

CPA NEWS

THE NEWSLETTER OF THE CRAFT POTTERS ASSOCIATION

CPA EVENTS | NEWS | LETTER FROM THE COUNCIL

NUMBER 167 | EDITOR: KATHY NIBLETT



**Craft Potters
Association**

COPY DATES

Issue 168 September/October 2016 **18 July 2016**
Issue 169 Nov./December 2016 **18 September 2016**
Issue 170 January/February 2017 **18 November 2016**
Issue 171 March/April 2017 **18 January 2017**
Issue 172 May/June 2017 **18 March 2017**
Issue 173 July/August 2017 **18 May 2017**

CONTRIBUTIONS

Please send contributions to:
Kathy Niblett – Editor *CPA News*
Craft Potters Association
63 Great Russell Street
London WC1B 3BF
T: 01782 641967
kp niblet@dialstart.net

SUBMISSION GUIDELINES

E-mail copy to kp niblet@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

If you have any enquiries about Association matters you can contact:
Dominic Head, Membership Manager
63 Great Russell Street
London WC1B 3BF
T: 020 3137 0750
dominichead@ceramicreview.com

Whichford Pottery

40 Years of Flowerpot Making at Whichford Pottery

Jim Keeling

In 1976, two Cambridge graduates, Jim and Dominique Keeling, arrived in the Cotswolds to have a family and set up a pottery: not just any pottery, a traditional flowerpot pottery . . .

At the time this was judged unusual, even mad. But we had one great asset: I had served an apprenticeship with Absalom Harris & Sons at Wrecclesham in Surrey. Reg Harris and Fred Whitbread, his cousin, were fourth generation settled potters (before that they had been itinerant) and their technique of making, or spinning as they called throwing on old kit wheels, was both ancient and efficient.

Forty years later, Whichford Pottery is a living testament to the strength of those almost forgotten ways of working. As William Morris insisted, all making at Whichford is done only by hand. Too often in my travels I have seen all skills dropped to service some new, efficient, saviour machine (or screen) when better skills, new designs or working cooperatively would have been a more exciting, sustainable and ultimately safer way forward.

The site at Whichford now has 8,000 square foot of workshop and office space, a gallery (The Octagon), various gardens and a café, The Straw Kitchen. In all, nearly fifty local people work here and the wage bill for the pottery alone is £45,000 a month; that is a lot of handmade product to sell!

How do we do it? Teamwork! And with that, being professional about every aspect of the long process from clay preparation, making and firing through to marketing and selling.

Wrecclesham gave me four key ingredients. First was the way in which you relate to clay, how you move it on the bench or the wheel, very direct, intimate and economical of effort (little water used on the wheel for instance, as water forms a lubricating barrier between hand and clay so that you have to work harder to move the clay). The Japanese tradition has a very similar attitude.

Secondly, I learnt the rhythm of a workshop which prepares its own clay, makes all sizes of pots and fires large kilns.



Above: the Keeling family; below: the team at the Tower of London

Thirdly, I saw how essential teamwork was to achieve this and I realised how much I enjoyed that aspect of the job (I would still be bereft without it).

Fourthly, I was educated in a very English and beautifully utilitarian aesthetic which underpins all of Whichford's work: the practical styles of pots from seed-pans (shallow) to long toms (tall and thin) designed for all the different needs of plants, made in all sizes from the tiny (thimbles and thumbs) to the vast (no. 1s and above). Being soundly practical, these simple, elegant shapes survive the vagaries of fashion and personal taste and seem to tap into a deeper-seated, universal appreciation of form, a great place to start either training or design.

Just being 'useful' is not enough to sell pots so I have scoured the world's traditions for anything that could become a flowerpot. In the many hundreds of designs produced at Whichford you can spot clear, Minoan, Greco and Roman, Byzantine and Islamic influences, but also 17th century woodcuts, Japanese, modern Swedish, Bauhaus . . . it maybe in a relief decoration, or a roulette, a rim detail, foot ring or the puff of a belly, but all must ultimately answer to that basic, strong English flowerpot aesthetic. Whatever is made here, however unusual, I hope that sometime in the future someone can look at it and say 'that could have been made at Whichford'.

And we do make a remarkable number of different kinds of ceramic. Once again I say, this is only possible because we



From top, clockwise: The Octagon Gallery; Jim in his workshop; Adam with a big pot; topping up a big pot Joe Cobb-Stanier (left) and Adam Keeling; The Straw Kitchen

work as a team, together achieving what no one person could do: a six-man pie dish surmounted by a sperm whale for Heston Blumenthal (deadline eight days) - no trouble! Alan Titchmarsh's hero, Humphry Repton, one and a quarter life-size; a two metre fountain bowl for Charlecote Park, Gothic Arches for Japan, tea sets and jabberwockys for Alice in Wonderland Gardens, three metre high Golden Cypress Trees, urns celebrating the Real Blood of Christ, bas-relief inscribed wall plaques, specialist architectural terracotta, something for the Venice Biennale (we work a lot with other artists and designers), a funeral urn designed by Anish Kapoor, 97,500 ceramic poppies for the Tower of London (in a twelve week panic) and all these made against a steady backdrop of weekly production using six tons of varied clays every week, refined and prepared from raw materials on site.

In recent years, some of that clay making has gone, not into earthenware, but into stoneware production for the restaurant trade, a business taken over from our neighbour, Russell Collins at Hook Norton Pottery (Russell's grandson, Tom, has worked at Whichford as an apprentice for the last four years). Other glazed ware has tended to be slipware, notably Dominique's highly individual sgraffito with its flowing lines scratched into wet slip to reveal dancing couples, nudes, kitchen scenes, animals, geometric patterns and flowers and Adam's strong, free poured slipware.

One of Whichford's most impressive skills is the production of very large pots. Some techniques were learnt at Wrecclesham, others from Mallorca and Crete and some are unique to Whichford. Adam, our eldest son, leads the team of makers and sets the highest standards. The pots he and the team produce are world-class and their shape and presence stand comparison with the very best larger pots of the past.

Thrown in up to five sections, they are usually stiffened with flame before being stacked together and re-thrown to give a flowing final form. This is an exacting science which requires the maker to respect the limits of the material he is using whilst having a deep understanding of the finished shape, meticulously crafting each section to fit the one before and after it.

In the mid-1990s, whilst exhibiting at the Chelsea Flower Show (before it turned so corporate, we were regular exhibitors for 26 years), we were approached by a Japanese importer of garden goods and suddenly we had a lively export market to Japan (and to Europe at about the same time) which continues to this day. We ship about five x 40ft containers per year and have very many loyal customers. It is a complex and demanding market, which requires rigorous quality and constant innovation, ideal for keeping the workshop on its toes.

Flowerpots remain at the heart of the business and as Whichford moves forward we aim to teach and train more, find more skills from the traditions of the world and ensure that they continue, reinvigorated and re-directed for a new time.

As the second generation take over the business with renewed energy, I am focusing on design, research and development: I have even partnered with The University of Oxford and founded the Oxford Anagama Project, building Japanese kilns in Wytham Woods.

Adam has been awarded a 2016 Churchill Fellowship to explore workshop-based training and apprenticeships in America and Japan to strengthen further the training programme based at Whichford.

The ancient skills and ways of working which I learnt at Wrecclesham have proved a viable model on which to build a successful and sustainable business in the 21st century, creating beautiful products, skilled jobs and a lovely space in which to work and live.

Whichford Pottery
Whichford
nr Shipston-on-Stour
Warwickshire
CV36 5PG

01608 684416
www.whichfordpottery.com

Images: Ben Boswell

Oxford Ceramics Fair

Oxford Ceramics Fair 2016

Saturday 29, Sunday 30 October 2016
St Edwards School
Woodstock Rd
Oxford
OX2 7NN

Jude Jelfs the organiser of Oxford Ceramics Fair writes about the 2016 event

Oxford is always a competitive event for applicants and this year was no exception with 25% more applications than last year. The selection meeting was very difficult as the standard of work was very high and we had a record number of 'new' applicants as well as several returning after a long break. Many good makers were unsuccessful this time.

First time exhibitors at Oxford include Justine Allison, Svend Bayer, Penny Fowler, Lindy Martin, Sarah Moorhouse, Lea Phillips, Petra Reynolds, Lara Scobie, Valerie and Ken Shelton, Moyra Stewart, Barry Stedman, Jane Wheeler and David Wright. Long-time returners are Janet Halligan, John Higgins and Sarah Dunstan.

Our partnership with Oxford's Ashmolean Museum continues, with a special lecture planned at the Museum as an Overture to the Fair. This will take place in the last week of October.

Details of this, as well as information on demonstrations and talks at the Fair will be posted in the next newsletter.

More details:

W: www.oxfordceramicsfair.co.uk



CPA Council Member

Kochevet Bendavid

A Council member introduces herself

I was born in Israel, but had acquired an appreciation of British culture and tradition long before I arrived here in 1981, initially from my British-educated parents and later, through reading English Literature and History of Art at University. On completing my BA, I decided to follow a dream and come to London to study ceramics.

While taking part-time courses in ceramics, drawing, photography and sculpture at John Cass School of Art I met my English husband and realised I was here to stay. In 1984 I joined the renowned HND Ceramic Design course at Harrow College of Higher Education, where I received my formative and grounding education in all aspects of studio pottery. It was at Harrow, that my long lasting and deep interest in hand-made tableware was ignited.

After graduation, with the help of the 'Enterprise Allowance Scheme', I set up studio in Hackney, sharing the space with two colleagues from Harrow. 'Function' was both the starting point and the inspiration for making my pots. Mixing into my ideological 'pot' the Bauhaus creed of 'Form Follows Function' and a generous dose of William Morris, I aspired to create widely available, well designed and expertly made tableware items for everyday use. I practiced as a domestic potter, making traditional, production-thrown tableware, decorated with motifs of fruit from my homeland, using brushed and trailed coloured slips. The rich tradition of the English dining rituals with its multitude of tableware items, provided me with wonderfully fertile ground. My range of pots was tailored to English customs: teapots, toast-racks, creamers, cereal bowls, cups and saucers, etc. For over a decade I developed my work along these lines, forging a personal style within the field of traditional tableware, successfully exhibiting and selling my work in shops and galleries around the UK. As part of my desire to promote the cause of handmade domestic ware, I collaborated with Ronald Pile of the gallery 'Primavera' in Cambridge, to curate an exhibition and produce a catalogue containing thoughtful articles about the place of handmade tableware in our current culture (*Dining rites*, 1996).

Throughout my professional career as a potter I have also taken an active interest in ceramic education and have been teaching ceramics since 1986. My experience encompasses the teaching of children, teenagers, adults and the elderly in Community, Further and Higher Education institutions. I have taught at BA and MA levels in ceramic departments at universities in the UK and abroad and I currently teach part time pottery courses at Community Education Lewisham.

Following the birth of my second child in 1996 we moved home and for about three years I was without a studio. This was an opportunity to pause and reflect on my work and it led me to recognise the need to refresh my ideas, extend my range of techniques and expand my understanding of



the area in which I work. I decided to return to education and in 2001 I joined the Ceramics and Glass Department at the Royal College of Art. Remaining certain only of my abiding and passionate interest in the relationship between people, food and ceramics, I found new creative inspiration by concentrating on one particular functional item: the serving dish.

While investigating the current relevance of handmade tableware (the subject of my MA dissertation) and experimenting with new ideas and techniques, I gradually came to realise that for me, the compulsion to make tableware is all about the rituals of sharing food. My interest is centred on the pleasure of gathering around the dinner-table in a festive and convivial atmosphere that binds people together. The thoughtfulness and care invested in the preparation of a meal and in the dishes in which it is offered, set these occasions apart from ordinary mealtimes. Theses festive mealtimes provide time-out from the daily grind, a window of joy, peace and security, and reinforce a sense of belonging.

My range of serving dishes represents my attempt to express and share my vision of special dining occasions as profoundly uplifting and bonding experiences. I find porcelain, which is associated with notions of preciousness and ceremony, the ideal medium for this purpose. I also simply love the way it feels in my hands while I work. Adopting a more relaxed interpretation of function, I use very soft porcelain as if forming with silk or velvet to create gentle folds and make expansive, sumptuous and flowing forms that speak of generosity and sensuality. The non-traditional shapes are meant to offer exciting possibilities for presenting food. Bearing food, these serving dishes are intended to adorn the dining table and contribute to the pleasure of sharing a meal.



I became a Fellow of the Craft Potters Association in 1997 and since that time I have benefitted from the privileges and support that come with a Fellowship in the CPA. I have engaged in many of its activities and exhibitions and have contributed articles to Ceramic Review. In recent years we have seen a significant reduction in the number of specialist ceramic courses in Higher Education institutions. I feel that it is crucial that organisations like ours continue to cultivate involvement and widen interest in ceramics. It is mainly for this reason that I wished to join the council of the CPA and was pleased to be elected as a council member in September 2015. I shall work to increase the number of Associate, Selected and Fellow members, while maintaining the high standard of work and to increase the benefits of membership to all members.

I hope that my extensive experience as a long term practicing potter and ceramics teacher can help to contribute to the work the council undertakes on behalf of its members in its efforts to ensure that the organisation continues to thrive and to help in the development and formulation of its vision of the future of the organisation.

147 Overhill Road
East Dulwich
London
SE22 0PT
T: 0208 516 1241
W: www.kochevetceramics.co.uk

Please telephone to arrange an appointment

MAAC

MAAC visit to Sasha Wardell
Saturday 12 March 2016
Michael Jones MAAC Chairman

On a fine Saturday morning in March, 20 pottery enthusiasts met in the quadrangle of Stowford Manor Farm, in the village of Farleigh Hungerford some nine miles south of Bath on the Somerset/Wiltshire border. This small community also has a 14th century castle which played a significant role during the Civil War.*

Sasha's studio is on the upper floor of a stone building that was once a Fulling Mill where woven woollen cloth was finished using Fuller's Earth and water to cleanse and thicken (shrink) it.

The visit started in the farm house dining room with coffee, biscuits and a slide show in which Sasha took us on a journey through her career from studying for a BA Hons degree in 3D design (Ceramics) at Bath Academy of Arts (Corsham) followed by time at the École National des Arts Décorative in Limoges France, then an MA course at North Staffs Polytechnic and finally on to a period of training as an Industrial Designer at Royal Doulton in Stoke-on-Trent, up to the present day.

In addition to this, the Mill Studio, Sasha also has another studio in France where she spends part of each year. It is in the small village in the Limousin to the south of Limoges named Juillac in the Département of Corrèze. Sasha runs courses at both of these studios. **

Following talk and slide show we made our way to the Mill Studio ascending three flights of stairs to her light and airy

top floor work space. During the course of the day Sasha demonstrated each of the making processes used in the production of her distinctive, award-winning slip-cast pieces of fine bone china. She took us through her working methods in sequence from the initial design idea, model making, plaster turning on lathe, mixing plaster, mould making, through to actual casting of finished pieces.

One of Sasha's techniques involves pouring and then draining different coloured slip into the mould to create layers within the body of the piece that can then be exposed by later carving or sgraffito when the clay is leather hard. This takes both experience and careful attention to timing to ensure that the different layers are the required thickness.

Another decorative technique she uses can be described as 'water etching' or 'water erosion'. This requires the use of a decoratively applied resist to the partially dried piece after removal from the mould and then very careful sponging with water to wash away (erode) the unprotected surface. The areas to which the resist has been applied will then stand proud from the underlying layer to reveal the decorative design. When pouring the slip into the mould Sasha always uses a normal plastic kitchen strainer/sieve to ensure freedom from lumps. Because bone china is so translucent, variations in thickness and colour are used to great effect.

Coloured slip is made by simply adding, with a teaspoon, either commercial body stains or metal oxides to the basic white, liquid bone china slip which is then thoroughly mixed in before use. For the resist Sasha uses 'Liquitex' matt acrylic medium with a small amount of food colouring



MAAC

added, to give a contrast to the white clay body. The acrylic medium and food colour burn off, without trace, during the biscuit firing.

The biscuit firing at 1260°C + 30minutes soak, during which the temperature rises to 1280°C, is completed in an electric kiln. Some pieces that are to be sanded are fired initially at a lower 1000°C then with second biscuit firing, at 1260/1280°C. This sanding is done wet using very fine 'wet & dry' silicon carbide paper.

The internal surfaces of functional ware are glazed using commercial low solubility transparent earthenware glaze. To assist the glaze to stick to the biscuit fired ware Sasha warms the pieces before applying the glaze, (because of the high biscuit temperature the clay is no longer porous). The pieces are then glost or glaze fired in an electric kiln to 1000°C.

Although Sasha's workspace is relatively small it became obvious that she takes great care to keep the mould making and slip casting as separate as possible. She cleans-up thoroughly as each process is completed to reduce the risk of clay/slip becoming contaminated with plaster. She also takes great care about Health & Safety and wears suitable protective clothing/gloves/dust/vapour masks as appropriate to the task in hand.

This was a very full day and we thank Sasha for being a wonderful host and for making this MAAC Studio Visit so enjoyable and informative.

Materials:

- 'Liquitex' Products: from any good Artist Materials supplier
- Newcast 96 Plaster in U.K and Plâte 3 Normal in France
- Valentine Clays Ltd: Fine Bone China Casting Slip both U.K. and France

*Farleigh Hungerford Castle is in the care of English Heritage and is open to visitors daily 10.00-18.00

**Details of Sasha Wardell courses can be found on www.sashawardell.com

MAAC visit to Middlesbrough Institute of Modern Art (MIMA)
Saturday 16 April 2016

Ten people attended the ceramics handling event and we met up in the MIMA cafe before the session to introduce ourselves.

Examples of the following artists' work were to be provided for handling:

Hans Coper, Philip Eglin, Julian Stair, Carol McNicoll, Shoji Hamada, Steven Dixon, Gordon Baldwin, Walter Keeler, Elizabeth Fritsch and Magdalene Odundo.

Of these, a Philip Eglin 'Madonna and Child' and Steven

Dixon 'Poll Tax' piece were not available as they were out on display in the main gallery, so two Odundos and two Stair pieces were provided in their place.

We were asked to wear nitrile gloves to handle the pieces which came as something of a surprise, but they didn't interfere so much with the handling experience and we spent about half an hour examining and discussing the ten pieces. A favourite was a quiet little Elizabeth Fritsch 'Moon Pocket'. There were two interesting early Julian Stair pieces, a bowl and a teapot made from black clay and a big Walter Keeler salt glazed jug was much admired for its balance and lightness.

Later we looked at the current public display of ceramics from the Middlesbrough collection, housed in a large wall case in one of the galleries. The display was intended to suggest consideration of function and decoration and how the two can intersect in surprising ways. Work on show included pieces by Hans Coper, Edmund de Waal, Elizabeth Fritsch, Sandy Brown, John Maltby and Gordon Baldwin, amongst many others.

Finally, we were allowed into the ceramics collection storage area, which was far and away the most enjoyable part of the visit. The ceramics storeroom was cluttered and so physically difficult to negotiate, but the glass wall-cases were full of treasures and having to clamber around and struggle to see and identify the pieces, some of which weren't labelled, made it all the more fun. There were cries 'Ooh, look at this, is it a so and so?' all round. Favourite 'finds' were several early John Maltby vessels, a lovely James Tower chest piece and two Colin Pearson winged pieces. There was also a large sculpture which might have been a Michael Flynn but was labelled as 'unknown'.

The visit wound up at 15.00 with attendees going off to look at the other public exhibitions on show at the museum. Well worth seeing was the extraordinary 'Cercle d'Art des Travailleurs de Plantation Congolaise' which consists of large figurative sculptures made originally in clay and then cast in, of all things, chocolate!

The overall feeling from us all was that it had been a privilege to be able to explore the collection and that it was a shame that more pieces from it weren't out on regular public display.

W: www.visitmima.com



Sad news



Arthur Griffiths 1928-2016

Peter Griffiths writes about the founder of Loughborough's course

Arthur Griffiths died suddenly at home following a long term degenerative heart condition.

Anyone who was a ceramics student at Loughborough College of Art and Design between the 1950s and early

1980s will have known Arthur. A potter from the craft pottery tradition, Arthur spent most of his career as Head of the Ceramics Department. This post was offered him in 1954 by David Leach whom he knew from his time working at the Leach Pottery. David Leach was asked to set up the Ceramics Department in Loughborough and Arthur was given the task of running it.

In his early career Arthur worked at the Crowan Pottery for Harry Davis before travelling to Darmstadt in Germany to make architectural ceramics. On his return to the UK he worked at the Leach Pottery in St Ives before moving to Loughborough.

He set up his own studio near Loughborough and was an active member of the Midland Group Gallery and member of the Craft Potters Association. His ceramic style was varied and he moved freely from making formal studies to domestic tableware and large sculptural garden pots. One of his passions was kiln development and reduction firing of high temperature stoneware. This was built upon his early years experience in Cornwall and the kiln he built for Bernard Leach in the 1960s.

His studio production was reduced as his commitment to teaching students took over his creative life. Following an opportunity to take early retirement in 1983 his production increased again and he continued making into his late seventies.

He has work in many collections including the Centre for Ceramic Art in York. (CoCA)



Mohammed Ahmed Abdalla Abbarno 1933-2016

A daughter and son compiled this tribute: Halida and Besheer

Mohammed Ahmed Abdalla Abbarno, affectionately known as 'Mo' to his family and friends, was born in Abuji-bayha in the Sudan in 1933.

Determined to receive an education, Mo studied hard at school and became the first person in his immediate family to learn English. He also learned carpentry and used that skill to help pay his way through school.

After graduating in Fine and Applied Arts from the Khartoum Technical Institute (KTI), Mo came to London in 1959 to study ceramics at the Central School of Arts and Crafts. He followed this with post-graduate training in industrial pottery and design at the North Staffordshire College of Ceramics.

After his studies, Mo was obliged to return to the Sudan to teach as part of the agreement with KTI and Rose, his wife-to-be, flew to Khartoum to be with him. Mo and Rose were married in 1964 and together they spent eighteen months teaching at the KTI, Rose teaching drawing.

Rose has fond memories of the large house near the river Nile, which they shared with three cats and two dogs. The two artists spent their evenings on the patio, painting and drawing. Rose remembers how they slept outside under mosquito nets. Their house was burgled so often, that they took to filling the patio with upturned glasses every night so that they would be alerted to the sound of thieves climbing over the garden wall.

Mo and Rose returned to London in 1966 to live with Rose's mother, the composer Elisabeth Lutyens, daughter of the eminent Edwardian architect Sir Edwin Lutyens. Liz was extremely proud of her talented and charismatic Sudanese son-in-law. Much of the family's furniture was made by hand by Mo, including dining tables and writing desks for their three children: Amna, Halida and Besheer.

Mo taught ceramics at the Camden Arts Centre for more than two decades. He had numerous exhibitions in London, the UK, in the USA and Sweden.

Mo and Rose held exhibitions in their studios every Christmas, showcasing Mo's pots and Rose's porcelain dolls. The annual



Sad news



shows became a fixture in the calendar for their fellow artists, friends and Mo's students.

For two weeks, the living room, kitchen and showroom saw a continual traffic of intellectuals, openly sharing their opinions about art and life. The first-night barbecues in the garden became legendary. Despite the season, the sheer

number of good old friends coming together made for a cosy atmosphere.

In later life Mo became an author, publishing: *The History of the Abbaros of Sudan since the 15th Century*, published in 1997 *Modern Ceramics on the interplay of Form and Surface*, published in 2000

Joan Brown 1926-2016

Nicolette Brown writes about her mother

Joan Brown (née Bruford), was born in Aberdeen 1926. She trained at Edinburgh College of Art and the University of Edinburgh, obtaining a Diploma in Art and an MA honours degree. Her tutors were the well-known Scottish artists John Maxwell and William Gillies. She later studied textile design and etching at the Central School of Arts and Crafts, London and exhibited her paintings and woodcut prints in Edinburgh, Cambridge, London and the USA.

In 1967 Joan took up pottery, set up a studio in Richmond, Surrey and worked as a potter. She particularly enjoyed the freedom and variety of hand-building using coils, slabs or a mixture of the two to create objects which were original and often sculptural in nature.

Her early pots and sculptures were of unglazed stoneware, coloured with iron and textured with grog. She created water sculptures and decorative bricks for gardens, often commissioned by landscape architects. The largest of these projects was a water sculpture for the roof garden of the Royal Northern College of Music, Manchester. She produced vases and delicate pinch pots as well as 'candlelight' sculptures, illuminated from behind to cast interesting shadows.

She exhibited in London galleries, including the Anshel Gallery and her work sold throughout the London area. She was an elected member of the Society of Designer Craftsmen and an Associate member of the Craft Potters' Association

Joan returned to Edinburgh in 1995 where she worked on free, open forms, rolled thinly and pinched from pre-



coloured porcelain and T material. She also produced sculptural figures and figure pots. As well as an electric kiln, she used a gas kiln both for oxidised firings and to achieve the variety of colour and subtle effects of reduction firing.

Joan was a member of the Scottish Potters' Association and exhibited widely around Scotland, including at the Open Eye Gallery and Royal Scottish Academy, Edinburgh and won a Visual Arts Scotland award for the most original work.

Dr Geoffrey Godden, China Man 1929-2016

A great collector of studio pottery and many other pots, especially 18th century porcelain, died recently. He was a renowned chairman of many a 'bring and brag' at innumerable seminars. He always found something good to say about every pot, even if he thought it horrible.

He was the third generation of antique dealers in Worthing, a prolific researcher, writer, with 30 books to his name and a lecturer par excellence, all over the world.

Geoffrey was a friend to The Potteries Museum and Art Gallery, leaving his collections, research notes and slides to it, very generous indeed.

He and others played with his name, referring to 'god' on many occasions.

A sad loss to the ceramics world.

Please note

Art in Clay
Hatfield House
Hertfordshire
AL9 5NQ
Friday-Sunday 19-21 August 2016



Geoffrey Swindell

Art in Clay Hatfield is the largest ceramics event in the UK. Showcasing work by 200 carefully selected makers. Now in its 22nd year, this show continues its highly successful formula of individual makers' stands, workshops and demonstrations, held in a series of marquees in the gardens of the Jacobean Hatfield House.

Open: Friday & Saturday
10.00-17.30 Sunday
10.00-17.00

More information from:
Andy McInnes
T: 0115 987 3966
E: andymcinnis1@yahoo.co.uk
W: www.artinclay.co.uk



David Frith



Margaret Frith

and ash glazes. Multiple layers of glaze, combined with wax resist, trailed pigments and distinctive, heavy over-glazes are paired with Hakeme brush work to create bold surface decoration. In contrast, Margaret's delicate, thrown porcelain works are carved, fluted and decorated with subtle, refined surface patterns using various techniques, including layered ash and celadon glazes, wax resist and elegant freehand brushwork.

This exhibition celebrates the ongoing career of two of the country's most respected potters and gives insight into the influence of the Leach tradition, amongst many others, on the development of the Frith's work over half a century.

The Leach Pottery
Higher Stennack
St. Ives
Cornwall
TR26 2HE
T: 01736 799703
W: www.leachpottery.com

Congratulations Craft & Design Award winners 2016

Gold Award gained by Diana Tonnison

Diana won the Gold Award in the Selected Makers, Ceramics section of the craft&design magazine, whilst she was exhibiting on the Associate Members stand of Oxford Ceramics Fair 2015, what an achievement!



Diane Tonnison

Silver Awards

Silver Award winners were Steve Booton and Caroline Genders

The specialist judge for Ceramics was Peter Moss who is a Ceramic Artist, Fellow of The Society of Designer Craftsmen, Arts and Creative Industries Consultant



Steve Booton



Caroline Genders

Margaret and David Frith

Saturday 9 July-Sunday 4 September 2016

David and Margaret Frith have been making pots for more than fifty years. They trained in the oriental tradition at Stoke-on-Trent College of Art under ex-Leach apprentice Derek Emms before establishing their first pottery together in the mid-1960s. They live and work at Brookhouse Pottery in Denbigh, North Wales.

They make beautiful, complimentary pots in the domestic style. David's wood-fired, stoneware pieces are thrown, pressed or slabbed and finished in temmoku, celadon

From the Council, Kochevet Bendavid



I joined the Council of the CPA in September 2015 and so far, I am finding it a very interesting experience. Never having done anything like this before, I did not know what to expect and was delighted by the warm and friendly welcome of the Council members. The first meeting was a little overwhelming, but everyone was patient and happy to explain and fill us in (Margaret Gardiner was also new to the Council).

I was impressed by the commitment of the Council members to the cause of the Association and gained a fuller appreciation for the Council's work on behalf of the CPA membership. Nine months on, I feel well on the way to understanding the various issues we deal with.

It's been a busy time for the CPA. Ceramic Art London 2016 is behind us and proved to be a great triumph. The loss of our usual venue at the Royal College of Art, which seemed devastating at the time, turned into a blessing when we found a new location at the main campus of Central St Martin's award-winning Granary Building, near King's Cross station. There was a wonderful buzz of enthusiasm and excitement in the air and the feedback we received from visitors and exhibitors alike was overwhelmingly positive. We are grateful to all who were involved in contributing to the success of the event.

We are looking ahead to our well established Oxford Ceramic Fair and the second Ceramic Art York. We hope to have resolved the main teething problems of the first show and we look forward to CAY becoming another thriving event outside London.

I've been busy preparing for the Dulwich Artist Open House event, which takes place every May as part of the Dulwich Festival. Spring was in the air and the sunny and warm weather lifted the spirits and showed everything at its best. It is surprisingly pleasurable to open your house and show your work to the general public. Many wander in out of curiosity rather than a specific interest in ceramics and see your work for the first time. It gives one a great sense of validation and satisfaction to hear their admiring gasps and comments.

We recently said goodbye to our Director Michelle Molyneux. Michelle introduced a systematic financial reporting structure with regular finance committee meetings and detailed budgeting for the group companies and events. Her energy and her enthusiasm for crafts made her a very good ambassador for the CPA in the arts and crafts world.

In June, we bid farewell to Karen Bunting, who is retiring from the Council after long service. Karen's immense contribution to the work of the Council and to the leadership of the association was enumerated by our chair in the previous issue. It is left to me only to express our great appreciation for all she's done, say a very big thank you and wish her all the best for the future.

May 2016

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 pay online at: craftpottersassoc.co.uk or send a cheque by post to: CPA, 63 Great Russell St, London WC1B 3BF. Cheque made payable to The Craft Potters Association. Current fee £30 per year

- **Selected membership** Selected by members of the CPA Council

- **Fellows of the CPA** Nominated by the CPA Council, potters who have made a substantial contribution to the world of studio pottery

- **Honorary members of the CPA** Invited by the CPA Council, potters whose lifetime'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
nigel@nigellambertpotter.co.uk
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 2016 – please send images to Nigel Lambert before **30 September 2016**