

# CPA NEWS

THE NEWSLETTER OF THE CRAFT POTTERS ASSOCIATION

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CPA EVENTS | NEWS | LETTER FROM THE CHAIRMAN

NUMBER 174 | EDITOR: KATHY NIBLETT



## COPY DATES

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**Issue 175** November/December 2017 **18 September 2017**  
**Issue 176** January/February 2018 **18 November 2017**  
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**Issue 178** May/June 2018 **18 March 2018**  
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## CONTRIBUTIONS

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Please send contributions to:  
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## SUBMISSION GUIDELINES

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E-mail copy to [kpniblet@dialstart.net](mailto:kpniblet@dialstart.net) or post on disc to *CPA Office* together with a printed version. **High resolution digital images are essential**, measuring at least 180mm x 130mm at 300dpi (equivalent to 3 megapixels), in **JPEG format** please. Please caption as fully as possible, certainly with potter's name.

## ASSOCIATION INFORMATION

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If you have any enquiries about Association matters you can contact:  
Toby Brundin, CPA Business Manager  
63 Great Russell Street  
London WC1B 3BF  
T: 020 3137 0750  
tobybrundin@ceramicreview.com

## CPA events

**Oxford Ceramics Fair**  
The latest news from organiser Jude Jelfs

**The Overture to the Fair**

*Collecting Ceramics and the Changing Nature of the Market*

In partnership with Oxford's Ashmolean Museum and as an overture to the Fair, Philip Smith, Director and Head of Design at Mallams, the auctioneers, will discuss Collecting Ceramics and the changing nature of the market.

Wednesday 25 October 2017

Ashmolean Museum  
Beaumont Street  
Oxford  
OX1 2PH  
www.ashmolean.org

**Oxford Ceramics Fair**  
Saturday 28 & Sunday 29 October 2017  
St Edward's School  
Woodstock Road  
Oxford  
OX2 7NN

Demonstrations at the Fair will be posted in the next edition of CPA News

**MAAC at Oxford Ceramics Fair**

Congratulations to those members of MAAC (Associate members) who will share a stand at the important Oxford Ceramics Fair. They will join the more than sixty CPA members who will show at Oxford.

These potters were selected from 23 applicants by five adjudicators, all full members of CPA or Fellows.



Mary Jones



Katharina Klug



Françoise Dufayard



Marieke Ringel



FROM TOP LEFT, CLOCKWISE:  
Ali Herbert, John West, Dorothea Read,  
Leonie Stanton, Imogen Noble,  
Rowena Gilbert

## MAAC Summer visit to Nigel Lambert's Studio Report by Michael Jones, Chairman, MAAC

On Saturday 15 July Mariette and Nigel welcomed us to Golden Valley Cottage, Drybrook in the Forest of Dean.

Our day started with us all seated around their kitchen table having tea or coffee and homemade cake. The table was covered with a colourful array of pots that charted Nigel's career from his student days at the Cornwall College of Higher & Further Education, Camborne through to the present day here in rural Gloucestershire.

Each of these pots had a story to tell and Nigel used them to illustrate their journey. The tutors at Camborne included potters like Bill Marshall, Janet Leach, John Maltby and Peter Smith. College was followed by a year working with Roger Cockram in North Devon and then three years in a shared studio in Bristol.

Mariette and Nigel moved to Drybrook in 1990, to this cottage which they made their home and established their studios and raised their two daughters.

As a quick introduction to his studio and working practices Nigel showed a short film before demonstrating some of the techniques he uses to make his raw glazed once fired earthenware. All of his pieces are decorated using simple mixtures of iron oxide, manganese dioxide, copper carbonate and cobalt carbonate, he also prepares a red/brown decorating slip using clay dug from a friend's garden in Shropshire. All work is glazed with a lead sesquisilicate frit based glaze. As his pots are for domestic use Nigel emphasised the importance of having his work tested by an independent laboratory so that he can sell it in the full knowledge that it is 'Food Safe'.

Nigel told us that he admires the work of Cornish abstract painters such as Anthony Frost, Patrick Heron, Peter Lanyon and others and you can see that these influences are reflected in his pottery.

The clay body is a 50:50 mixture of Staffordshire Buff Stoneware Clay and Staffordshire Red Earthenware Clay, which he hand wedges, he sees this as being an important part of his making process (he eschews the use of mechanical devices such as pug mills).

Throwing is done on either a Korean style kick wheel for smaller items, larger pieces are thrown using an electric wheel. He uses slip as a throwing lubricant, to prevent the pot getting too wet during the throwing process. The pots are cut from the wheel head using a twisted thread or wire leaving the characteristic 'shell' pattern on the base. Nigel does not do any turning, preferring the odd making mark as evidence of it being hand made. Small and medium sized plates are made by rolling out the clay, again by hand

(no slab roller), taking great care to balance the stresses in the clay by rolling in many different directions so that 'clay memory' does not cause uneven shrinkage as the pieces dry. The clay is cut into circles and then placed on a greenware clay ring and allowed to slump to form a shallow dish. Larger plates or dishes are made using a combination of a wheel thrown ring luted onto rolled slab base.

Some pieces have a coating of white slip (80% Hyplas 71 Ball Clay + 15% China Clay + 5% Quartz). This is applied by pouring or brushing at the leather hard stage, all other decoration and glazing is done when the ware is completely dry. The insides are glazed first and allowed to dry before glazing the outsides. Glaze is applied by pouring or by brush (no spraying).

All work is fired in a wood burning kiln, which Nigel built using dense firebricks. It is based on the 'Phoenix' design and is modified to have a moveable trolley hearth and a single Bourry firebox. This type of firebox has the distinct advantage that it does not need constant stoking and a firing can be managed by one person. The moveable hearth makes loading much easier. The trolley and rails were acquired when the Royal Worcester Porcelain Factory closed down. The soft wood used in firing are offcuts bought from a local fencing manufacturer and stored for a minimum of twelve months before use. The kiln has a stacking space of just over a cubic metre. Nigel fires it three/four times a year to Cone 03 flat, a temperature of approximately 1080-1090°C, this is normally achieved in between 20 and 22 hours. During the winter months a gas burner is used to assist in the initial drying out stage.

The weather was kind and we had the pleasure of being able to enjoy our picnic lunch and afternoon tea sitting out on the terrace in the delightful garden of Golden Valley Cottage. MAAC would like to say A Big Thank-You to Mariette and Nigel for making our visit such an enjoyable and informative experience.



Lunch au plein air



Nigel throwing



Adding white slip



Decorating



Painting decoration



Before firing



Completed plate



Jugs

**MAAC Studio Visit to Clive Bowen**  
**Saturday 7 October 2017**  
**Shebbear Pottery**  
**Beaworthy**  
**Devon**  
**EX 21 5QZ**  
**10.30 for 11.00**  
**Finish around 16.30**

MAAC is delighted to say that Clive & Rosie Bowen have kindly agreed to host a visit to Shebbear Pottery this coming autumn.

Clive Bowen has established himself as part of the long line of makers of Traditional English Slipware in North Devon that dates back to the 17th Century. Potters Michael Leach and Michael Cardew, played an influential part in Clive's early career.

Clive has always taken great pride in making functional ware that follows the country potters' tradition of making pots that whilst being useful are also pleasing to the eye and hand. Clive has been to Japan a number of times to give demonstrations of these traditional making and decorating skills to a younger generation of Japanese potters, thereby continuing the dialogue started by Bernard Leach and Shoji Hamada. So you can expect to be informed, inspired and entertained on this day of talks and demonstrations.

To book a place for this special day please contact Kay Waite:  
**T: 01598 753719**  
**M: 07973 905294 (but signal poor)**  
**kaywaiteceramics@hotmail.co.uk**

CPA Members £15 Non Members £17.50



Clive demonstrating in Japan

## New Professional Members

### Peter Bodenham

I'm a potter primarily engrossed in making utilitarian wheel thrown ceramics. I am also concerned with developing socially engaged art projects and collaborations. I see both creative strategies as utopic forms of social and cultural enquiry. I trained in ceramics in the mid-1980s at Camberwell School of Art. In the mid-1990s I completed an MA in Fine Art at UWIC, Cardiff. I live and work in the village of St. Dogmaels near Cardigan in West Wales and opened St. Dogmaels Pottery in 2015. I work part of the week at Bath Spa University as a Senior Lecturer in ceramics.

Informing and framing my ceramics are a range of linked sources, a sense of place and locus alongside formal design craft concerns. Journeys and mini adventures on foot often traversing the shoreline, feed the work on a direct level. Intuitive brush marks reference the feeling of moving through water, or studying the edges or boundaries between land and sea. Motifs and gestural marks brushed, drawn or printed onto the surface of the vessels can be seen as direct traces of my phenomenological experience of a sense of place, where I grew up and continue to live.

I use a variety of clays, producing earthenware and raw fired stoneware pots to create formal contrasting effects, light and dark, shiny and matt. I produce thrown, altered and reconstructed vessels that explore the materiality of clay, glaze and mixed media. I combine sympathetic materials such as metal and wood, tea pots often include hand made steam bent handles, copper and stainless steel boat finings. Large ceramic bucket forms include rubber tubing, found or made mixed media lids.

Recently I have started to focus in on ideas of locational identity seen through ceramics. I have selected specific materials such as local wood ash and clays as glaze ingredients, recording and making deep explorations into their location of origin and visual and chemical properties forming a wider cultural narrative and practical use.

**St. Dogmaels Pottery**  
**2 Graig Terrace**  
**St. Dogmaels**  
**Cardigan**  
**Wales**  
**SA433JY**  
**peter.bodenham@yahoo.co.uk**  
**peterbodenham.co.uk/**  
**instagram.com/st.dogmaels\_pottery/**

Open  
 Winter Saturday 13.00-18.00  
 Summer Tuesday, Wednesday,  
 Friday, Saturday



### Paula Downing

Clay's incredible versatility inspires, in most ceramicists, the creation of perfect objects-refined structures that defy clay's organic spirit and control it for practical use.

I use it differently, taking it back to its genesis. Clay comes from the erosion and decomposition of rocks. Fascinated by this process, and living where I do, my pieces are to do with making fissures, splits, stopes and rugged monoliths. Volcanic finishes and deeply pitted layering mirror the ravages of weather and time, giving an inherently light material an intrinsically heavy feel and therefore capturing the nature of nature.

My pieces show no trace of softness and sometimes challenge the boundaries with regard to gravity and balance. I do not use a potter's wheel, moulds or formers, preferring to build entirely by hand.

My earlier works celebrate the impact of ancient civilizations on the land. Their standing stones, way markers, forts and use of stone in industry, have influenced the colours, forms and mark making. The buried symbols of man's evolution found beneath the surface are evident in some pieces.

I work with ideas as a fine artist does, using the media and first-hand information, mainly in the form of observational drawing and memory, from walking the land. Time spent on the edge of Zennor Moor, inspired pieces that have been compared to Peter Lanyon's abstract paintings. Lanyon lived on the same stretch of rocky land and interpreted the weather and structure of the environment in oils. My interpretations in clay offer a three dimensional response to the Moor's primeval character.

Living on a rugged strip of land in the Atlantic, the pull of the wild as muse is impossible for the artist to ignore. Its form, colour and evolution are as dramatic as anything the imagination can conjure.

Hopefully, my work is a direct, honest and respectful response to the world that remains unchanged by modern humankind.

**Lynwood**  
**Stickenbridge**  
**Perrenarworthal**  
**Truro**  
**Cornwall**  
**TR3 7QW**  
**info@pauladowningceramics.co.uk**  
**pauladowningceramics.co.uk**



### Adela M. Powell

I first laid my hands on clay over 40 years ago. It changed my life. After attending Plymouth College of Art and Design, while bringing up a young family, I set up my own workshop. (I am now on my third.) The intervening years have involved exploration of various clays, techniques and firings, finally settling on mid-high temperature work.

My forms can vary quite radically but are connected by concept, glazing and firings. They belong together whether large coastal vessel forms, landscape/metamorphic figures or bowls and bottles. There is nearly always a reference to landscape, subconsciously influenced by the coast and river valley where I have lived, with the physical manifestation of it in the form of mud, stones and found objects also incorporated. The muted colours of stormy Cornish skies are my preferred palette.

My work is ideas led, not designed, the process of making being somewhat experimental. The resolution of the aesthetic and technical problems can take months, or years. Abstract expressionism, graffiti and gestural mark making may subconsciously emerge during the process of making during those rare moments of meditative enjoyment when the work almost appears to make itself. Other obscure influences are creeping into the work, creating layers, for instance the tangled mass of ropes, nets, seaweed etc. rolled up and dumped back on the shores by the waves; remind me of some of Jackson Pollock's paintings (especially Blue Poles); order from chaos/fractals at work? I am enjoying engaging with this new and exciting exploration of form.

At present I bisque fire in a gas kiln to burn off organic material, glazing to cones 7-8 in an electric kiln, sometimes several times. With the rebuilt/recycled gas kiln, built by Brian Dickenson, a fellow potter and neighbour, I hope to try reduction firings in the future, also revisiting other ideas which have been on the back burner.

There is much to do!!

**adelapowellceramics@yahoo.co.uk**

### Alison Tomlin

Started pottery at Saturday morning classes in Putney with John Dawson CPA. As partner of a busy, London design consultancy, it was a fun thing to do at the weekend. This new, pliable and challenging medium was a surprising revelation, it felt unpredictable, hugely creative and strangely hypnotic. I was hooked!

Life changed: I gained a husband, a baby and left London for Farnham. I couldn't take John's Saturday classes now so I went

## New Professional Members



from mark making, not alchemy. Overall, I find that the more that I learn, the more I realise that I don't know, so there will always be something new to experiment and evolve with.

**4 Sands Close**  
**The Sands**  
**Farnham**  
**Surrey**  
**GU10 1LU**  
**07770 424898**  
**ali@alitomlin.com**  
**alitomlin.com**

### Emily-Kriste Wilcox

his summer throwing weekends, a wonderful atmosphere of concentration and creativity, throwing pots in the sun, great lunches, no deadlines, we all loved it. I inherited an old wheel and started to make pots in the garage when I could, eventually deciding to make the move to full time pottery and leave the design world. Since then I've mainly been self-taught, with occasional workshops at West Dean and 318 Ceramics. I now work from my studio at home in the garden.

I've always drawn and painted and love the energy of random lines or marks, made on paper, found on stones, peeling paint: anywhere, my design background informs my work enormously. Forms are unfussy with the white porcelain as the background for a limited palette of colours and marks, like paint on never ending paper. I'm interested in the repetition of the same form with different colours and marks and I love watching people deliberate over which ones they'd put together and what they see in the marks.

I use a porcelain from Clayman, working on the surface when it's almost dry, applying stains, oxides and slips, sponging away areas and inlaying lines. Most decoration is done on the wheel: lines inlaid, colours painted or splashed on: to capture a feeling of movement. While my forms are fairly precise, on the surface I like the spontaneity of lines or brushstrokes that are slightly uneven, broken or smudged. Marks are always evolving, some by trial and some by accident.

Everything is fired in an electric kiln, usually unglazed and sanded between firings for a matt, tactile surface. I encourage people to hold the work, there is a connection once pieces are touched, they engage, tracing the lines around the pots with their fingers.

My work is often described as calming and the idea of ceramics being mood altering is interesting and one to explore. I want to experiment with incorporating glazing too, most of the unpredictability in my work to date comes

The vessel is a starting point for exploration of form; the shapes continue to gently evolve, building on what came before and reaching for a pleasing aesthetic and balance. Tea jars from the V&A collection have informed a more oval shape, where the story or the view travels around the multi-faceted panels with an effortless flow of movement, softly punctuated by a considered coloured seam or join.

My construction process has developed and refined to a point where my early influences of dressmaking patterns, juxtaposition of colour and texture are combined with a more painterly approach to surface treatment. Colours are cohesive; often tonal on single pieces and this control over the colour palette enables me to bring each of the differing elements and facets of clay into harmony with each other.

Pieces are hand-built using multiple panels of clay, where layers of decorating slips are applied to build up the surface and create a depth that holds similarities to misty skies or walks across the hills. There are a few places I like to return to more frequently on my walks, which are softly echoed through the construction of similar shaped ceramic forms.

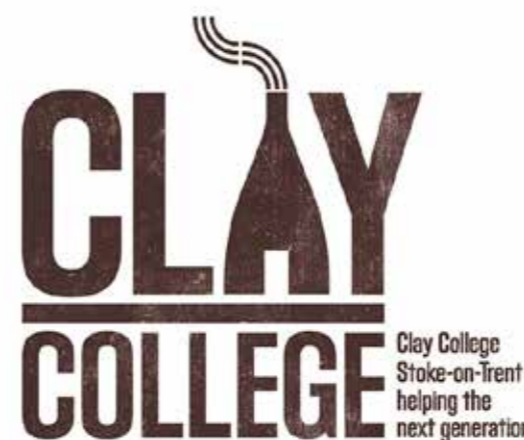
References are diverse and range from dressmaking patterns, maps, boats, the landscape, to tea jars and the traditional vessel form. As all pieces are part of an ongoing investigation, some of these become more prevalent at times. Walking and exploring the landscape has increasingly become an integral part of the process and my evocative painterly expression in the ceramic form is often abstracted from or draws reference to my continued works on paper.

The colours and textures of the ever-changing English skies, seas, coastline and accompanying landscape are a constant source influencing my explorations within the ceramic materials, which most notably can be seen in the predominance of blues, greens and greys within the individual vessels. This interpretation of soft English landscape hues that has become my signature style, has a way of immediately transporting the viewer to a sense of place, the wide open space, a view across the sea. As each

vessel is highly individual, each becomes an interpretation rather than a representation and the marks an indication of this earlier impression or experience. A painting in clay.

**Studio 5 - Arthaus**  
**80-82 Floodgate Street**  
**Birmingham B5 5SR**  
**mailme@emily-kriste.co.uk**

Photo Yeshen Yenema



All is moving ahead really well for *Clay College Stoke*: the building, the lecturers, the students are in place, funding is almost there.

Clay College has come into being through the vision of Lisa Hammond MBE and Kevin Millward who have worked incessantly to bring *Clay College Stoke* into reality, not forgetting the role of Adopt-a-Potter.

The purpose of the college is to offer a skills-based course in order to make a living by potting – practical, technical and business-oriented skills.

#### Trustees of Clay College

*Lisa Hammond MBE* – potter par excellence  
*Matthew Blakely* – potter with years of experience  
*Lesley Cartmell* – an investment professional  
*Fleen Doran* – former Adopt-a-Potter apprentice  
*Darren Ellis* – former apprentice of Lisa Hammond, manages applications to Adopt-a-Potter  
*Julian Miller* – partner in international law firm, energetic collector of contemporary studio pots  
*Joanna Seaton* – Production Director of publishing house, keen amateur potter, avid collector of contemporary studio pottery

*Patron* – Kate Malone

## Clay College, Stoke-on-Trent

### The work

*Clay College Stoke* will start its teaching in September 2017, fourteen students will study for two years, full time, in bouts of three, fifteen-week terms.

### The funding

The college plans to be largely self-sustaining-students' fees, ticket sales from talks, courses, gallery hire; a small percentage will be sought from other sources. In May 2017, the college had secured £152,000 towards its goal for establishing the college of £206,000.

### The Location

The Old Packing House, Middleport Pottery, Middleport, Port Street, Burslem, Stoke-on-Trent ST6 3PE  
This factory was built in 1884 as a model factory. It is currently owned by UK Heritage Building Preservation Trust (formerly The Prince's Trust).

### Support has been received from

Ken Matsuzaki who ran a workshop in June, sponsored by Potclays, all funds were given to the Clay College  
Five young potters from Mashiko, wearing traditional kimonos, have supported and toured the country  
A saki supplier sponsored an evening event  
Individuals have supported in kind and with money

### Akiko Hirai will offer a Masterclass

**Friday 27-Sunday 29 August 2017**  
**Each day 10.00-17.00**

Places limited to 14 participants  
Not suitable for beginners  
Booking is recommended  
Please download the booking form **Akiko Booking Form**

### An evening with Akiko Hirai

**Friday 25 August**  
**18.00-20.00**

Akiko will be demonstrating her methods and she will answer questions  
Booking advised  
£12.00 including drink  
**booking@claycollegestoke.co.uk**

### The second Masterclass will be held by Clay College Stoke

**Saturday 23 September 2017**  
**10.00-17.00**

The internationally known, Lee Kang Hyo from Korea, will talk and make work using traditional Korean slip techniques *Punchong*

**Clay College**  
**Middleport Pottery**  
**Stoke-on-Trent**  
**ST6 3PE**  
**claycollegestoke.co.uk**

## Oxford Anagama Project



### Jim Keeling shares the excitement

How do you feel as your kiln reaches top temperature?

I'm not talking about those usual anxieties and impatience, waiting for the cones to go, will the results be good, will the computer shut off properly in the middle of the night so that the order can be unpacked in time for that demanding customer . . .

After five days crouching, running up the steps to load an Anagama tunnel kiln, you have (in the Bizen style) to fire it for ten or eleven days: constant stoking for 250 hours. No wonder that generations of potters have sought easier (and more reliable) ways of making. But, at the moment when our community faces another leap forward on the road to efficiency, 3D printing, having to tend a primitive Anagama kiln is a salutary reminder of the simple origins of our craft.

The kiln, so full of pots, is brought to life by the fire and once lit, it demands all our attention and energy: the process takes control and you become the servant of the elements, forced to partake in the primal alchemy which turns malleable earth into immutable rock. These firings are a ritual which can put you in touch personally with the universal forces inherent in matter, forces usually hidden from us behind the ever thicker mask of technology.

The firing at Wytham in May 2017 of the larger of the two kilns on site held thousands of pots made by hundreds of people: half a dozen 'professionals', 40 or so serious amateurs, 80 students and classwork from three schools, not to mention 250 pieces made by Michelin star chef Yoshinori Ishii.

The firing was good, a taller chimney and better shift management greatly improving performance, although the chimney end could do with better insulation.

As was hoped, the Project continues to generate great interest, particularly from teachers in the Arts. We are also beginning to work closely with academics and practitioners from Kyoto under the umbrella of Utsuwa Utsushi, a project which aims to question radically the domination of the Western world view.

A small Anagama has been built at Whichford to facilitate tests. It works well with gas preheat and 36 hours of wood and is easily loaded by removing the flat slab roof entirely.

The first phase of the Oxford Anagama Project has been a success, with both kilns fired twice. We are planning how best to balance the different needs of academic research, outreach, training and international co-operation: a complex mix.

If you are interested in joining in, at any level including that of ideas, please write to:  
[flowerpots@whichfordpottery.com](mailto:flowerpots@whichfordpottery.com)

Information about the Oxford Anagama kilns can be found at [oxfordanagama.org](http://oxfordanagama.org)



FROM TOP: the Willow Kiln Wytham; test Anagama at Whichford Pottery; the Brick Kiln Wytham

## Valentine Clays

Valentine Clays has moved to a purpose-built facility on land in the Fenton area of Stoke-on-Trent. Hannah Ault was so busy for the Opening that she sent the photographs too late to be included in the last edition: I have great pleasure in sharing them with you now.

Like others I have been to see this wonderful new facility and was blown away by the thought and planning that has gone into this.

On the ground floor Valentine has displayed its own collection of amazing contemporary pottery by potters who use its clays including Emma Rodgers, the Merseyside Woman of the Year.

On the mezzanine floor Valentine will hold changing exhibitions. For its opening it invited two local potters to celebrate with them: Philip Hardaker and Nicholas Marsh, who work with clay in very different ways. Philip makes

statements about the events he sees around him whereas Nic makes vessels which are influenced by the fire.

There are smaller spaces as workshops. Look out for courses towards the end of the year because from 2017 Valentines will be organising and running the tremendous event

**Art in Clay**  
Hatfield House, Hertfordshire  
AL9 5NQ

**Friday-Sunday 18-20 August 2017**  
Open: Friday & Saturday 10.00-17.30  
Sunday 10.00-17.00

Please see the web site for details  
[artinclay.co.uk](http://artinclay.co.uk)

Potters have been selected to fill the marquees at Hatfield. They look forward with excitement to their days there.



Valentine Clays



Foyer on the ground floor



The mezzanine on first floor



Firehand



Alan with Firehand which he worked tirelessly to have at his new works



Alan Ault with Tristram Hunt, Director of V&A Museum



Nic and Phil at the opening;

## Please note

**Ceramics in Southwell**  
Sunday 27 August 2017  
10.00-16.30

The second ceramics fair. Workshops and demonstrations in the library; charges will be donated to Adopt-a-Potter Market Square, Southwell, Nottinghamshire  
[ceramicsinsouthwell.org.uk](http://ceramicsinsouthwell.org.uk)

**Ceramic Wales 2017**  
Friday, Saturday, Sunday 1, 2, 3 September 2017  
Friday & Saturday 10.00-17.00  
Sunday 10.00-16.00  
School of Creative Arts  
49 Regent Street, Wrexham, North Wales, LL11 1PF  
[ceramicwales.co.uk](http://ceramicwales.co.uk)

**Wardlow Mires Pottery & Food Festival**  
in the heart of the Peak District  
Saturday & Sunday 9 & 10 September 2017  
Saturday 10.00-17.00  
Sunday 10.00-16.00  
on B6465 near to  
The Three Stags' Heads Pub  
Wardlow Mires, Derbyshire, SK17 8RW  
[potsandfood.co.uk](http://potsandfood.co.uk)

**Leach Pottery**  
Clay in Practice: The Leach Studio  
Exciting individual pots from members of the Leach Studio Team until Sunday 3 September 2017  
Monday-Saturday 10.00-17.00  
Sunday 11.00-16.00  
See web site for details of Master-classes, workshops, evening classes  
Higher Stennack, St Ives, TR26 2HE  
[leachpottery.com](http://leachpottery.com)

**Mark Melbourne**  
Exhibition of new ceramics  
Saturday 2 September-Tuesday 17 October 2017  
Muchelney Pottery  
Muchelney, nr. Langport, Somerset, TA10 0DW  
[johnleachpottery.co.uk](http://johnleachpottery.co.uk)

Advanced notice  
**Baker's Dozen**  
Saturday 4 November 2017  
An exhibition of specially selected pots by Leah and Philip Evans. 13 pots from 13 potters  
Roundhouse Gallery  
The Firs,  
Uttoxeter Road, Foston, Derbyshire, DE65 5DL  
[roundhousegallery.co.uk](http://roundhousegallery.co.uk)

## From the Chairman, Jeremy Nichols



July's council meeting (a week ago as I write this) was Richard's last as Chairman, so top of my list for this letter is a sincere thank you on behalf of everyone connected to the CPA for his work as a Council member for seven years and our Chairman for three. Also stepping down from Council after six years, including a period as Vice Chairman, is Ruth King to whom no lesser thanks are due. Their contributions to bringing us to the sound position we're currently in have been considerable: we have a stable and energetic staff group at Great Russell St generating healthy levels of membership, commercial and critical successes in the gallery and growing success for *Ceramic Review* with its online edition. Elected to replace them are, as you may know from our Bulletins, Lara Scobie and Carolyn Genders to whom a warm welcome. Also joining us as a co-opted member on the *Ceramic Review* Board is Associate Member Peter Snowden who will be contributing his commercial and marketing experience as a recently retired company director, to the magazine's activities.

In the May/June Newsletter Richard referred to ideas for marking our 60th anniversary next year as being under discussion in Council. These discussions have borne fruit and we are currently seeking funding for four projects out of the several we mulled over. The first is a series of weekend events, provisionally titled 'roadshows' which we will take around the country and put on in collaboration with local groups. Building on the recent upsurge in interest in pottery, they will be aimed at increasing the general public's knowledge and understanding of ceramics with a consequent increase in the market for ceramic work, as well as a raised

profile for the CPA and local Associations, as the goal. The British Museum has already expressed interest in hosting us in the Great Court for a London edition, as has The Ashmolean in hosting us in Oxford. On the back of this interest we have identified a number of similar high visitor number venues around the country which we are in the process of approaching.

The roadshows are targeted at an audience of the curious but as yet uncommitted as buyers or makers. For those interested in a deeper engagement we are looking to organise a series of more specialist lectures, ideally with a European flavour and at the possibility of commissioning an additional chapter to update *The Pot, The Vessel, The Object* published 10 years ago at our 50th anniversary. This point in our history also seems an apt time to attend to our archive. With all papers and documents now housed at Aberystwyth the plan is that over time the whole archive will be digitised and form the basis of an online publication charting our history through text, still images and video clips.

The final idea we'd like to take forward ties things together and adds a kind of visual flavour to the mix, namely an anniversary logo to be used during 2018 combining the founding logo with our current one.

As mentioned above, all this is of course contingent on acquiring sufficient funding and this is in progress: we will keep you up to date through The Newsletter as things develop.

July 2017

### The CPA Council

The Council comprises nine potters and some co-opted members

Jeremy Nichols, Chairman  
Michael Jones, Chairman of MAAC, Vice-Chairman  
Nigel Lambert  
Margaret Gardiner  
Anna Lambert  
Kochevet Bendavid  
Ben Brierley  
Lara Scobie  
Carolyn Genders  
Peter Beard

## Joining the CPA

### TYPES OF MEMBERSHIP

- **Associate membership** Open to anyone interested in ceramics: professional makers, amateur makers, collectors, enthusiasts etc. and is a useful first step for makers hoping to become Selected members in the future. Simply download the application form from the CPA website: [cpaceramics.co.uk](http://cpaceramics.co.uk) or by post to: Dominic Head, 63 Great Russell St, London WC1B 3BF. Current fee £30 per year
- **Selected membership** Selected by members of the CPA Council
- **Fellowship of the CPA** is awarded by peer nomination and invitation from the CPA Council to potters whose work shows maturity, individuality and is outstanding in its expression of the art of the potter
- **Honorary members of the CPA** Invited by the CPA Council. Potters whose life-time's work has been exceptional

### Applying for Selected membership

Selection takes place in two stages:

- images submitted for selection
- selected potters invited to have pots seen by Council members

For further details and an application pack please send an A5 SAE to:

**Nigel Lambert - CPA Membership**  
Golden Valley Cottage  
Morse Lane  
Drybrook, Gloucestershire  
GL17 9BA

T: 07791 444521  
[nigellambertpotter@gmail.com](mailto:nigellambertpotter@gmail.com)  
[www.nigellambertpotter.co.uk](http://www.nigellambertpotter.co.uk)

*CPA Council will consider new applications for Selected members in May and November each year.*

The next CPA Council meeting at which applications will be considered will be in November 2017 - please send images to Nigel Lambert before **22 October 2017**