a year-round trade stand in every location of the world. Unlike the N.P.A Directory which was printed a few years ago, information about yourself and illustrations of your work can be updated as and when required; the Internet would offer instant computer access to your work for galleries, craft retailers, individual customers, museums etc. There are many Internet Web Site Builders offering this service, all at varying costs, obviously the cost per person would be dependant upon how many members are interested in this venture. Therefore I would appreciate feedback from all those members who are interested: you would not be under any obligation! Note; There will be an opportunity to learn more about the Internet and how it operates at the Penrith Poffest 1998, as there will be an Internet Site Builder present during the event.

Mark Broomfield (Directories)

RETURN SLIP Please return to Mark Broomfield, 72, Worsley Road, Lower Walton, Warrington, Cheshire WA4 6L

I would be interested in having my work included on the Internet.

Member's Name :

Membership No.:

Paper + Clay

International Ceramic Artist

Carol Farrow

will give a lecture/demonstration on her innovative work with paper and clay and combinations of the materials.

The event is a collaboration between
The Warehouse Gallery, Knaresborough
and the School of Art and Drama

Thursday 18 June 10.00 am - 3.00 pm

**Lecture Theatre (B Block)
HARROGATE COLLEGE**

**Hornbeam Park
Hookstone Road
Harrogate
HG2 8QT**

Further details and tickets available from

Helen Ventress

Telephone 01423 878231 (Work)

01904 659406 (Home)

Practical training wanted
in
British pottery

Please contact
Beate Martinka
Imdorf 19
27283 Scharnhorst
Germany