

CPA NEWS

THE NEWSLETTER OF THE CRAFT POTTERS ASSOCIATION

CPA EVENTS | NEWS | LETTER FROM THE COUNCIL

NUMBER 171 | EDITOR: KATHY NIBLETT



Craft Potters
Association

COPY DATES

Issue 172 May/June 2017 **18 March 2017**
Issue 173 July/August 2017 **18 May 2017**
Issue 174 September/October 2017 **18 July 2017**
Issue 175 November/December 2017 **18 September 2017**
Issue 176 January/February 2018 **18 November 2017**
Issue 177 March/April 2018 **18 January 2018**

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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

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London WC1B 3BF
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tobybrundin@ceramicreview.com

CPA events



Crested macaque, Nichola Theakston

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

The CPA's own fair will take place again this year

Applications are invited from CPA members to exhibit at the fair
 The application process will open on-line at the beginning of February

For further information and a link to the application form, please visit
www.oxfordceramicsfair.co.uk



Photo: Ben Boswell

Ceramic Art London 2017
Friday, Saturday, Sunday 31 March - 2 April 2017
Central Saint Martins
Granary Building
1 Granary Square
King's Cross
London N1C 4AA

Ceramic Art London, presented by CPA (The Craft Potters Association of Great Britain), returns for its 13th year. It is an international event with potters from the UK, Ireland, Spain, Germany, Denmark, South Korea and Japan willing to speak to collectors.

Some potters have been showcased before but rising stars may also be seen including: Ben Arnup, Silke Decker, Matthew Horne, Lauren Nauman.

The on-going relationship with Central Saint Martins will result in CLAYTALKS@CAL which offers a programme of free events, talks and workshops offering insights into the world of ceramics.

Open Friday & Saturday 10.00-18.00;
 Sunday 10.00-17.00

ceramicartlondon.com

cpa@ceramicreview.com
www.ceramicreview.com

MAAC events

Studio visit to Richard Miller
Saturday 13 May 2017
10.30 for 11.00-16.00

MAAC is pleased to announce that Richard Miller, well known as being the 'technician' on the very popular BBC2 TV Series *The Great Pottery Throw Down* will be our host at a visit to his pottery studio and workshop.

Richard give a workshop tour, a short slide show on his work and methods and demonstrate both pot and tile making processes.

There will be a break for lunch – please bring your own.

Richard and his wife Anna are to take over Art in Clay Farnham from 2017.

Froyle Tiles Limited
Units 1&3
The Old Coal Yard
Hambleton Road
Hambleton
Surrey
GU8 4DR

CPA Members £15.00
 Non-members £17.50

For further information and to reserve your place please contact:
 Katie Netley
katienetley@live.co.uk



ABOVE: personal pots by Richard
 BELOW FROM LEFT: Venetian-style tiles, relief tile making, medieval-style encaustic tiles
 Photos : Cristian Barnett



New CPA member



Ruta Bartkevičiūtė

Ruta Bartkevičiūtė studied at Vilnius' Art Academy and gained a ceramist's bachelor's degree in 2008 and master's degree in 2013. Since 2008 she began take part in group exhibitions, symposiums, competitions, art residencies in Lithuania, Latvia, Germany, Denmark, Italy and the UK. Since 2010 she held three solo exhibitions. She lives in the United Kingdom and works as an independent artist in her studio. She offers private workshops for adults.

While studying, most attention was paid to functional tableware and their design, further studies revealed interest in conceptual ceramics to express and idea of using and combining different materials. At the moment Ruta is creating ornamental and functional ceramics in her studio such as vases, jars, bowls, cups, teapots and smaller souvenirs. Slab pieces are assembled whilst leather-hard. Once assembled, a difficult picture are depicted by craft knife. Ceramic shape is a canvas on which she works with colourful glazes. She makes an objects that are used on a daily basis; like the form of a jug and create pieces that move away from function and are more concerned with the aesthetic and the visual. In her work you may feel vivid and clear connection to her nation, history and people. Her ceramic decor focuses on distinctively restored ancient Baltic symbols, particularly in the tree of life. They are given a modern playful shape with bright colors and other symbolic elements. Old forms are then reborn in contemporary art. This creates an unbroken cultural chain while maintaining the essential aspects of existence. The world portrayed by the artist has a positive energy charge. Particular emphasised topics are natural cycle of life, natural, harmony, love and happiness. You could say that Rutas' work is saturated in the essence of life so much that you may say there's a permanent feeling of spring residing on her art.



Her chosen decor technique with low-temperature allows unrestricted use of bright colors creating unexpected color combinations. The author creates unique functional pieces that will find its place in every home. The bright addition to your home will help to demonstrate the owners attitude to life and a close relationship with nature as well as promote positive feelings.

Ruta works using low-temperature materials and coatings. Functional tableware design to be used with food is coated with food safe coatings. Although they are functional they are not designed for everyday use due to the very technical and intricate details. Teapots, cups, jars, bowls, plates and jugs are glazed with plain glaze on the inside and are suitable to use with food or liquids. They are microwave and dishwasher safe.

To buy pottery work please check the shop found on my website or you may send in a request rb2ceramics@gmail.com www.rutabceramics.com



Sad news

Mary Wondrausch Marshall Colman remembers

Mary Wondrausch, an Honorary Fellow of the CPA, died on Boxing Day 2016. She was the doyenne of English slipware pottery, which she had been making for forty years and played an important part in its revival. She was a much-loved member of the studio pottery community and will be greatly missed.

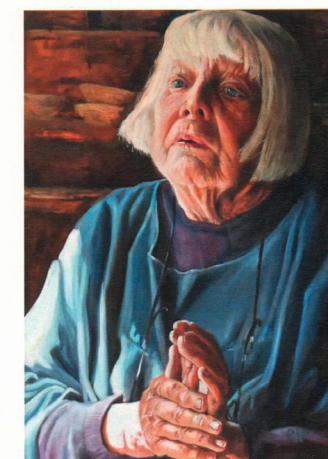
Mary was born in Chelsea in 1923 and lived there until 1955, when she bought Brickfields, the rambling old house near Goldalming, where she lived until her death. She went to a convent boarding school but was thrown out of classes because she made a nuisance of herself by questioning everything. 'I used to sit with Mother Gertrude in the senior room reading *The Tatler* and *The Queen* and didn't have any education really at all', she said.

She trained as a painter and worked professionally in watercolours. She was married three times and had three children by her last husband, a Polish architect. She worked as a cook, a painter and a teacher before turning to pottery in her forties. Teaching art in a boy's prep school in the 1960s, she became dissatisfied with her role and began to question art itself. She attended Farnham art school to study ceramics and worked slowly through the early 'ash-glaze and Leach syndrome', but gradually began to find that the slipware pots she saw on continental holidays were more sympathetic.

Then she discovered Ronald Cooper's book *Slipware Dishes 1650-1850*, and visited the Fitzwilliam Museum to see the Glaisher collection of traditional English pottery. She fell in love with English 17th century slipware. 'I had painted in watercolours', she said 'and the challenge of slip-decorated earthenware was, in a sense, similar. Each mark that you make is irremediable, and there are no kiln accidents to soften or enhance the decoration and glaze.' By contrast, the Leach style of pottery had come to feel unsatisfactory to her because of its over-dependence on kiln effects.

In 1975, after a few years of practice, she set up her own pottery workshop in a garage in Godalming, moving it to Brickfields in 1984. She sent pictures of her best work to *The Times*, *The Observer* and the *Financial Times* and her career suddenly took off with an order for a thousand ashtrays, all hand lettered. Assisted by Dilla Davis, she worked twelve hours a day to fulfil the order, staggering to the pub at the end of each session for a large whisky with Guinness chasers. She was similarly overwhelmed with orders following a television programme in 2011, which surprised her because she never owned a television. (CPA News, 141, Jan/Feb 2012)

Mary Wondrausch OBE
1923 - 2016



Mary painted by Emma-Leone Palmer

In the Queen's Silver Jubilee Year, 1977, she sold commemorative wares to Liberty and Harrods. At the same time, she was trying to find direct markets, acting against the pottery mainstream. Commissioned commemorative wares became the backbone of her craft.

She perfected two methods of decoration, slip-trailing in the Toft tradition and sgraffito accompanied by soft painting in slips and oxides. Her lettering in both styles was exquisite. Her inspiration came largely from motifs in ceramics. 'I find that I get absolutely no direct inspiration from nature,' she said, 'despite the fact that I live in a beautiful rural situation and am surrounded by nesting birds and blossoms.'

She was slipware's most knowledgeable historian as well as a fluent practitioner of the art and she had an enviable collection of country pottery from all around Europe. She was an articulate and compelling lecturer and her book *Mary Wondrausch on Slipware* (A & C Black, 1986) was central to restoring the reputation of lead-glazed earthenware and asserting its importance in the ceramic tradition.

She collected not only slipware but, magpie-like, all sorts of pretty and curious things, which she illustrated in *Brickfields*, the biography of her house: pottery, kitchen implements, musical instruments, rugs and tapestries. She was a cook, a gardener and a forager and her love of food was one of the sources of inspiration for her pottery.

In 2000, at the age of 76, she was awarded the OBE for services to art. For the award ceremony, she dressed with panache and characteristic eccentricity, in scarlet and magenta, with sandals and a papier mâché hat based on one of her plates.

She was strong minded and outspoken. Three years ago, aged 90, she stopped taking her medicines because, as she said, 'I feel there's something wrong with a society that's being kept alive when there aren't enough young people to make the economy to support all these old people.'

Her favourite quotation was by Georges Braque: *With age, art and life become one.*



Mary's slipware, photo: MAAK Contemporary Ceramics

Sad news

Mary Wondrausch A tribute from Josie Walter

Mary Wondrausch's funeral was held at St Nicholas Church on the 6 January 2017 to a packed church of friends and relatives as well as many potters and others from the world of ceramics. During the funeral both the Reverend Canon John Fellows, Rector of Compton from 1990 to 2012 and Thea Adair, a resident of Compton for 25 years and friend and helper to Mary, talked with fondness and humour in their tributes.

Mary Wondrausch bought her 16th century cottage in Compton, which had once been part of a large brickyard, in 1955. However she only moved her pottery to the old stables there in 1984. Here she continued to make slipware pottery, to paint, garden and to research the history of food and to amass her magnificent collection of domestic antiques. I first met Mary when I was researching my book, *Pots in the Kitchen*. She was so generous with her extensive knowledge of cookery and cooking pots, clarifying items that had been a mystery and helping to track down obscure and unusual utensils. She put me in contact with food historians and with the work of the Oxford and the Leeds Food Symposiums as well as the researches of Dorothy Hartley. It was always exciting and interesting to visit Mary. Her curiosity was infectious and one always left clutching scribbled notes and sketches about another unusual cooking pot, places to visit, books to read, recipes to try and people to contact. But in addition, beyond Brickfields, the village of Compton provided a huge source of interest.

Compton was one of the villages which the pilgrims travelled through on their way to Canterbury and St Nicholas church has Norman pillars and beautiful arches carved from chalk found on the Hogs Back. In 2006 Mary Wondrausch gave a triptych to the church depicting St Nicholas and the different groups for whom he is a patron saint including sailors and children. The plaques have been fixed near the font so that children could enjoy them.

Mary was buried in the Watts Churchyard in Compton, such a fitting backdrop for a potter who had dedicated so much of her working life to earthenware. The Watts Chapel is a wonderful

example of Arts and Crafts architecture built in bright red brick. Even the walls are decorated with tiles made from the local clay and modelled by the local villagers at evening classes which Mary Watts ran at her home and studio at Limnerslease from 1895.

After the burial, everyone was invited to the Watts Gallery to see Mary Wondrausch's wonderful exhibition, 'A Return to Painting'. Here were sixty six vibrant and colourful collages and paintings that she had recently completed for this show. She had been so excited to be having this exhibition and she would have loved the throng of enthusiastic visitors and indeed purchasers during the afternoon! The work will be on display in the gallery until the 19 February 2017.

Mary Wondrausch's favourite quote was from Braque, 'with age art and life become one.' Mary is often seen as a potter working in the style of Thomas Toft, but with her interest in painting her work in slip became more fluid and reflected life in her garden and kitchen. Her insatiable curiosity that led her to read voraciously throughout her life gave her an enormous knowledge of ceramic and food history that she was always keen to share. Perhaps a more fitting quote is one attributed to Mahler, amongst others that *tradition is the handing down of the flame and not the worshipping of ashes*.

If anyone is interested in learning more about Mary Wondrausch's rich life and has seven hours to spend they might listen to her being interviewed at <http://sounds.bl.uk/Oral-history/Crafts/021M-C0960X0077XX-0001V0>

or alternatively you might buy her book *Brickfields: My Life at Brickfields As a Potter, Painter, Gardener, Writer and Cook* which is filled with the most wonderful images of the house, the garden as well as paintings, drawings and even the odd recipe. This book is a 'snip' at £15.00 from the Watts Gallery, as the Reverend Canon John Fellows mentioned, with a smile, during his address at the funeral. Mary would have appreciated the promotion.

Watts Chapel: www.wattsgallery.org.uk/en-gb/about-us/artists-village/watts-chapel/
Watts Gallery: www.wattsgallery.org.uk/

LEFT: Mary receives OBE in 2002 wearing paper mâché hat, made by Niki Williams
RIGHT: The exhibition at Watts Gallery



Mary Wondrausch A moving tribute from Paul Young, slipware potter

It is always sad to hear of the passing of a fellow potter, they are after all family members, but Mary Wondrausch OBE was one of the greats.

I'm sure many of us who knew her could add numerous stories to this but I recall her with fondness as well as her outspoken and sometimes devilish behaviour.

Mary wrote about me for *Ceramic Review* some 10 years ago and I remember turning up at Brickfields her home and workshop to a large Gin and tonic thrust into my hand.

We talked, ate and she showed me round her beautiful house full of treasure, her garden, the medlar tree, a source of many a painting, as well as her ceramics.

She was a superb cook, a gifted writer, painter and potter and was never afraid to speak her mind.

She would enter a room, as Nigel Edmonson once described, 'Like a Galleon in Full Sail' and left a trail behind her like only Mary could do.

I talked to her the last time she had a stand at Hatfield, she was in her 80s then and I asked her 'how was it going?' She replied: 'well Paul selling pots is little like having sex at my age..... There's such a lot of foreplay and very

little orgasm'. Much to the amusement of the customers standing round then proceeded to ask them 'Are you here to buy pots or just for the entertainment?'

We will miss you Mary but we thank you for enriching our lives with your creative spirit.

Mary Wondrausch Andy McInnes writes about this classic potter

It didn't take you long, when you crossed Mary's path, to realise you were in the presence of a major force.

Not only a wonderful artist in both 2 and 3D, add to that writer, gardener, cook and all done to the very top level.

The wake on 6 January 2017, whilst sad, was really surreal and very much Mary. She was due to have a show of paintings and the pv was scheduled for that Sun 8 February 2017, at the Watts Gallery. It went ahead and is still on and after the burial, we all went back to the Watts Gallery and it held the wake as a pv in the gallery and sold over 20 paintings.

Her funeral was a classic Dame Mary day, majestic and surreal, in equal order!

www.wattsgallery.org.uk/en-gb/whats-on/mary-wondrausch-paintings-brickfields/



LEFT: a thoughtful Neik Hoogland

ABOVE: some of the ceramic community raising a cup . . .

Please note

Dacorum and Chiltern Potters Guild Open Day
Saturday 4 March 2017
09.30-17.00

Lecture by Felicity Aylieff
Demonstrations by Chris Taylor and Walter Keeler

The Sandpit Theatre
Sandringham School Academy Trust
The Ridgeway
St Albans
Hertfordshire
AL4 9NX

into a hard stone-like material. Because clay is so flexible and so readily found, people have been using it as a material for many thousands of years.

'Clay: That Continuous Material' is an exciting new Leach Pottery exhibition taking a closer look at the material we use every day. The story of clay will be told across the Leach Pottery site, from the pioneering early days of the Leach Pottery, which made its own clay using materials delivered over the wall, to how clay is formed and its place in Cornwall's geology.

The exhibition offers a mix of fun and educational family activities, new visitor materials in the Old Pottery and an exhibition about clay in the Cube Gallery.

The exhibition is further enriched by Aaron Angell's residency in conjunction with our partners at Tate St Ives: he will be using the Leach Pottery as a base for making new ceramics.

Angell established the Troy Town Art Pottery, in London, and is co-curating the Tate St Ives March 2017 opening exhibition 'That Continuous Thing: Artists and the Ceramics Studio, 1920 - Today'

The Leach Pottery
Higher Stennack
St. Ives
Cornwall
TR26 2HE
01736 799703
office@leachpottery.com
www.leachpottery.com



Clay: that continuous material



Moon Jars, Adam Buick



Adam Buick

We are pleased to report that Adam Buick has been awarded a bursary from the Arts Council Wales under the scheme Creative Art Wales which is intended to give space and time for an artist who has already had career achievements, to undertake creative experimentation and research to inform their future practice, but not necessarily to deliver defined and predetermined outcomes.

During 2017 he intends to spend time in the landscape making site specific clay based works. He will be visiting fellow artists in their studios, talking to them and other arts professionals about themes that inform his work. He hopes to visit Korea and traditional Moon Jar makers.

He said 'It is going to be such a great opportunity to take time away from my busy schedule to develop ideas that have been in my head for some time'.

Jug, earthenware, coloured glazes, Walter Keeler

Clay: That Continuous Material
25 March-27 August 2017

Clay is the most amazing natural material. When wet, it can be moulded by hand and machine to make anything you can imagine. By firing dry clay in the kiln, it is transformed

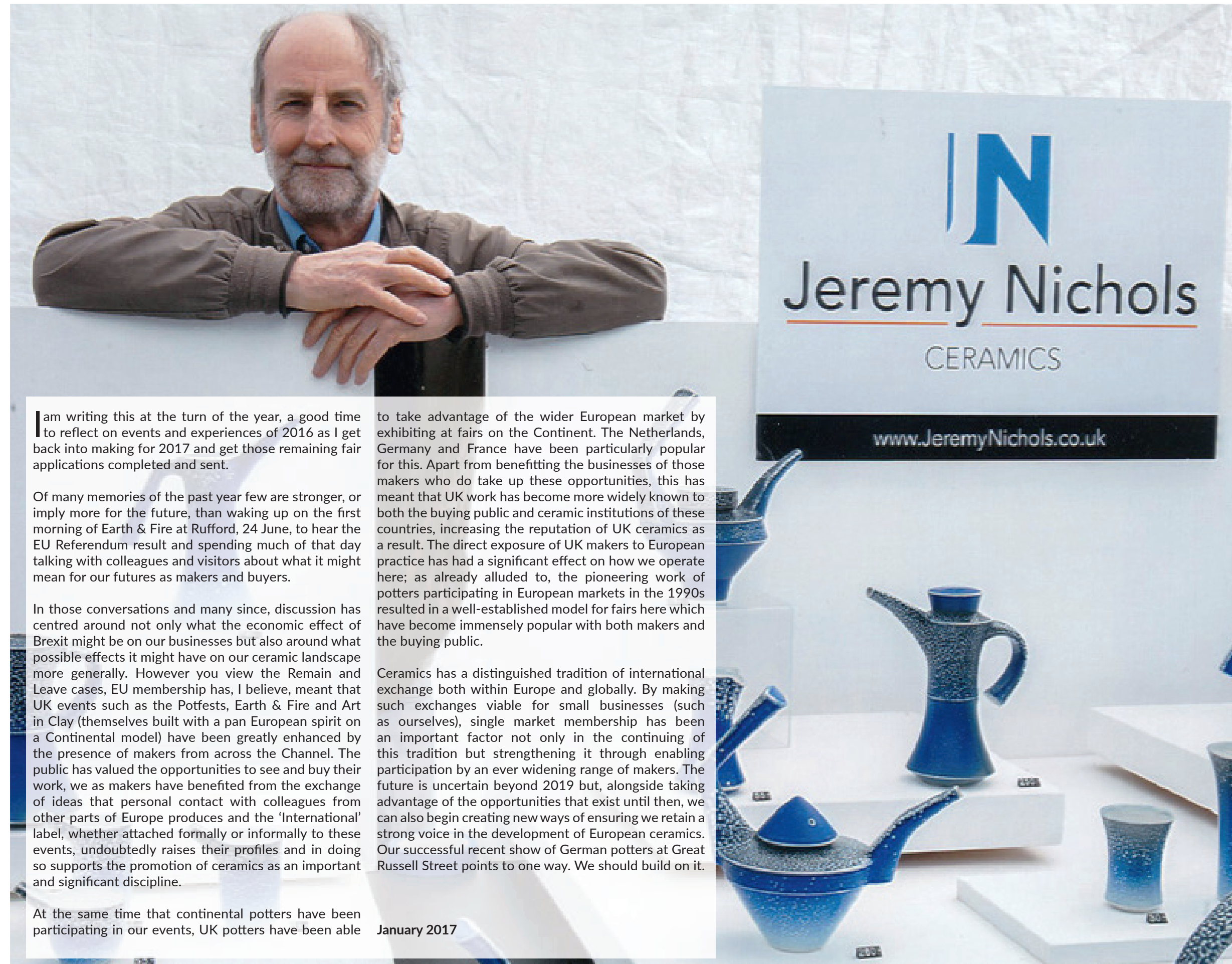
Ceramic Wales
Friday, Saturday, Sunday 1, 2, 3 September 2017
School of Creative Arts
49 Regent Street
Wrexham
North Wales
LL11 1P

The second year that this event has happened

Applications to exhibit close on
Wednesday 15 February 2017

For more information and application form:
ceramicwales@glyndwr.ac.uk
wearesca.com/ceramicwales/

Open: Friday & Saturday 10.00-17.00;
Sunday 10.00-16.00



I am writing this at the turn of the year, a good time to reflect on events and experiences of 2016 as I get back into making for 2017 and get those remaining fair applications completed and sent.

Of many memories of the past year few are stronger, or imply more for the future, than waking up on the first morning of Earth & Fire at Rufford, 24 June, to hear the EU Referendum result and spending much of that day talking with colleagues and visitors about what it might mean for our futures as makers and buyers.

In those conversations and many since, discussion has centred around not only what the economic effect of Brexit might be on our businesses but also around what possible effects it might have on our ceramic landscape more generally. However you view the Remain and Leave cases, EU membership has, I believe, meant that UK events such as the Potfests, Earth & Fire and Art in Clay (themselves built with a pan European spirit on a Continental model) have been greatly enhanced by the presence of makers from across the Channel. The public has valued the opportunities to see and buy their work, we as makers have benefited from the exchange of ideas that personal contact with colleagues from other parts of Europe produces and the 'International' label, whether attached formally or informally to these events, undoubtedly raises their profiles and in doing so supports the promotion of ceramics as an important and significant discipline.

At the same time that continental potters have been participating in our events, UK potters have been able

to take advantage of the wider European market by exhibiting at fairs on the Continent. The Netherlands, Germany and France have been particularly popular for this. Apart from benefitting the businesses of those makers who do take up these opportunities, this has meant that UK work has become more widely known to both the buying public and ceramic institutions of these countries, increasing the reputation of UK ceramics as a result. The direct exposure of UK makers to European practice has had a significant effect on how we operate here; as already alluded to, the pioneering work of potters participating in European markets in the 1990s resulted in a well-established model for fairs here which have become immensely popular with both makers and the buying public.

Ceramics has a distinguished tradition of international exchange both within Europe and globally. By making such exchanges viable for small businesses (such as ourselves), single market membership has been an important factor not only in the continuing of this tradition but strengthening it through enabling participation by an ever widening range of makers. The future is uncertain beyond 2019 but, alongside taking advantage of the opportunities that exist until then, we can also begin creating new ways of ensuring we retain a strong voice in the development of European ceramics. Our successful recent show of German potters at Great Russell Street points to one way. We should build on it.

January 2017

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 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
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 May 2017 – please send images to Nigel Lambert before **27 March 2017**