

CPA NEWS

THE NEWSLETTER OF THE CRAFT POTTERS ASSOCIATION

CPA EVENTS | NEWS | LETTER FROM THE CHAIR

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CONTRIBUTIONS

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

SUBMISSION GUIDELINES

E-mail copy to **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

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

Oxford Ceramics Fair

Oxford Ceramics Fair 2016
Saturday 29 & Sunday 30 October 2016
St Edward's School
Woodstock Road
Oxford OX2 7NN
Saturday 10.00-17.30, Sunday 10.00-16.30

Preparations for this year's Oxford Ceramics Fair are progressing well.

We are very excited to announce our latest Partnership event with Oxford's Ashmolean Museum.

As an Overture to the Fair, two days before the Fair, on Thursday 27 October in the afternoon, well known ceramicist and judge on BBC Two's *The Great Pottery Throw Down*, Kate Malone, will talk about her life and work in *A Clay Path - My 30-year addiction to clay*. The event will take place at the Ashmolean and will include Afternoon Tea.

For more information visit the Ashmolean website, or the Oxford Ceramics Fair website (details below).

The CPA AGM will be held on Saturday 29 October at 17.45 at Oxford Ceramics Fair. This will be followed by drinks and supper hosted by the CPA. All members welcome.

The 2-day talks and demonstration programme:

Saturday 29 October 2016
10.00 event opens

11.30 John Higgins Demonstration 'Stretching the Boundaries'

John will show how he hand builds 3D forms from a number of stretched, altered, collaged and extruded elements

14.00 Lisa Hammond Talk 'Not Reinventing the Wheel'
Recently awarded the MBE for her contribution to ceramics, Lisa will talk about the proposed Clay College in Stoke and how we can revive lost skills

16.00 Jin Eui Kim Demonstration 'Throwing, turning and painting with precision for creating optical effects'
Jin will demonstrate how he throws and turns for the painting element using his handmade tools

17.30 Event closes

17.45 CPA AGM and supper

Sunday 30 October 2016
10.00 Event opens

11.30 Richard Heeley Demonstration 'Painting tea bowls'
Richard will demonstrate painting on tea bowls with pigments and brushes and talk about the history of cobalt and Chinese ores used in ceramic decoration

From top: Lara Scobi, Sarah Moorhouse, Gilles Le Corre



14.00 Gilles le Corre Demonstration 'Throwing & Assembling'
Gilles will demonstrate the throwing of his latest flared bottle form made from composite shapes using stoneware clay

16.30 Event closes

Admission £6 (under 16 free)
Free car parking
Refectory open throughout
www.oxfordceramicsfair.co.uk

For the Partnership talk with Kate Malone
The Ashmolean Museum
Beaumont Street
Oxford OX1 2PH
www.ashmolean.org



MAAC at Oxford

Oxford Ceramics Fair is a golden opportunity for MAAC members to share a stand at a professional ceramics fair, to learn the 'ins and outs' if they are novices at the game and to rub shoulders with members of CPA who have been at Oxford previously. If they are very astute they may even have chance to hear an 'elder' statement speaking in a demonstration or talk.

The MAAC provides these opportunities and we have pleasure in profiling the six new-comers to this year's Oxford Show

Rebecca Appleby

From highly sculptural ceramics, vibrant collages and experimental landscapes, the work of artist Rebecca Appleby is a continual exploration of the contemporary urban landscape. Examining the ever-present cohabitation and conflict between industry and nature.



Rebecca's works are strongly defined by a series of marks and surface contusions that mimic both the manufactured process of industry and the seemingly sporadic, yet calculated occurrences found in nature. Her works explore and echo both the ephemeral and established solidity of her surroundings, offering the viewer thought provoking pieces and an exemplary dialogue of colour and movement.

Born in Leeds, Rebecca is a highly respected artist, whose sculptural and painterly eye, allows her the diversity to go beyond the boundaries of her traditional background in ceramics, giving her the freedom to create vibrant and challenging work.

07877 681837
rebeccaappleby23@gmail.com
www.rebeccaappleby.co.uk

Miche Follano

Miche Follano graduated from Central St Martins in 2012 with a 1st class honours degree in ceramic design. She started working within her own practice and was selected for many shows and fairs culminating in the 'Explore Award' residency at Spode for the 2013 British Ceramics Biennial, for which she exhibited a 10m installation highlighting the loss of Stoke's ceramic industry.



Her work is rooted in the history of British and European attempts to assimilate the blue and white porcelain of Asia. She uses these traditional techniques to create contemporary objects inspired by abstract expressionism and mark making. She has just completed her Masters at the Royal College of Art where her new work investigates these traditional processes and reinterprets them into the contemporary ceramics arena.

Manos Kalamenios

Manos is a Greek. He moved to the Isle of Man where he completed his BTEC in Art and Design with distinction before studying at John Moores University, Liverpool. Here he took a degree in Fine Art and embarked on an MA in Ceramics & Glass at the Royal College of Art in 2014, he graduated this year.

He has shown his work extensively, including our own Ceramic Art London 2015.



07544 418180
manos.kalamenios@network.rca.ac.uk

Andrew Matheson RBSA



Andrew studied ceramics at Gray's School of Art, Aberdeen 1974-1978. In 1981, he set up his current workshop, Rose House pottery, in Lichfield, making stoneware and porcelain pieces, mostly thrown, reduction fired to cone 10/1280°C.

Andrew is a Member of the Royal Birmingham Society of Artists, Birmingham Art Circle and Chairman of the Midlands Potters' Association. He has exhibited in the Midlands and Scotland, mainly in group exhibitions and he has work in several private collections, here and abroad.

Porcelain is fired to cone 10/1280°C, reduction. The large jars, teapots and ginger jars all have a blue and white decoration based on cobalt and iron oxide applied either as blue slip underglaze or on-glaze decoration. Although influenced by the classic oriental blue and white ware, the designs are more abstract and freer. Using a variety of techniques, waxing/masking and sponging or brush work so that areas of pattern are built up, the final surface effect only appears once the glaze firing has been completed, which he always finds exciting. More recent pieces include an orange dot or areas of decals/pattern.

01543 416127 (workshop)
akmmatheson@gmail.com
www.andrewmatheson.co.uk

MAAC at Oxford



Sophy White

I have been painting for the last ten years in the south west, with the odd show in London and Bristol.

In the last couple of years I have moved into 3-D earth art, with the direction of two good potter friends, Mignon Woodfield and Landa Zajicek. It has been a very steep learning curve for me.

I have worked as the artist-in-residence at Sidcot School for a couple of years.

I am inspired by my dreams and by cave art, to represent animals from the collective unconscious.

07790 957621

sophywhite@msn.com

www.sophywhite.com

Philip Wilks



I specialised in ceramics on the BA Hons Three Dimensional Design course at Loughborough College of Art and Design, 1975-1978, graduating with an Upper Second.

Form, Function and Craft are equally important to me and whilst I strive to create finely made pieces that are

pleasing both visually and to hold, they are also functional. Harmony and purity of form are central to my current work, inspired by natural forms, observed and sketched at the zoology museum Cambridge University or in response to photographs that I have taken, as well as the attraction and challenge of mastering the skills necessary to achieve such simple looking pieces.

07941 622129

info@philipwilksceramics.co.uk

www.philipwilksceramics.co.uk



Ceramic Art York



Ceramic Art York

Friday 9, Saturday 10, Sunday 11 September 2016

Museum Gardens

Museum Street

York YO1 7FR

Discover a fabulous selection of the UK's leading makers of studio pottery at **Ceramic Art York**, a three-day showcase of contemporary ceramics.

Explore a wide range of studio ceramics and meet some of the most talented makers working today, whose styles range from traditional to cutting-edge contemporary practice.

Names to watch out for include:

Antonia Salmon, whose ceramic sculptures capture a sense of an inner stillness and structure; qualities that are inherent in the natural world from which she draws inspiration. An established artist her work is held in many important worldwide collections

Ashraf Hanna creates both individual and related groups of vessels, within which each object informs the next, with the sculptural aspect much in evidence

Peter Beard a maker of vessels and sculptural pieces. Richly glazed, his forms can have an almost sentinel and totemic presence, the shapes elemental, the glazing iridescent and luminous

Ruth King, one of Britain's pre-eminent salt glaze potters. Her vessels bear stunning salt glazed tones ranging from rich rusts to luminous greens and silvery greys showing how sculptural and elemental modern ceramics can be

For those wanting to learn more there is also an exciting programme of talks, discussions, and demonstrations being planned

Friday and Saturday 10.00-18.00

Sunday 10.00-17.00

020 3137 0750

www.ceramicartYork.org

New members

Jo Davies

I am a specialist in wheel-thrown and hand-built porcelain, bringing years of experience and craftsmanship to every object made, acquired through slow consideration. The enjoyment of the making process and the continuing development of an evolving creativity is what drives my practice.

Existing functional objects are often the starting point for my work – a ladle, a rose bowl, a CCTV camera, a simple beaker – then I evolve the shape through the exploration of the material qualities of porcelain, which is almost always my main vehicle for creativity, ending with objects that are not necessarily more functional but often marry a little humour with elegance.

I grew up in rural Herefordshire near Wobage Farm, meeting Michael Casson several times and beginning my journey with ceramics as a teen at school. These experiences led me to take a degree in ceramics at Bath School of Art and then a Masters at the Royal College of Art, I run my workshop from the Chocolate Factory Studios in Stoke Newington, East London. As a full time practitioner I am continuously exhibiting, showing and developing my work. I will be at Maison et Objet in Paris on 2-6 September 2016 and Innovations in Ceramic Art in Cambridge on the 5-6 November 2016.



Studio G6

The Chocolate Factory

Farleigh Place

London N16 7SX

+44 (0)7813 965667

jo@jo-davies.com

www.jo-davies.com

Studio open by appointment
except during Open Studio
events

Winter Open Studio:
Saturday 26 & Sunday 27
November 2016

Doug Fitch

I share my workshop and business in South West Scotland with my wife and fellow slipware potter Hannah McAndrew. I work in red earthenware clay with appliqué decoration or sgraffito. I enjoy using a simple, traditional range of natural tones of slip and I relish the challenge of seeking my own distinctive voice with similar materials to those that have been used by generations of potters before me.

My pots are thrown on the wheel and I also make slump moulded dishes. They are then fired in a kiln fuelled with wood, or occasionally in an electric kiln.

The forms, predominantly large jugs, draw influence from the work of the medieval potters of England and

the subsequent tradition of slip decorated country pottery that was prevalent in this country until the early twentieth century. The skills presented by the master craftspeople of the past set an extraordinary high standard to which I aspire.

I've been making pots for most of my life. It's a strange thing, to be excited by something as simple as a brown clay jug and I can't explain it, but it seems that it happens to some people; it just gets under your skin.

Studio 3

Lochdougan House

Kelton

Castle Douglas

South West Scotland DG7 1SX

01556 680220

dougfitch@hotmail.co.uk

www.fitchandmccandrew.co.uk

Visitors to our studio are very welcome. Please contact me for an appointment

Paul Wearing

I am based in Cardiff, where I have lived since graduating from my Ceramics degree course in 2000. My location provides not only a community of fellow ceramicists within the collective Fireworks Clay Studios but also the inspiration of the city and the nearby coastline and mountains of South Wales.

Through the glazed surface of coil-built sculptural vessel forms I focus on temporal landscapes, exploring a visceral sense and physical feel for nature and its seasons. It is the textures found on surfaces within diverse urban and rural environments that are fundamental to my practice.

The relationship between slower emerging life cycles and the making process leading to alchemical developments within the kiln underpins my work: a dialogue between the hand-made and manifestations of nature.

Each piece is unique and my treatment of the surface renders evidence of the making process, brush marks and the reactions of glaze materials. The surface is built up and transformed through the



New members

application of multiple layers of slips and glazes. Glazing is a lively activity and I like my glazes to have a sense of energy about them too.

I am drawn to materials that have a distinct voice and welcome the bubbles, blisters, craters, cracks and crawls that silicon carbide and magnesium carbonate offer. Once applied the glaze materials are set to react within the conditions of the firing process. I use an electric kiln and fire to 1230°C, frequently re-glazing and re-firing until the desired depth and variation of surface texture, colour and tone is achieved.

Fireworks Clay Studios
24 Tudor Lane
Cardiff CF11 6AZ
07904274715
paul_wearing@hotmail.com
www.paulwearingceramics.com
Facebook: Paul Wearing Ceramics
Twitter: @PaulWearingClay
Instagram: paulwearingceramics

Visitors to my studio are very welcome. Please contact me if you are interested.

Martin Pearce

A brief biography: I'm old (62), self-taught and captured by clay. After innocently experimenting with techniques, to understand the work of others better, I am now firmly in its clutches. 'Hi, my name is Martin and I'm a potter.'

I am now living on the edge of the Weald in East Sussex, with views towards Rye. With my studio just 10 seconds away, there is every excuse for indulging my making habit.

My work is certainly non-functional and often fully enclosed. I try to express ideas of volume and line, mass and sensuality. Inevitably, the development of abstract forms invites interpretation; usually of landscape or anatomical form, but I am not trying to mimic external prompting. For me, this is a by-product of following the logic and language of the form itself. I work using straps, coils and 'gunky bits' to build up the shapes, which sometimes involves major surgery to part finished pieces, before reaching a satisfying conclusion. Most pieces are multi-fired using layers of slips and modified glazes to build up the final visual texture.

In a world where objects are designed first and made afterwards, my work evolves throughout the making process. Each piece is an experiment. The excitement of making lies in the boundless possibilities of enclosing space and the expression of emotion and power from nothing.

Sawmill Cottage
Beauport Park
Hastings Road
St. Leonards-on-Sea
East Sussex TN38 8EA
martin_pearce@outlook.com
www.martinpearceceramics.com

Open by appointment

Katharina Klug

I have been around ceramics my whole life. My mother is a potter and the ground floor of our family home in Austria is taken up by her studio and gallery.

I came to the UK in 2007 and was already familiar with some of the rich history of pottery of Staffordshire, Leach and the V&A. I was excited to make a pottery pilgrimage to these places. But as I spent more time in the UK I realised there was an amazing community of talented and enthusiastic potters working today. This was what I had been looking for, I was home.

In 2011 my husband and I decided to settle in Cambridge and we built my studio. An important moment in my life was the birth of our daughter two years ago. I was very fortunate to get support and advice from so many fellow potters. In particular Chris Keenan and Louisa Taylor through a Crafts Council initiative and Jeremy Nichols through the Anglian Potters Association. They gave me the right advice at the perfect moment in my life and I've been able to return to the wheel feeling stronger than ever.

My work is inspired by the elemental colour and shape of ancient Korean pottery. I use spontaneous pencil strokes to create movement and direction that complement the surface. Every line is drawn by hand, preserving the moment of making. These lines are inspired by patterns in the world around me: architecture, fashion, wires, plants, grasses and roads. The narrative to my work is finding a connection between the shape and surface, between old and new.

550 Coldhams Lane
Cambridge CB1 3JL
07765 245758
katharina@klug-art.com
www.katharina.klug-art.com
www.twitter.com/KlugKatharina
www.facebook.com/KatharinaKlugCeramics

The studio is open by appointment



MAAC

MAAC Visit to Jim Robison's Booth House Pottery & Gallery, Holmfirth, Yorkshire 4 June 2016

Michael Jones, Chairman MAAC, reports

Jim started our day by telling us that he was born and raised in the American Mid-West State of Missouri, served in the US Air Force as a jet engine mechanic. Part of his time in the military was with the USAF 50th Tactical Fighter Wing at its Hahn Air Base near Frankfurt, West Germany (this was during 'the Cold War'). Ryan Air users maybe familiar with this as it has become the civilian Air Port Frankfurt Hahn even though it is very long way from the City of Frankfurt. On leaving the USAF Jim trained and worked as an Art Teacher in the neighbouring Mid-West State of Iowa. He met Liz, an English Teacher, who was working as an 'exchange teacher' in America.

They moved to Holmfirth in 1975 and started the never ending task of re-furbishing a near derelict group of farm buildings into what was to become their lovely home, pottery studio and gallery. They have also bought adjacent farmland to create a beautifully naturalised garden, with a pond and trees, that has become a haven for wildlife.

Holmfirth is near to Holm Moss and the surrounding moorlands of the South Pennines and the High Peaks. Holmfirth became famous during the 1970s as it was the location for the long running BBC series 'Last of the Summer Wine'. In earlier times Holmfirth was the home of Bamforth's 'Saucy Seaside Post Cards'. Bamforth's had started out making 'Magic Lantern Slides' and 'Silent Movies' and the town was known locally as 'Little Hollywood'.

Jim demonstrated how he makes and decorates his ceramics, his work strongly reflects the landscapes and changeable weather of the local countryside but also his formative years in the rolling plains of the American Mid-West together with some architectural influences from the Rhine Valley.

He uses two main making techniques (1) slabs and (2) extrusions, made using ready prepared white grogged stoneware clay from Valentines. (PF 540) His slab roller and extruders are from the American Company 'North Star'. Surface textures are created by impressions from found objects and even stone walls. Surface colours are achieved by application of white and slips coloured with metal oxides. Glazes are generally applied by spraying in layers. The pieces are normally single fired to 1250°C in a gas kiln.

At lunch time Liz provided us with bowls of tasty 'home-made' soup and bread.

MAAC thanks Jim and Liz for hosting this visit which is part of an ongoing programme of organised visits to well-known Potters working in their own studios.

Please check CPA News for announcements of future MAAC Events



1. preparing the decoration
2. decoration complete
3. the finished pot

Just look what happened to Jim shortly after the visit of MAAC members! Pity about the pot! New e-mail address for Jim Robison
jim@jimrobison.co.uk



Sad news

John Christian – a truly modern collector CPA staff remember him

John Christian, an avid collector of British ceramics, sadly died on the 10 March this year.

He leaves a big void in the ceramics scene and will be greatly missed by everybody who was fortunate enough to know him.

John's passion for clay was insatiable but it was his kindness and willingness to engage with everybody which made him so special and likeable.

John was an unassuming man-not many of his pottery friends knew how important he was in his own professional field. We all knew him as a passionate collector but first and foremost as a friend.

He was a regular visitor to Contemporary Ceramics coming into the gallery with copies of the Evening Standard and often biscuits for the staff. Sometimes he would have a cup of tea and chat, about pots of course, but also about other subjects starting at politics and finishing with the pottery gossip. He was always inquisitive, charming and funny.

His purchases were made with heart, he bought what he really responded to, regardless if the work was by a famous maker or somebody just starting out in the field. Always a great supporter of the CPA, its staff and members.

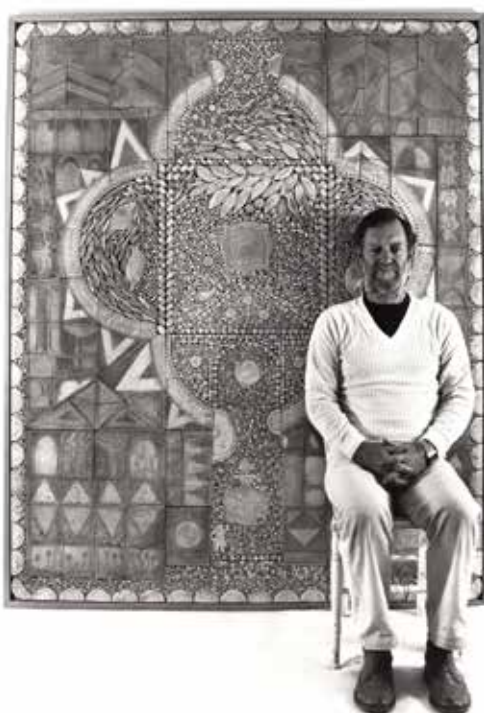
He will be sorely missed and remembered fondly by all of us for years to come.

Alan Lloyd 1926-2016 His son Gareth remembers

Alan Lloyd was such a modest man, his outstanding pieces of ceramic are were quietly marketed and not seen on the CPA circuit.

His profession was as a senior lecturer in ceramics at Barry Teacher Training College and in his long retirement he continued to make and specialise in large ceramic panels which he sold all over the world as well as having many large commissions on display in hospitals and public buildings, for example, three large panels are on permanent display in Cardiff City Hall.

He has collected Ceramic Review since issue number 1 and I have continued to add to his collection to date and am still collecting. He loved meeting the likes of Hans Coper, Bernard Leach, Mick Casson, the list goes on. Mary White in Germany and Paul Philp were good early friends. I will continue to keep my father's legacy alive by creating more panels as ceramics are my passion and profession also.



Gary Standige His nephew Peter writes on behalf of Gary's family

Gary Standige sadly died on the 3 July 2016. He will be missed by friends and family alike.

Gary was a very talented man who was able to express himself and his ideas through unique forms of art, at the forefront of this was pottery.

His early work was mainly attractive functional pieces, in later years he created unique pieces of pottery which tied into Plato's theory of everything! (Platonic Solids)

Gary also enjoyed creating computer art, some of which ran in parallel to his pots, producing attractive and thought provoking pieces.

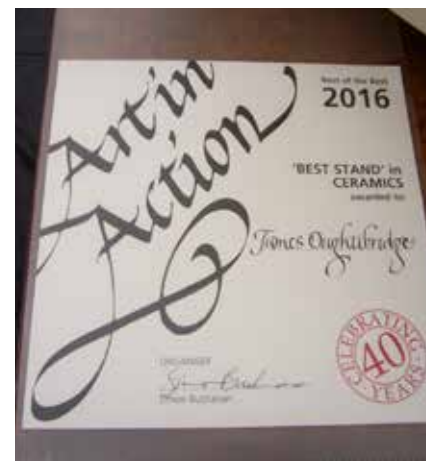
Gary had other hobbies and interests too. He used to be an avid climber, but sadly due to his illness ME (Myalgic Encephalopathy) had to give up. He was an excellent craftsman when it came to fly tying, the art of creating artificial flies for fly fishing.

He adored his boats and loved to sail on Windermere and elsewhere and he was a big lover of music especially classical and enjoyed playing the flute and guitar.

He was a man of many talents which can clearly be seen from his life's work. He will be missed.



Please note



Left: Best of the Best certificate
Right: James Oughtibridge at work



Art in Action

The 40th and last Art in Action has been held. We lament its passing.

For several years there has been a competition for the Best of the Best to be named. This was changed this year so that the stands were judged. James Oughtibridge, CPA member, was declared the winner in the Ceramics marquee.

You can read an article about James and his outstanding large works in Ceramic Review Issue 277, January/February 2016 pp12-17

The Leach Pottery, St Ives, Cornwall

A new Director has been appointed at The Leach Pottery.

Libby Buckley, with an MA in Classical Civilisation from Glasgow University and an MA in Museum Studies from Leicester University, until recently Director of the Telegraph Museum, Porthcurno, Cornwall, took up her appointment in July 2016.



Libby Buckley

Libby has over fifteen years of experience in the arts and heritage sector, having previously worked at the British Postal Museum and Archive and the British Museum in London and the Caribbean's Turks and Caicos National Museum. She also set up and chaired the Cornwall Museum Group, which provides opportunities for museum staff and volunteers to get together and exchange ideas as well as apply for joint funding.



From the Chairman, Richard Phethean

Having bid farewell to Director, Michelle Molyneux in June, who has left us to join a firm of architects and designers, we interviewed two excellent candidates for the revised job description of CPA Business Manager and were delighted to have appointed Toby Brundin. Toby has had a varied employment history, during which he rejected a permanent career with the British Council in order to pursue projects which interested him and comes to the CPA with the true, 'all rounder', experience we had advertised for. He is an intelligent, engaging and instantly likeable bloke who has an interest in ceramics and possesses what he describes as a 'modest' collection. During the last month he has been getting up to speed with the most pressing issues and making a positive impression on everyone.

High on Toby's agenda is Ceramic Art York, which is almost upon us for its second year. As with CAL in its early years, it has been a challenging event to establish, but we hope the local enthusiasm for a show of such quality will see it grow and become a northern fixture in a ceramics calendar often criticised for being too 'south-centric'. We are told many of the problems which undermined its launch in 2015 have been smoothed out and we expect visitor numbers to be significantly up this September.

With the retirement of Jack Doherty last year and Karen Bunting and Dylan Bowen this summer, our call for nominees for council was answered by four candidates, triggering our first election for a several years and our first using a secure online voting system, which thanks to Dominic in the office ran very smoothly. Around 50% of the membership cast their votes and I am pleased to announce that Ben Brierley, Anna Lambert and Jeremy Nichols are duly elected to serve for a three year term.* Richard Heeley, already a valued member of the Oxford Ceramics Fair set up team, was narrowly beaten into fourth place, but we are grateful for his nomination as the CPA will continue to need willing volunteers in the years to come and hope he might stand again in the future.

We thank Sue Herdman and her staff as Ceramic Review continues to win back subscribers and we thank Marta, Claire and Dee in the shop as retail sales continue to grow and for the excellent programme of exhibitions in the Emmanuel Cooper gallery which have recently been generating healthy income figures.

As I write they are preparing for the launch of 'Out of Stoke', with celebrated British artist Bruce McLean, a collaboration between the CPA and the British Ceramics Biennial, which brings a bold and expressive collection of ceramic vessels and panels to Great Russell Street, created at the Johnsons Tiles works, funded by the Arts Council, for the BCB in Stoke on Trent earlier in the year. The August show continues our drive to attract new audiences into the Contemporary Ceramics Centre.

So in early September council reconvenes with a considerably refreshed line up, who I'm sure will bring new impetus and ideas to our governing body as the CPA approaches a great milestone - its sixtieth anniversary in 2018.

July 2016

*The Council

Richard Phethean: Chairman

Michael Jones: Vice-Chairman and MAAC

Kochevet Bendavid

Ben Brierley

Margaret Gardiner

Ruth King

Anna Lambert

Nigel Lambert

Jeremy Nichols

Peter Beard

Jenny Alexander (co-opted Treasurer)

Alex McErlain (co-opted Member)

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**