

# **NPA**

## BI-MONTHLY NEWS-SHEET

October-1997

### **CHAT FROM THE CHAIR**

We have just had the second of our day events. It was held at Bretton Hall near Wakefield, the scene of many a former NPA Festival/camp. and it was looking as beautiful as ever. Once again, we had a maximum capacity day of 90 people which is really encouraging and indicates that in the interim year these one day events are a good way of getting people together with an opportunity of learning interesting things. Our demonstrators this time were Mal Magson, John Calver and Will Levi Marshall, all of them NPA members and each one so different and with much to impart. We felt at the end of the day that the motto of the day was "rules are made to be broken"- Is this true of all parts of our lives??

In the afternoon, we held the AGM which was well attended and held in the record time of less than an hour! Because we had such a tight programme for the day it was decided that instead of all the committee members giving their own reports, Chris and Isa would give a resumé from each brief. You will see more details of this in the minutes of the AGM. We would once again like to say how much we value the support and work that each member of the committee has put in over the last year. In particular we would like to mention Janina Emery and Freda Notley. Both of them are stepping down from the committee but have agreed to remain as co-optees which is tremendous. Janina has been responsible for the Festival exhibitions for a number of years as well as booking the workshop at exhibitions and storing and managing the NPA plinths. Freda has done a great job as our Treasurer. Very many thanks to them both. We are also pleased to welcome onto the committee William Johnson, Gill Broadhurst, Ian Howie, Sheila Spencer, Sharon Stocks and Caroline Till.

**LOST PROPERTY** There was a blue quilted sleeveless jacket left behind in the hall on Saturday. If anyone is missing it, please contact Isa who has it.

The exhibition at Washington Arts Centre is now under way and the show at the Harris Gallery in Preston is about to begin. Thanks to all those who submitted work for these. In November the Cleveland Crafts Centre will be holding their Christmas selling exhibition - this is a busy time of year. Best of luck to everyone and keep cool!

*Chris and Isa*

### **EDITOR'S NOTES**

Included in the News-sheet are the minutes of the AGM Meeting at Bretton, together with Financial Statement and an up-to-date Committee List, which we should like you to retain. Also enclosed is a full Membership List.

As the events held at Harrogate and Bretton have proved to be a great success, it is hoped to arrange similar meetings in the future. In this connection we wondered whether there was a particular potter or potters whom you would like us to invite to demonstrate. Perhaps you could contact Chris or Isa giving the name of the potter, or potters, together with the relevant address and any background information on the potter, or potters.

Do keep sending in your articles, adverts etc. to me: we like to hear from you.

*Margaret*

## BRETTON HALL 13<sup>th</sup> SEPTEMBER (1)

For the second NPA Day of 1997 we returned to West Bretton, venue for a number of memorable NPA weekends in the 1980's. As in April, the workshop was over-subscribed and over 90 of us filled the lecture theatre for the lectures and demonstrations by John Calver, Will Levi Marshall and Mal Magson. We were not disappointed.

**John Calver** is a potter's potter. A good thrower and superb decorator, his pots are both highly artistic and extremely functional. His talk was entertaining and amusing, demonstrating the ingenuity he brings to the practical aspects of making pots. His engineering background proves invaluable in this respect and we were all intrigued and impressed by his use of everyday objects, from a vacuum cleaner to help firing, to a weighted stick to measure glazed consistency, to home-made throwing and decorating tools using bits of packing case wire and guitar strings. John's manual dexterity was, as ever, a joy to behold and it was no surprise that most of his finished pots on display were sold by the end of the day.

**Will Levi Marshall** began his talk with useful definitions of Craft and Art: Craft comprises material process and concept, whereas Art may involve only one or two of these elements (does Damien Hirst's "Art" involve more than one?!). He then went on to tell us of his fascination with artistic designs that happen in every day life by chance. I found it rather hard to relate this to his subsequent discussions of his own work, where "chance" seems to play relatively little part. Certainly his use of blocks of glaze, applied rather Mondrian-like, seemed much more careful, calculating and precise than in either John or Mal's work. However, I found his "artistic" emphasis on the importance of borders between glazes, and movement through glaze and the shadows thrown by a pot, very thought-provoking. Unfortunately Will's demo got off to a bad start, as he was late back from lunch, due to circumstances beyond his control. He never really recovered from this setback, which was a great shame, and the demonstration ended up rushed and truncated. Nevertheless, he made an interesting contrast to John Calver.

**Mal Magson** rounded off the day with a thoroughly professional and most enjoyable presentation. She spoke first of her training in Loughborough, the lack of a coherent philosophy on her course there, the lack of visual media in pottery at that time and the potters who had inspired her, among them Alison Britton, Liz Fritsch and Gillian Lowndes. She then discussed her move into using stained clay and more recently paper clay, the importance of personal symbolism in her work and the relationship for her between making and teaching. She showed us in her demonstration how she makes plaster casts of every day objects, including parts of faces and hands, and reiterated what Ian Gregory had told us in April about the practical advantages of paper clay and the great flexibility it gives for the sort of sculpture pottery she creates. Her contribution was a complete contrast to both John's and Will's and all the more stimulating for that.

The day was undoubtedly a great success and clearly much enjoyed by all those present. Our thanks to Isa and Chris for organising it so ably and to Richard Bell for hosting it. Thanks above all to John, Will and Mal for their presentations, which gave us great pleasure, much useful information and a great deal to think about it.

*Mark Denyer*

## BRETTON HALL 13<sup>th</sup> SEPTEMBER (2)

**John Calver** started the day in his usual gentle and humorous style. His slide show took us through his early potting days and gave us clues as to his inventive Heath Robinson attitude to kilns, with Hoovers, inner tubes and corks playing their part. At the wheel he demonstrated such skill and dexterity and one wonders repeatedly at the depth and scope of his artistic inventiveness, all within the formula he has chosen for himself of highly decorated, instantly recognisable usable stoneware. I could spend hours watching him manipulating the clay into asymmetrical shapes, and indeed it was when I saw he was demonstrating on 13<sup>th</sup> September that I sent off for my ticket immediately!

**Will Levi** started his part of the day with an interesting slide show which told us of his time in America and something of his philosophy. I am sure he is consistent in his beliefs but it was difficult to follow him as he jumped from one idea to another. He spent much time drawing invisible pencil lines on a large, smooth platter and trying to explain his ideas about proportion and composition. Interest increased when he demonstrated his glazing methods, using masking tape to define rectangles and waxing over

the glaze - The whole procedure seemed laborious and time consuming and I was not surprised that it takes him over 4 hours to glaze one bowl.

The A.G.M. was well attended and the Chris / Isa double act worked beautifully. This idea should be taken up and used more often. While this was going on, **Mal Magson** was unobtrusively getting herself ready, arranging all her bits and pieces exactly where she would need them.

Mal started off with really interesting slides showing her early work and influences, largely from the painters' world: the fact that she was one of the very first people to work in the complicated system of agate ware with its cutting and replacing of coloured clays makes one realise why she justifies her name up there with the big names of the early 1970's, though because of full-time teaching her body of work is small: the Mary Roger's dream to which she attained was never quite fulfilled, alas. Her demonstration was a hymn of praise- yet again- to paper clay. It was lovely to watch her making thin, thin sheets of porcelain (+ loo paper) using her mother's damask napkins to absorb the moisture, usable almost straight away as she built up a collage of torn edges, textured surfaces and light and shade. So far these are developing into relief hangings but I felt she has so much more to experiment with and develop into.

The Bretton Hall experience was enhanced by a lovely unpredictable early autumnal day with dazzling sunshine interspersed with sudden heavy showers leaving the whole place glistening. Thanks to everybody who made it such a good day.

*Jane Smith*

## **POT FEST 1997**

Having enjoyed Potfest 1996 so much as a spectator I decided to give it a go as a participant this year. Spurred on by the suggestion in the NPA newsletter that members should think about sharing a stand if they did not want to be present on all three days, I soon found myself in charge of the arrangements. I was very surprised at the small response but out of the five who initially expressed interest three others and myself shared a £100 stand. We were Iain Denniss, Mo Fulford, Eileen Tunbridge and myself. We exchanged images of our work and I busied myself photocopying information sent to me by Geoff Cox so that we were all conversant with arrangements. Thank God I had bought a word processor so correspondence was made easier and legible.

As usual I fell behind with my schedule and on the Tuesday before we were to go to Penrith I was firing the bulk of my intended offerings. Felt a lot better when Mo phoned the day after and said she was still firing hers.

Setting up day arrived. Found our stand and a tall bearded man who had kindly set up all four tables : this was Iain. A good beginning. Geoff Cox had everything well organised and lads with walkie-talkies patrolled. Discovered that our stand was listed as Sheila Spencer NPA. Thank God the other three were not upset by this oversight and so did not have a fit of pique. As I was the contact with the organiser he only had my name and I didn't think that he would list individuals but a group of NPA members.

Friday, first day of Potfest. The stand looked good with four very different types of work. The public arrived and we stood with pleasant expressions on our faces for about an hour, nothing happened so we sat down and had a good old gossip. Iain wished that he had brought his melodeon. We were amazed at how many times some people came back and went away again. We began to recognise the print frock and the tee shirt with its witty slogan and thought of threatening the wearers that if they didn't buy they could not come back anymore. Eventually sales were made.

It was fascinating to walk round and see the work of the other potters. Some familiar work and some exciting new comers. A veritable Aladdin's cave for buyers. The exhibition of the planted forms competition was worth the trip to Penrith alone.

Some of the things I remember. Having to convince Susan that I had actually paid £5 for the extremely grubby and tattered buffet ticket. Wondering why small boys always chose Eileen's table, which displayed her very tall slender pots, to lean against. I had visions of the whole lot falling over. Sweet Pea, our dog, thoroughly enjoying the smells, the other dogs, and having plenty of cattle pen uprights against which to cock his leg. Eileen elegant in navy silk, holding up one of Mo's pots for a customer to view as though she was selling in Harrods. Susan, who works in wood, almost wishing she was a potter as the whole event was so friendly and the people so interesting.



I came away with a lovely small dish from someone unknown to me, another head wall pot from the lovely Glaswegian lad and one of Libby Edmundson's hares. I'm only allowed to buy pots for the garden now; at least they don't need dusting. More importantly three NPA potters who were before just names to me and now I hope friends. We had helped and supported each other, exchanged information and ideas and had a laugh. Perhaps this is what NPA is about.

*Sheila Spencer*

## EXHIBITIONS & EVENTS

### EXHIBITIONS

Can I say a big thank-you to all who sent work for the Annual Exhibition at the Washington Arts Centre and the Harris Gallery. Thanks to you, we were able to put on two very good displays. Except for about half a dozen members who took part at both venues, it did work out very much on a geographical basis. With the Washington Arts Centre offering a large display area, the amount of work sent in originally appeared alarmingly small. So much so that it was decided to accept almost all the pieces entered and we managed to bully an extra nine members into taking part or sending extra pieces. I am very grateful to them for answering my cry for help. In the end we had at both venues 27 members taking part, with a total of 170 pieces in Washington and 135 in Preston. Added to that, the work of the guest exhibitors brought a further 13 pieces to Washington (from Levi Marshall and Philomena Pretsell) and 10 pieces to Preston (from Derek Clarkson and Lorna Grave).

It was great to see so much co-operation in evidence when it came to deliveries and I want to add with regard to the pieces not selected at the Harris that most of them were judged unsuitable for practical reasons, i.e. fitting in the display cases, rather than being of an unacceptable standard.

This brings me to the Christmas Exhibition at the Cleveland Centre...

Please don't be discouraged if your work has not been selected. The curator there had a very set mind as to the number of exhibitors she could accommodate and there were twice as many applications. In the end, it was a case of getting a balance between the functional and decorative/sculptural and the initial approach was an alphabetical one! It is worth remembering that venues have their own hidden agenda and that it does not mean that your work has been rejected, only that it does not fit that specific agenda.

Lastly, don't forget the themed exhibition in Accrington - (WATER) this coming Spring. A sentence of the details about the Haworth Art Gallery seemed to have got lost in the printing of the last newsletter, so I just want to mention that the Gallery is the home of a world-famous collection of Tiffany Glass and of an excellent collection of mainly 19<sup>th</sup> century oil paintings and water colour drawings. Both these and a lively programme of concerts, lectures and workshops attract lots of visitors to the Gallery.

*Sylvette*

### COMMUNITY ARTS WORK OPPORTUNITY MORECAMBE, NORTH LANCASHIRE

A new community arts and music venue, based in a Grade 11 listed Railway Station, and called 'The Platform', is opening in December of this year. This is on the promenade in the centre of the town. The Manager, Jayne Harris, intends to run a comprehensive selection of high quality workshops during the day, and is very interested to hear from professional artists, including ceramists in the area, who could produce innovative proposals for her consideration.

There are very few facilities at the venue, so any workshops would have to be self-contained, and equipment will have to be brought in. Pay is in the region of £40 per half day plus materials. I am already submitting a proposal for an ongoing "tile" (wall-based) community project, so anyone with any different suggestions is welcome to contact her: **Jayne Harris (Platform Manager) Lancaster Arts and Events, Lancaster City Council, Palatine Hall, Dalton Square, Lancaster LA1 1PW**

☎ 01524 582315

*Ann Evans*



## NPA EXHIBITIONS' CALENDAR

### 1997

20<sup>th</sup> Sept. - 8<sup>th</sup> Nov.

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

15<sup>th</sup> Nov - 10<sup>th</sup> Jan '98.

Christmas Selling Exhibition, Cleveland Craft Centre.

### 1998

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

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

4/5/6<sup>th</sup> Sept

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

## OTHER EXHIBITIONS

4<sup>th</sup> - 27<sup>th</sup> October

"**Best of British**" Mo Jupp at European Ceramics, Finkle St., Knaresborough, N.Yorks.

23<sup>rd</sup> November - end Christmas

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

Saturdays 6<sup>th</sup> & 13<sup>th</sup> December

"**Pots for Christmas**"-Don Glanville's pottery open to the public for sale of pots.  
13 Craven Terrace, Settle, N.Yorks.

June 1998

The first **Scottish Potfest** will be held in Perth in June, 1998, organised on the same lines as the Cumbrian event. This will be an unselected potters' market.

August 1998

**Cumbrian Potfest, Penrith.** Proposed theme for competition: : Ceramics Furniture. Further details: send a stamped addressed envelope to Geo Cox, Stoddagate Barn, Penruddock, Penrith, Cumbria. CA11 0RY.  
<http://www.potfest.co.uk>

## MEMBER'S CORRESPONDENCE

When I was a small child and said, "I've been meaning to—", my mother always replied, "The way to Hell is paved with good intentions".

Well, I've been meaning to write ever since the second News-sheet and the reason is simply to say "Thank you" to all the committee who work on our behalf. I'm certain that all the members feel the same way and are "meaning to write" and so, on their behalf, "Thanks for all your efforts".

I've decided not to sign this short epistle because I want the committee members to feel that this was written by any and all as you deal with us and for us.

*A Thinking Potter*

Closing date for copy for next issue is November 27<sup>th</sup>.



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Northern Potters Association  
Minutes of the Annual General Meeting  
Held at Bretton Hall 13 September 1997

**Chair:** Isabel Denyer and Chris Utley

**Vice Chair/Secretary:** Ann Evans

**Treasurer:** Freda Notley

**Other committee members present:** Sylvette Perrier Thompson, Margaret Teasdale, Janina Emery, Mark Broomfield, Laura Freeman; co-optees present: Chris Gorman, Gill Broadhurst.

**Apologies for absence:** Committee members: Barbara Hayward, Judith Quinn. Co-optees: William Johnson, Louise O'Connor.

**The meeting was attended by approximately fifty additional members.**

All were welcomed to the meeting.

**1. Minutes of the last AGM and matters arising**

The minutes were agreed. Matters arising: none.

**2. Report from the Chair:**

All committee members were thanked for their hard work and support during the year. This had been greatly appreciated. Isa and Chris had found that 'co-chairing' had been helpful in terms of sharing the workload, and had proved to be a generally positive experience.

NPA had organised two day events during the year. The first, at Harrogate, featuring Ian Gregory and Jon Pollex, was booked to capacity. Of the 90 who attended, 50% were non-members. The day was very well received. Thanks to Helen Ventress at Harrogate college for her help.

The second day event was at Bretton Hall, featuring John Calver, Mal Magson and Will Levi Marshall. The AGM was held during this event, together with an evening 'social'. This was also booked to capacity, this time with a higher percentage of NPA members attending. Thanks to Richard Bell, and to Jim Robison for their invaluable support. It was clear that a demand for such events exists, and this would be reflected in future planning.

**The News Sheet:** Margaret Teasdale continued to act as editor. The printing, previously done by Lionel, had been taken over by Michelle Beverley. It was agreed that the news sheet fulfils its aims very effectively. Thanks very much to those involved, for all their hard work in ensuring its regular production.

**Membership** stood at a healthy 250, including approximately 50 on reduced subscription rates. Problems continued to arise with the distribution of Artist's Newsletter. Apologies were offered for this unsatisfactory state of affairs; AN had been re-inputting their data, and problems should be resolved. Members continuing to experience problems should contact Laura Freeman.

**The Education and residencies fund**, administered by Barbara Hayward, held about £600. Money in this fund was raised from the raffle at the festival, and is available for use to fund or part-fund residencies and placements. Since the festival is now a biannual event, less money is available. During the year there had been a request for materials funding in one placement, and one part-funding for a week in a school.

Many thanks to Sylvette Perrier Thompson for her work on Exhibitions during a very busy year. Problems had arisen with the selected exhibition at the Mercer Gallery in Harrogate. The gallery had arranged for the exhibition space to be used for an exhibition to run concurrently with the NPA exhibition, and this fact was not made clear at the time of arranging the show, resulting in much reduced available space and fewer pieces being shown. To avoid similar problems arising in future, use of a detailed form had been implemented. Galleries are now required to be very specific about arrangements. Copies of this agreement are retained by both gallery and NPA, which will reduce the potential for future misunderstanding.

The selected exhibition at Washington had opened on September 12. The selected exhibition at the Harris in Preston will open on September 20. The Cleveland Craft Centre will hold a selling exhibition from 15 November to 10 January.

More exhibitions are planned for 1998; full details will be given in the news sheet.

**The 1998 Festival of Ceramics, 'Fired Print' will be held at the University of Central Lancashire in Preston.** Thanks to Dave Binns for his help to date. The site is ideally suited to such a festival, and it promises to be an excellent weekend. Demonstrators have been booked, and Paul Scott has agreed to be M.C. A sponsorship booklet has been prepared, and fund raising is under way. Major publicity will begin in December, with the production of a poster timed to coincide with the arrival at the Harris, in Preston, of the 'Hot off the Press' touring exhibition. Booking forms will be available by January.

**VOLUNTEERS:** A request was made for assistance from the membership. Help is needed with a variety of tasks at the Festival; if anyone is prepared to give a short period of time, this would be greatly appreciated, and will help spread the workload currently carried by the committee.

It was announced that Freda Notley was retiring as Treasurer, after many years of greatly appreciated service. Many thanks to Freda for her tremendous work in this role.

**3. Report from the Hon. Treasurer. See financial statements printed in news sheet.**



The **accounts** for the period April 96 to March 97 were presented.(as attached).

The Treasurer reported that **subscriptions** were down during that period by £201, although they had risen again this year.

An overall profit of £1825 was made on **events**.

Very poor sales had meant that we are still in a serious loss situation with the **Directory**.

Revenue from advertising was beginning to come in, which meant that the costs of the **news sheet** were being offset to some extent.

With regard to the **Festival at Durham**, grants of £6,700 were received, which meant that the costs of the event were covered, with a slight surplus.

Overall, the surplus of income over expenditure amounted to £5,132. Funds stood at a healthy £7,912 in the bank. **This meant that NPA is in a strong position, which is especially important during a Festival year.**

**Election of new Auditors.** At last year's AGM, a search for new auditors was authorised.

**John Jones, of 8, Stanyforth Crescent, Kirk Hammerton, York YO5 8DF** was proposed by Jane Smith, seconded by Anthony Whalley, and **duly elected**. This will save a significant amount on fees.

#### **4. Committee Elections**

It was emphasised that a crisis in numbers serving on the committee was imminent; particularly since many members will retire at the time of the Festival in 1998. A request was made for members to come forward and offer to serve on the committee.

**Thanks to those who have come forward, either to stand as full members or as co-optees.**

**The following members were elected to committee:**

**William Johnson (also appointed as Honorary Treasurer)**, proposed by Laura Freeman, Seconded by Jane Smith.

**Gill Broadhurst**, proposed by Sylvette Perrier-Thompson, seconded by Jackie Knight.

**Sheila Spencer**, proposed by Syl Macro, seconded by Eileen Tunbridge.

**Caroline Till**, proposed by Freda Notley, seconded by Margaret Teasdale.

**Sharon Stocks**, proposed by Syl Macro, seconded by Sylvette Perrier-Thompson.

**Ian Howie**, proposed by Janina Emery, seconded by Jane Smith.

**The following people will act as co-optees during the year: Freda Notley, Janina Emery, Peter Clough, Audrey Gunson, Gillian Cordingley, Chris Gorman, Michelle Beverley.**

At this point in the minutes, we would like to apologise for omitting to mention at the AGM that **Janina Emery** is retiring from the committee after many years service. Janina has worked extremely hard in various capacities on the committee, in Exhibitions, as Secretary, and as 'plinth keeper'. Her contributions have been greatly valued. Thank you! Janina will be remaining as a co-optee, at least until the festival.

**Louise O'Connor** will no longer be acting as a co-optee. Thanks to her for her contribution during the past year.

#### **5. Directories and Any Other Business.**

There had been major problems with the directory in terms of its marketing and distribution. Sales had been very low. It was unclear as to quite what function the directory was fulfilling, and requests for feedback from the membership had met with minimal response, despite such requests having been made on several occasions via the news sheet. On this basis, it was felt by a majority of the committee that the directory should be put aside at the present time. It was decided to bring this decision to the AGM for verification.

In the resulting discussion, concerns were voiced about how, in the absence of the directory, people could find out who was working in ceramics in the north. Suggestions were made about the production of a map, and a photo-index to meet this perceived need. It was emphasised both from the chair and the floor that such productions would not benefit all members, and would need to be self-financing, to be produced by the members involved, rather than being a committee responsibility. The committee did not have the time or marketing experience to undertake such ventures.

A proposal was then suggested by **Peter Clough**, seconded by **Mark Denyer**, and put to the vote:

**'The Northern Potters Association should not be involved in the direct marketing of individual members work, but should focus its efforts on the organising of day events, the biannual festival of ceramics, exhibitions, education, the news sheet, and other activities of interest to members. Bearing this in mind, the directory should be dropped in its current form. If members wish to form independent groups to create self-funding marketing initiatives, using the news sheet as a medium, this would be encouraged, but such initiatives would not be eligible for funding from NPA, and cannot be the concern of the committee.'**

**This motion was carried by a very large majority. One vote only was registered against.**

It was suggested that the existing copies of the directory should be distributed as soon as possible, to help offset the costs incurred in their production.

**AOB:** Isabel Denyer drew members attention to the ongoing opportunity to show at the Seacroft hospital. Contact her for details.

**The meeting was then closed. The next AGM will be held during the Festival of Ceramics in Preston 1998.**

**Ann Evans (Secretary) September 16 1997**

# NORTHERN POTTERS ASSOCIATION

## Income & Expenditure for the Year ending the 31st March 1997

### Income

Membership Subscription	5830	
less Artists Newsletter	3257	2573
Exhibitions and Regional Events	5184	
Less expenditure	3359	1825
Directory		381
Festival surplus (see details below)		3545
Interest		46
Total		8370

### Expenditure

Administration expenses		
Committee travel		898
Post Telephone Stationery		479
Printing		15
Newsheet (Less adverts 97)		774
Bank charges		60
Accountancy		388
Sundry		349
Depreciation		135
		3098
Residency placements		140
Total		3238
Surplus Income over Expenditure		5132
Total		8370

### Balance Sheet 31st march 1997

Fixtures	904	
less depreciation	135	769
Bank balances	487	
Deposit	647	
Residency	6397	7531
Current		8300
less creditors		388
Total		7912

### Represented by

Accumulated Fund	2780
add surplus for the year	5132
Total	7912

### Festival 1996

<b>Income</b>			<b>Expenditure</b>	
Reception	106		Administration	1179
Trade stands	650		Publicity Adverts & Prog	2149
Fees & accommodation	12364		T Shirts	392
Grants	6785		Miscellaneous	1149
Adverts	75		Exhibition	788
Retail desk	515		Demonstrators	5202
Raffle	232		Accommodation	6446
Auction	123		Surplus	3545
	20850			20850

## TRIP TO JORDAN 1998



This trip is aiming to interest 15 people for the nine day trip in late spring - (dates still to be finalised, but likely to be between **15<sup>th</sup> April and 15<sup>th</sup> May, 1998**) The cost is estimated at approximately £900 +, and includes a return air ticket and 3 star accommodation( half board). Anyone wishing to go would have to arrange their own insurance and, possibly, visas from the Jordanian Embassy. A full insurance package is advised, loss/injury/cancellation &c. Obviously, if 15 people wish to go, then travel costs will be kept to a minimum. It is quite gorgeous is Jordan in April/May. The weather warm, sunny, &c. with possible showers and coldish evenings, but plenty of sun and fresh air. After

15 years' working there, I can assure you that the people are friendly and very hospitable.

Whilst we have tried to keep the largest part of the trip focused on pottery, meeting local potters, and giving an introduction to the archaeological and historical perspective to pottery, we felt it would enhance the itinerary if we included an opportunity to see Petra (very worthwhile) and some time enjoying a swim, &c. in Aqaba.

If you are interested, please telephone/fax me on 01983 875026 for further information. Print & Design Services, Unit 9 Weavers Yard, Lane End Rd, Bembridge, Isle of Wight PO35 5US  
E-mail bcantwell@argonet.co.uk

*Jim Mason*

## ITEMS FROM OTHER POTTERS' GROUPS' NEWS

### FROM SOUTHERN CERAMIC GROUP NEWS

#### •ARE YOU COST EFFECTIVE?

Many makers find it very difficult to arrive at a selling price for their work. It is probably true to day that a hand-crafted object will sell at the price that the market is willing to pay. Your customers perceptions of price and where you are selling will take equal share in affecting the price you charge. At a recent seminar I came across a very easy formula to help you reach your selling price. This is based on costings. It may initially look complicated but it only takes a few minutes and then you have a lifelong formula to refer to. This is all on the assumption that you intend to make a living from your work..

#### Step 1 Overhead Cost

£ per year

Rent/Mortgage payments  
Gas, Electricity  
Telephone  
Motor Expenses  
Post & Stationery  
Accountant  
Insurance

Total Overhead Cost

**£3840 (EXAMPLE)**

#### Step 2 Labour Costs

Work out what your living expenses are likely to by. Will you be receiving income from other employment? Decide what you need to take out of the business to survive on.

**£6000 (EXAMPLE)**

#### Step 3 Working weeks

How many weeks do you intend to work in a year allowing for sickness and holidays?

**45 Weeks (EXAMPLE)**

#### Step 4 Weekly Overheads and labour costs

Now work out your weekly costs. Divide your overhead and labour costs by the number of working weeks



Total annual overhead costs	<u>£3840</u>
	<u>45 weeks</u>
<u>=£85.33 weekly overhead costs</u>	
Total annual labour cost	<u>£6000</u>
	<u>45 weeks</u>
<u>=£133.33 Weekly labour costs</u>	

#### Step 5 Working hours in a week

Calculate the number of hours you work in a week 40 hours

How much time do you spend actually making? 25 hours

Take the making hours for the next part of the calculation

#### Step 6 Hourly rate for overheads and labour

To work out your hourly rates divide the weekly overhead and labour costs by the number of MAKING hours.

Weekly overhead costs	<u>£85.33</u>
	<u>25 making hours</u>

=£3.41 hourly overhead rate (HOR)

Weekly labour costs	<u>£133.33</u>
	<u>25 Making hours</u>

=£5.33 hourly labour rate (HLR)

#### Step 7 The making time

You have chosen an object to cost out. How long has it taken you to make? 3 hours

#### Step 8 Costs of Materials

What is the cost of the materials used in making this object £3

#### Step 9 The costing formula

Finally you have all the information you need to cost an object

#### **FORMULA**

TOTAL COST PRICE add together	£10.23
HOR £3.33 x making time 3 hours	£15.99
Material costs	<u>£ 3.00</u>
subtotal	£29.22
contingency 10%	<u>£ 2.92</u>
Total cost price	£32.14

This is your cost price not your selling price. Don't sell for anything less. A Gallery will typically add 100% to your price. Compare this with similar items. Have you got to make some adjustments? The 10% contingency is for the months when you are selling very little.

*Kate Moon*

#### FROM CRAFT POTTERS' ASSOCIATION NEWS

•**Walter Keeler's Lecture** - 29<sup>th</sup> November 2.00pm: an illustrated lecture on his role at the Harrow School of Art and its influence on contemporary studio ceramics. Venue: Linnean Society Lecture Room near the Royal Academy, Burlington House, Piccadilly, London W1. Booking essential; contact David Walters, The Particular Pottery, Church St., Kenninghall, Norfolk NR16 2EN ☎01953 888476 No tickets will be issued, but an immediate refund will be sent if over subscribed.

CPA members £7 Students £3 Public £10

### •Arts Council of England's Press Contacts and Mailing Lists

Updated every year, the lists contain the contact details for newspapers, magazines, television and radio companies. The Press Contacts List contains contact and staff details of over 600 media organisations, including national, regional and specialist newspapers and magazines, periodicals, press agencies, regional art board publications, television and radio companies. The Press Mailing List contains over 1,250 addresses of affiliated and freelance journalists, divided by region and artform. This list is easily photocopied onto A4 labels. The disk versions of the Press Mailing List are available in Macintosh as well as PC disk format. The information is saved in files under headings and will be compatible with most word-processing packages including Microsoft Word and WordPerfect, and with database packages such as Access and Filemaker Pro.

For your copy of the set, send a cheque or postal order for £28, made payable to "The Arts Council of England" and send it to: The Press and Public Affairs Unit, Arts Council of England, 14, Great Peter Street, London. SW1P 3NQ. (Please state whether you require PC or Mac Disk.)

### FROM LONDON POTTERS' ASSOCIATION NEWS

#### •POTTERS' SURGERY

**When making wood ash glazes, what is the actual problem with soluble salts that make it necessary to wash them out?**

Whether you wash and sieve ash depends on the type of glazes and effects you are aiming to achieve. If your intention is to create a smooth functional glaze without blemishes, it is important to wash and sieve the ash as the soluble salts and large granules of the constituents can interfere with the melt. Larger particles in the ash could make the glaze surface very rough. Soluble salts can cause the glaze surface to be starved of potassium and sodium as they can be absorbed by the clay body on application. On drying out all the salts migrate back to the surface, thus effecting the fluxing of the glaze and clay body.

**How can I make a glaze that looks like a wood ash glaze without using wood ash?**

As with all formulation there are many ways to develop glazes with all sorts of effects including wood ash qualities. Probably the most effective way to produce a consistent wood ash quality is to make up a synthetic ash from some of our standard materials.

#### MIXED WOOD ASH

Empirical Formula:

0.071 K <sub>2</sub> O	0.149 Al <sub>2</sub> O <sub>3</sub>	0.890 SiO <sub>2</sub>
0.070 Na <sub>2</sub> O	0.033 Fe <sub>2</sub> O <sub>3</sub>	0.023 P <sub>2</sub> O <sub>5</sub>
0.687 CaO		
0.141 MgO		
0.031 MnO		

Recipe:

Potash Feldspar FFF	46.94
Magnesium Carbonate	6.70
Whiting	37.79
Bone Ash	4.11
Red Iron Oxide	2.93
Manganese Dioxide	1.52

#### PINE ASH

Empirical Formula:

0.051 K <sub>2</sub> O	0.106 Al <sub>2</sub> O <sub>3</sub>	0.629 SiO <sub>2</sub>
0.049 Na <sub>2</sub> O	0.024 Fe <sub>2</sub> O <sub>3</sub>	0.021 P <sub>2</sub> O <sub>5</sub>
0.736 CaO		
0.122 MgO		
0.042 MnO		

Recipe :

Potash Feldspar FFF	37.84
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Magnesium Carbonate	6.65
Whiting	46.42
Bone Ash	4.29
Red Iron Oxide	2.42
Manganese Dioxide	2.39

The analyses of the same type of wood ash from different sources will vary greatly. I have referred to Grebanier's book 'Chinese Stoneware Glazes', amongst others, to find the analyses of mixed wood ash and pine ash, enabling me to show you the above examples. However, the empirical formulae and recipes vary slightly to accommodate the materials available in the UK.

Weigh a quantity of the synthetic wood ash ingredients and add to a small amount of water making it into a thick slip. Stir thoroughly and then sieve through a 80 or 100 mesh and dry out. Store the powered ash in a container until you are ready to use it.

Add the synthetic wood ash to your glaze recipe in the usual way.

I have found the following standard recipes work reasonably well with both the synthetic mixed and pine wood ash. They give different effects, from dry, semi matt to gloss, but are typical ash glazes.

Fire between 1240°C - 1280°C oxidation and reduction.

1.	a.	b.	c.	d.
Synthetic Wood Ash	60	40	40	40
Potash Feldspar	60	40	60	60
China Clay	40	60	40	60

2.	a.	b.	c.
Synthetic Wood Ash	35	20	20
Potash Feldspar	35	35	15
China Clay	15	10	60
Talc	15	-	-
Dolomite	-	15	-
Flint	-	20	-
Whiting	-	-	5

The following recipes have been converted to UK materials from Grebanier's American recipes.

3.	<b>Chun</b>	Reduction	8.60
	Synth. Mixed Wood Ash		38.26
	China clay		8.52
	Flint		29.67
	Whiting		12.51
	Yellow Ochre		2.44

4.	<b>Celadon</b>	Reduction	
	Synth. Pine Wood Ash		9.02
	Potash Feldspar FFF		44.71
	China Clay		14.94
	Flint		22.22
	Whiting		7.91
	Yellow Ochre		1.20

Even though natural wood ash may be of the same species their analyses vary enormously due to seasonal changes and the location of the plant. The alternative use of synthetic wood ash, for some, is no substitute. However, it will certainly be worthwhile trying the synthetic if natural sources are not available. Perhaps you wish to keep your glazes repeatable and without too many colour variations. Then, if so, synthetic wood ash is worth having on your shelf.

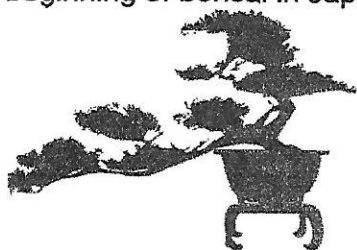
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## •BONSAI: A tree in a pot, but what pot?

The art of bonsai has been with us since about 420AD, originating in China. It is an art that was brought to the Emperors whose lives often never extended beyond the walls of closed cities. It was the only way that these people were able to appreciate the wild mountainous scenery and natural habitat in which trees and plants grow and this was presented in the form of miniature landscapes rather than individual trees. The emperors were made aware of the great wildness of the mountains from the monks and their writings, also from poets and scholars. It was the monks that then developed the art of miniaturising these trees through the curiosity of the Emperors. To possess a beautiful collected rock signified mortality and in the beginning these plants were incorporated in rocks but later were presented in fired clay trays.

According to Japanese history during the Yamato era(538AD), Buddhism was brought into Japan from China and with it the existing primitive pottery. Later, many Japanese priests and scholars visited China and brought back this ceramic culture too. During the Kamakura period (1192-1319), several Buddhist priests were founding different sects of Buddhism. Among their works is a scroll showing a group planting, arranged with trees and grass in shallow pot. This is considered the evidence of the beginning of bonsai in Japan.



The Art of bonsai is now world-wide and so is the making of the pots that trees grow in. The bonsai pot is like the frame of a picture: it should be chosen to show off the subject to the greatest advantage. When the training of a bonsai is sufficiently far advanced, a pot is chosen in which to display it - the size and shape depending on the size and shape of the tree. They should harmonise. Trees trained in slanting styles, such as the cascade and wind-swept, look best in a round or equilateral pot. Upright

trees show to advantage in oval or rectangular pots and are placed slightly off-centre. A tall tree with a slim trunk and delicate foliage should never be planted in a deep heavy pot, but such a pot is excellent for a tree with a thick trunk and dense foliage. Care must be taken to plant the bonsai with its best side to the front and in such a way that the branches harmonise with the shape of the pot.

The colour of the pot ought to contrast with the tree. For this reason green pots are only used for trees with brightly coloured flowers, foliage or fruits. The pots of flowering or fruit trees are chosen to display the blossoms rather than the leaves, since it is then that the bonsai is enjoyed; consequently, coloured pots and pots with a high glaze are often used. Pines and deciduous trees require less showy pots that will not distract the eye from the beauty of the tree itself. Unglazed pots of a neutral colour, reddish grey, or brown are best. The colour for the pot must suit the type of tree. A heavy tree with dark green leaves requires a dark, rich coloured pot, but a delicate, silvery trunk with light green leaves requires a light, delicately coloured pot. If the pot has three feet, the bonsai is placed so that one foot is in the middle front of the pot, giving symmetry to the whole; in the case of a cascade style, however, one foot must be directly under the cascading trunk in order to steady the pot.

In China, some of the old kilns are still making pots for trees as they have done for centuries and a great example is the kiln of Yixing.

Most of the potters who make bonsai pots these days still use similar methods to the very first pots made and this is by slabbing and coiling. Some of the pots are made by throwing a rim and then attaching this to a false base but this method has limitation to the size of pots. Some trees do require quite large pots, ie 30" x 24". Potters who specialise in bonsai pots often have custom-made kilns that are deep and wide. The glazes have not changed very much either, but it is quite difficult to match the colour of the unglazed pots as certain regions in Japan and China have a particular clay that fires to a particular colour as does the Yixing clay.

As a potter having some involvement with the bonsai world, I find it very difficult to make pots to conform with these rigorous disciplines so I don't make bonsai pots as such, I believe it best left to those people who are bonsai growers and potters as well. When bonsai trees are on display at exhibitions such as the Chelsea Flower Show or bonsai conventions, they are often accompanied by a small plant such as an alpine or miniature grass. These are called accent plants or companion plants. The pots these plants are displayed in can be as rough and ready as you like, almost to the extent of accompanying the actual bonsai pot well as the tree. I feel quite at home in the making of these pots. I like to think that each one is a one-off.

My method of making these little pots is by throwing and then altering the shape from a round to a square or pressing clay into a bowl shaped mould of different sizes to give a rock type of effect to make a plant such as an alpine look as if it is growing wild. I use many types of glazes to get different effects such as a plain matt glaze with a small dribble of a crater glaze over the plain glaze. This has the effect of lava bleeding out from a crevice in a rock in fact what ever is made will do for an accent plant as long as it has a hole in the bottom for drainage. As my work is mainly porcelain, I take great pleasure from the freedom of no limits and ideas in the making of these little pots.

*John Dawson*

•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 application forms are now available upon request. **Selection takes place at the end of October.**

Contact The Craft Movement Ltd., P.O. Box 1641, FROME, SOMERSET, BA11 1YY.  
Tel; 01373 813333 Fax; 01373 813636

## NEW MEMBERS OF NPA

*A warm welcome to*

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Apologies for the lateness of this News-sheet : the computer broke down as I switched it on to start work on it.

*Michèle*



Will Levi Marshall  
and  
Mal Magson  
at  
Bretton Hall  
on  
13<sup>th</sup> September



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Please keep this list for future reference as it will not be included in full in each News-sheet.