

CPA NEWS

THE NEWSLETTER OF THE CRAFT POTTERS ASSOCIATION

CPA EVENTS | NEWS | LETTER FROM THE COUNCIL

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Craft Potters
Association

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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

CPA events

Oxford Ceramics Fair 2017
Saturday 28 & Sunday 29 October 2017
St. Edwards' School
Woodstock Road
Oxford OX2 7NN

Jude Jelfs tells the next part of the story

The selection for the Oxford Fair gets more difficult as the number of very good applications increases every year. We have to 'rest' exhibitors who have done the Fair a few times in order to make room for new people and those who have been 'rested' before.

The result is that we have an excellent exhibitor list, with a number of new faces. Even the reserve list is very strong!

Our partnership with Oxford's Ashmolean Museum continues in 2017 with the *OVERTURE to the Oxford Ceramics Fair* event. This will again be hosted by the Museum a couple of days before the show. Philip Smith, ceramics expert from Mallams Fine Art will talk pots to our growing and enthusiastic Oxford audience.

More details about the Fair will be posted in the next edition of *CPA News*.

EXHIBITORS 2017

Justine Allison	David Frith	Jin Eui Kim	Lesley Risby
Matthew Blakely	Margaret Frith	Ruth King	Antonia Salmon
Dylan Bowen	Margaret Gardiner	Katharina Klug	Lara Scobie
Ben Brierley	Virginia Graham	Tony Laverick	Penny Simpson
Karen Bunting	Mark Griffiths	Gilles le Corre	Jenny Southam
Deirdre Burnett	Lisa Hammond	Sophie MacCarthy	Sophie Southgate
Daphne Carnegy	Ashraf Hanna	Jim Malone	Sally Streuli
Roger Cockram	Richard Heeley	Sean Miller	Yo Thom
Nic Collins	Akiko Hirai	Sara Moorhouse	Ruthanne Tudball
Amy Cooper	Paul Jackson	Emily Myers	Craig Underhill
Eddie Curtis	John Jelfs	Sabine Nemet	Keith Varney
Margaret Curtis	Jude Jelfs	Jeremy Nichols	Sasha Wardell
Patia Davis	Phil Jolley	Jitka Palmer	John Wheeldon
Karen Downing	Mary Jones	Stephen Parry	Anna-Mercedes Wear
Francoise Dufayard	Lisa Katzenstein	Richard Phethean	Rachel Wood
Ross Emerson	Jo Keogh	Marieke Ringel	Paul Young



Jenny Southam

Winston Churchill Memorial Trust - Churchill Fellowship

Winston Churchill Memorial Trust Research Trip to Japan Adam Keeling



Training to be a potter in Britain is not easy; traditional apprenticeship is available for very few leaving little option but the college/university or 'intellectual' route. This has led to a complete break from traditional hands-on, practical training where real skill and craftsmanship are passed on. In a college/university setting, techniques are lost or muddled, experiential knowledge is minimal and

the wealth of cumulative, workshop and community based knowledge is abandoned to the cost of culture and tradition.

From the perspective of a second-generation English country potter, Japan's rich cultural heritage and especially the influence of the tea ceremony, has fired many questions in my mind and I'm sure in all Western potters minds at some time or other. Japan's reputation for being a country with such rich ceramic traditions has been further emphasised in our minds by Bernard Leach and Shoji Hamada and the studio pottery movement. The fascinating discoveries that I have made through various interviews, workshop visits, discussions and museum tours have fuelled many further questions which will eventually form a report that will be published next year. Here I would like to introduce some ideas!

As leader of the production team at Whichford Pottery, in Warwickshire, this is a reality which directly affects us; finding skilled potters is becoming harder and harder and the nature of what it means to be a 'potter' is changing. This may sound counter intuitive to some as in recent years interest in the craft has risen notably. However, a generational shift is taking place where the remaining potters who trained in working English potteries are being super-ceded by those who have not shared this fundamental experience. The English tradition has, and is, being transformed through this process. As potters and as a society we should try our best to understand these changes which are also affecting other crafts and industries where skills shortages are becoming more and more problematic due to the breakdown of the apprenticeship system and traditional methods of skills transferal. This is widely attested in the mainstream media. The questions are: what can we do to ensure that this change does not affect the core skills at the heart of our craft? What do these changes signify for the future of the craft? And how can potters best thrive within the inevitable global commercial pressures?

In 2017 I was awarded a Churchill Fellowship to travel to Japan and the USA with the aim of *Exploring Traditional Apprenticeships East and West*. I have now returned from Japan, the first leg of the trip and will visit the United States in April 2018. I was privileged to be able to visit some of Japan's leading potters in three traditional centres of pottery production, Bizen, Hagi and Onta as well as Mashiko (which notably, is not a traditional centre of production) to ask their opinions. These centres differ in terms of their historical production methods, reasons for production and the relationship of the area to production ware or at the other end of the scale, more artistic orientated making. This has been particularly affected in recent centuries by the tea ceremony which was fostered and patronised by the ruling classes and tea ceremony masters, in particular Sen No Rikyu (1522-91). From Rikyu a differing perception to that of the Western understanding of pottery production has developed about what the inherent value of a pot is and what it represents spiritually, aesthetically and functionally.

The focus Rikyu placed on rustic simplicity, directness of approach and honesty of self has a pertinent message for all contemporary potters. The development of the tea ceremony tradition serves as a reflection on the craft in general as it ascribes meaning to the nature of pottery and what significance making pots by hand has and indeed, why we make pots at all in the era of machine mass production, laser printing etc..

I would be very grateful to hear any thoughts and comments regarding any of the above in view of my ongoing research into *Exploring Traditional Apprenticeships East and West*. Please e-mail adam@whichfordpottery.com

ABOVE: Adam Keeling and Saka San who is the 15th generation of the Hagi Tea Bowl dynasty, Koraizaemon
 RIGHT: 2nd year students throwing porcelain cups from the hump



CPA visit to Richard Miller, Froyle Tiles, Surrey Jane Boughton tells all

Our group of 17 potters, sculptors and collectors spent an informative day with Richard, who amazed us by what he packs into a week. He works nearly every day in hands-on tile-making, runs this business he took on twelve years ago, including development work for numerous design commissions and produces his own stoneware in a garden studio; this work is wood-fired in his home-built kiln; yet he has found time to study in Japan recently and become a familiar face as technician on two series of *The Great Pottery Throw Down*.

Each week the team of three at Froyle uses mainly second-hand equipment and two tons of white Cornish clay to produce about 4,500 high-fired stoneware tiles in their one-room 'factory'/showroom, where the clay is extruded in blocks, mechanically cut into tiles and air-dried between plasterboard sheets on racks. Tiles are hand-fettled and the glaze is hand-poured before being once-fired in a gas kiln, with some reduction for colours. Richard supplies well-known clients such as Fired Earth and restaurant chains, besides numerous smaller projects. He does not advertise: business is developed by word of mouth and by negotiating with designers/architects. Making good tiles is not sufficient: Richard has studied Islamic tile geometry and tessellation, both applied to stunning effect.

He explained how his family background as a second-generation immigrant from former British Guiana, the struggle for the abolition of slavery, his interest in old maps and his father's army career inspire his personal designs. The history behind English delftware has led him to draw his own family 'Dutch tiles'; these are applied in miniature sizes (using Photoshop and digital decals) to his embossed lidded jars and mugs. Recent work also includes lustre decals.

After enjoying our bring-and-share lunch, we watched Richard deftly and with economy of movement make a tile mould from a supplied design: carving a relief pattern into a tile and casting it with plaster in a quickly constructed cottle. He hand-pressed clay into a mould made earlier to produce tiles. He threw a 'crown' form to surmount the lid of a large jar and hand-extruded handles using twisted wire drawn through a block of fresh clay.

Space does not allow me to do justice to Richard's skill, inventive workarounds and variety of designs. We thank him for a great day.



MAAC Studio Visit to Nigel Lambert Saturday 15 July 2017 Golden Valley Cottage on the outskirts of Drybrook Gloucestershire in the the Forest of Dean (Approximately 7 miles SE of Ross on Wye) 11.00-16.30

Come and join us for a summer's day of talks and demonstrations with Nigel Lambert

To book a place please contact:
Michael Jones
T: 01384 255867
E: mike.a.jonze@gmail.com

CPA Members £15
Non-Members £17.50

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

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

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

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

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

CPA Members £15 Non Members £17.50



Ceramic Art London 2017

Susan Beresford, the organiser, reviews the event

In the words of Eddie Curtis, 'CAL 2017 was really quite special.' For many exhibitors it exceeded expectations and was their best show ever . . .

It was our second year at Central Saint Martins and visitor numbers were bigger than ever! Old friends, collectors, mums celebrating birthdays and an ever increasing new audience from both the UK and overseas prove that *Ceramic Art London* really is the leading show for contemporary ceramics, which is a great credit to the *Craft Potters Association*. With such a breadth of styles on offer, from Chris Keenan's celadon tableware to Nichola Theakston's modelled primates, each maker is able to realise creative concepts in the same material.

Winner of the *Ceramic Review* Best Newcomer Award, Lauren Nauman expressed, 'So many people are coming to see the ceramics, it's great to talk with people with a better knowledge who are interested in how I make my work.' Lauren is experimental with minimal amounts of clay. The results show opposing characteristics: clay can be both rigid and fluid, it's control versus chance. Selectors, Karen Bray (Editor, *Ceramic Review*), Peter Beard (CAL Chairman) and Kathleen Slater (Adrian Sassoon Gallery) were unanimous in their choice of Lauren's fine sculptural work. *Ceramic Review* magazine will be featuring her work in an article in 2018. Runners-up were Sophie Southgate and Manos Kalamenios. Out of 90 exhibitors, almost a third were new to CAL this year, a reflection of the quality within the industry and the growing competition for the opportunity to showcase work at this event.

Our audience is informed, interested and engaged. Questions are intelligent, they talk the same language! As Julie Ayton put it, 'You can have those anorak conversations!' Anything from glaze techniques to firing temperatures.

Matt Davis creates digital ceramics; objects start as virtual forms, generated on the computer and 3D printed. They are cast in plaster and reproduced with bone china & Nano black porcelain clay. Combining skills acquired during his time



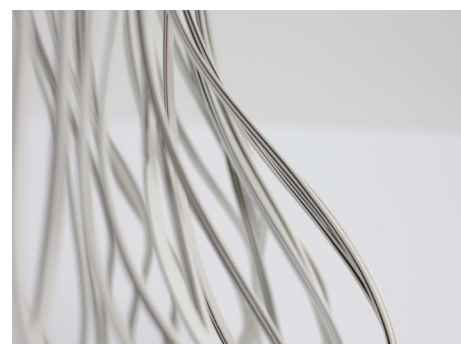
working on computers with the intricacies of traditional craft, his work seeks to unify digital and analogue worlds. 'It was my first time at CAL and I was delighted to be surrounded by so many accomplished makers. I was in awe whilst setting up. I won the *Emmanuel Cooper Prize* 2017; pretty good news, I was stoked!' Matt exclaimed. We were thrilled to introduce Jonathan Keep to the CLAYTALKS@CAL programme. Entitled 'Digital techniques in the Studio', he presented an overview of the current state of ceramic 3D printing. He demonstrated his 3D machine with students in the bar area daily for us to observe first hand. It was fascinating!

Also featured in the education programme was Kate Malone, in conversation with Anna Barlow and Helen Evans (Planet Ceramics) discussing the common ground that they all share: that is, a love of glazes within their own work. Kate said, 'This is such a brilliant event because contemporary ceramics is so intelligent, diversified and the makers are passionate about clay.' Many of you will recognise Kate as one of the judges on BBC2's *The Great Pottery Throw Down*. How many of you spotted Keith Brymer Jones, Sarah Cox and all the contestants from the show who visited the Fair? Our till operator, Valerie, has them all on camera!

And whilst we are on the subject of the BBC, it was wonderful for CAL to finally have TV coverage, not once, but twice. I have to thank those potters who got up at the crack of dawn, to set up early and Miles Evans (PR) for making this possible. We also featured on London Live and The Robert Elms radio show.

Lastly, don't forget to apply for CAL 2018 online during September 2017 and keep the dates saved for next year's event 23-25 March 2018. We are grateful and honoured that Central Saint Martins have invited us back.

www.ceramicartlondon.com



Above: Lauren Nauman, Sophie Southgate and Manos Kalamenios

Please note

Valentine Clays

Wow! Clay supplier Valentine Clays has moved from a cramped site to its newly built £3million headquarters!

The company has been trading for 37 years. It is now in the first part of its new HQ. Next year it hopes to start on Part 2. The building has warehouses, offices, a gallery, exhibition space and workshops. The exterior of the building is in four coloured bands, representing four different clays. The new building was opened by Tristram Hunt, Director of the V&A Museum, until recently MP for Stoke-on-Trent Central.

Keith Brymer Jones, judge on the TV show *The Great Pottery Throw Down*, said 'There's a real resurgence in the ceramics industry at the moment and it's places like this which are helping to support that. It is a real 21st century building . . .'. Kevin Millward, Trustee of the Clay College, said 'The industry is growing . . . There has been a surge in studio ceramics and people taking it up as a hobby. There are waiting lists for pottery classes. So a building like this will really help to support small businesses and studio potters as well as educating people about the industry'.

Two exhibitions to see

Firehand two metre high ceramic art installation, specially commissioned, outside the building

Found pottery by Philip Hardaker, a local potter who turns people's scrap ceramics into a beautiful sculpture.

What else are Valentine Clays doing?

From 2017 Valentines will be organising and running the tremendous event

Art in Clay

Hatfield House

Hertfordshire

AL9 5NQ

Friday-Sunday 18-20 August 2017

Open: Friday & Saturday 10.00-17.30

Sunday 10.00-17.00

Please see the web site for details

www.artinclay.co.uk

Jane and Ted Hamlyn Summer Exhibition

Saturday 16 until Sunday 26 June 2017

Millfield Pottery

Everton

Doncaster

DN10 5DD

11.00-18.00 each day

Visit to see Ted's wonderful oil paintings and Jane's famous salt-glaze and surprisingly salt-glazed useful pots.

A warm welcome for all. Delicious refreshments



Ring Jane for directions

T: 01777 817723

E: janehamlyn@saltgalze.fsnet.co.uk

The Leach Pottery

Events which are coming soon. Be sure to see them. Book now to avoid disappointment

Callum Trudgeon: An Apprenticeship

The first Leach-Seasalt Apprentice

An exhibition to showcase his work

Saturday 17 June-Sunday 30 July 2017

Clay in Practice: The Leach Studio

New individual pots from members of the Leach Studio Team

Pots made by potters in their own time, when not making The Leach Standard Ware

Saturday 17 June-Sunday 3 September 2017

Clay: That Continuous Material

An exhibition in the Cube Gallery

on show until 27 August 2017

Anglo-Oriental Connections

Jim Malone solo show

The next exhibitions to see

Courses

An introduction to Glazing

Sunday 16 July 2017 10.00-16.00 Cost per person £100
Using the standard ware glazes this course will give an overview of glazing and firing. Learn basic techniques, wax-resist, working with oxides. The work will be fired in the gas kiln alongside the standard ware. Please ring to gain more information or book a place.

Master Class

Jim Malone: Throwing Workshop

Monday-Wednesday 11-13 September 2017

Fully booked

The Leach Pottery

Higher Stennack

St Ives

Cornwall

TR26 2HE

T: 01736 799703

E: office@leachpottery.com

www.leachpottery.com

www.leachpottery.com/shop-home

Please note

Containing Time – Touring Exhibition
Jane Perryman



National Centre for Craft & Design, Sleaford
Saturday 8 July-Sunday 3 September
Ruthin Craft Centre,
Saturday 30 September-Sunday 19 November
Gracefield Art Centre, Dumfries
Saturday 25 November 2017-Sunday 7 January 2018

This exhibition represents a new way of working. It brings together different aspects of my practice: ceramics, writing and photography: with new ways of exploring through frottage, poetry and sound. Spanning a year in the form of a weekly diary, *Containing Time* examines interlocking themes of materials, environment, time and journeys through an exploration of a spontaneously and randomly found material.

Walking in the countryside near my home in Suffolk, working in the kitchen or travelling for work or pleasure, I used the simple act of stopping and engaging the senses to select often overlooked materials: plants, seeds, minerals and recorded the moment with written notes. Back in the studio, I used frottage and photography to record each find and distilled the text into blank verse. The materials were mixed with clay to make a bowl. The found material either burnt away during the firings or remained within the clay, to produce a permanent memory of marking in the final pieces. When the finished bowls are struck they each produce a different sound which forms the basis of the soundtrack.

The exhibition has been supported through a grant from the Craft Potters' Charitable Trust.

Jane Perryman
T: 01440 786228
M: 0044 1440 786228
www.janeperryman.co.uk

Akiko Harai
Fund Rising Event for Clay College
Friday 25, Saturday 26, Sunday 27 August 2017
10.00-17.00
Master Class with Akiko Hirai at Clay College, Stoke on Trent
This event is to be held in August.
Book now! Limited spaces available.

Clay College
Middleport Pottery
Stoke-on-Trent
ST6 3PE

For more information and availability please contact:
E: booking@claycollegestoke.co.uk

Rachel Wood Summer exhibitions

2017 showtime has arrived! Here are some of the dates of the shows I'm doing this summer. Hope to see you on the circuit somewhere.

Out of the Earth, Sam Scorer Gallery, Lincoln
Tuesday 20 June-Sunday 2 July 2017

Earth & Fire, Welbeck, Nottinghamshire
Friday 23, Saturday 24, Sunday 25 June 2017
W: www.earthandfireceramicfair.co.uk/

Form and Texture, Contemporary Ceramics, London
Thursday 10 August-Saturday 2 September 2017
W: cpaceramics.com/coc/futureex

Rachel Wood
www.rachelwoodceramics.co.uk
www.rachelwood-ceramics.blogspot.co.uk
www.facebook.com/rachelwoodceramics



Photo: David Birch

British Ceramics Biennial

British Ceramics Biennial
international ceramics festival
returns to Stoke-on-Trent for
fifth edition
23 September – 5 November
2017

This autumn, the British Ceramics Biennial (BCB) will return to Stoke-on-Trent, the home of British ceramics, for its fifth edition. This six-week international ceramics festival will animate the city with exhibitions, installations, new commissions and hands-on activities which will showcase the creative potential of clay, reflecting and stimulating the resurgence of contemporary ceramics.

The former Spode Factory site in the heart of Stoke Town will form the main hub of the festival, with the cultural quarter of Hanley forming a second hub across venues including the Potteries Museum and Art Gallery, AirSpace Gallery, Bethesda Chapel and Stoke-on-Trent Central Library. The festival programme will also link with some of the city's key industry players: Emma Bridgewater, Middleport/Burleigh Pottery, Wedgwood and Johnson Tiles. The BCB programme is launched to coincide with Stoke-on-Trent's bid for UK City of Culture 2021.

Artistic Director Barney Hare Duke comments: *Launching the fifth iteration of BCB is something of a milestone. This year's festival is more ambitious than ever with over 100 artists involved in exhibitions and events taking place across the city. It's a particularly exciting and important time for the city and we are proud to present our 2017 programme to stoke the flames of the bid for Stoke-on-Trent to become UK City of Culture 2021.*

- BCB's flagship exhibition AWARD will take centre stage in Spode's China Hall with a presentation of new work by the ten artists competing for the £5000 prize, which for the first time is sponsored by Johnson Tiles

- BCB's other signature exhibition, FRESH, will bring together work by 25 of the most talented recent ceramics graduates as they embark on their careers as creative artists

- A re-imagining of the archetypal teapot: the Brown Betty by Ian McIntyre will be launched with an exhibition of an exclusive limited edition, available for sale through BCB

- Leading UK ceramic artist Keith Harrison has been commissioned by Stoke-on-Trent Libraries and Archives in association with BCB to create a major new work, Knowledge is Power. Inspired by the special Six Towns Collection of local history books, Harrison will work with over 200 local schoolchildren and community groups

- Stoke-on-Trent artist Neil Brownsword is leading a UK and Korea exchange project. Korean artist Juree Kim will work alongside Brownsword in the former Spode Factory's China Hall and together they will present the outcome of their exploration as a major installation within the festival

- Highlighting the strong international focus of this year's festival, HeartBeat, is part of an exchange project between the UK and India and is part of the 70th anniversary of India's independence. For BCB, a reconfigured installation, complete with new commissions will bring together over 40 Warli paintings alongside film, sculpture, clay, objects, sound and live performance

Other festival highlights include a Ceramic City Wall, Refugee Tales and an exhibition exploring approaches to public realm work with artists including Phoebe Cummings at AirSpace Gallery.

Ceramics and its Dimensions European Conference will be held in Stoke-on-Trent on Thursday 5, Friday 6, Saturday 7 October 2017 and will explore the theme of Ceramic Values and how they make a difference.

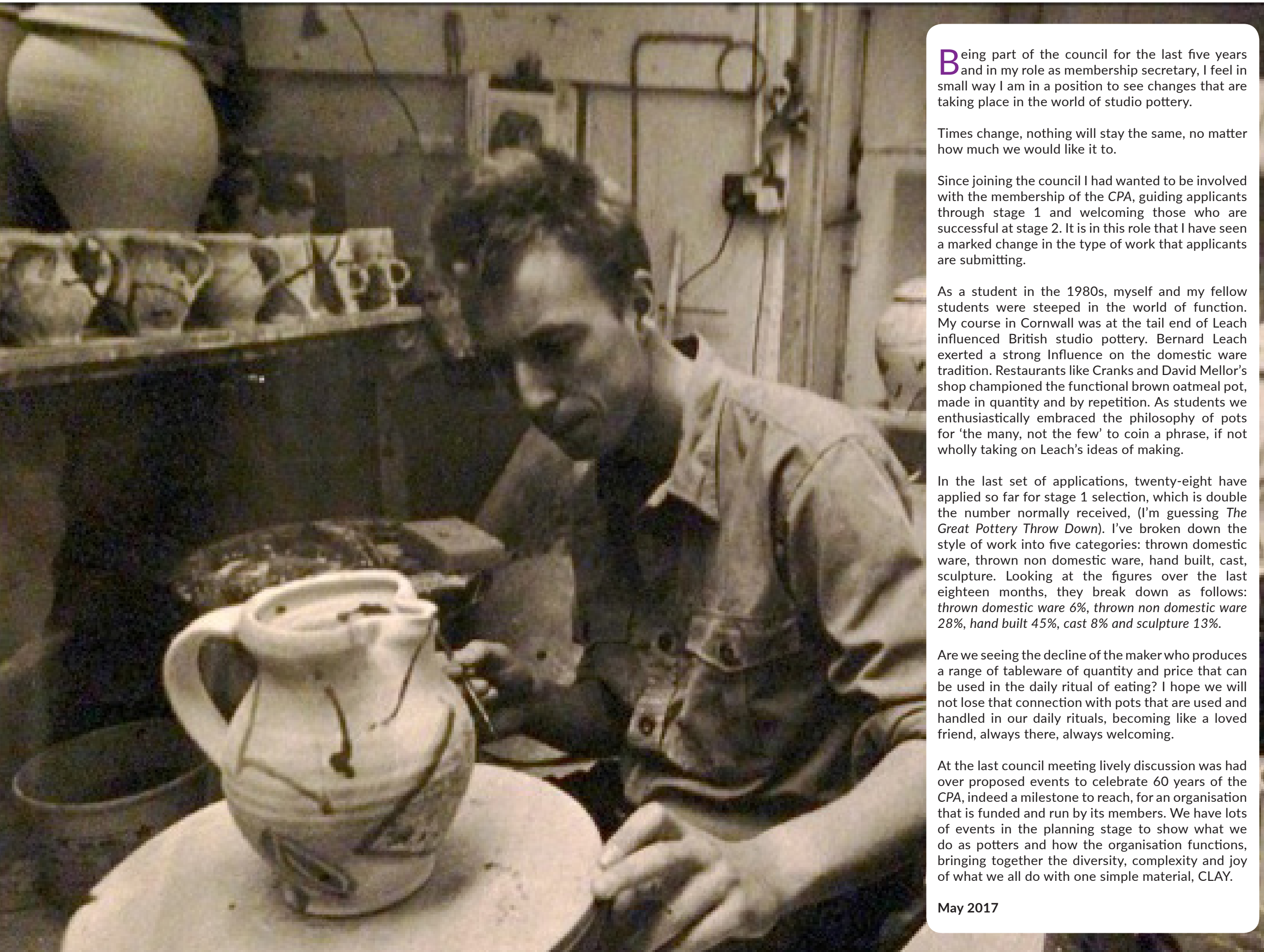
Hands-on and interactive events this year include: a mobile cooking and eating event led by artist Jo Ayre with Jubilee Club groups, which will take place at various times and locations throughout the festival and The Clay Pit, an interactive workshop space within the China Hall where visitors can experience clay for themselves.

The ten artists selected for AWARD are: Malene Hartmann Rasmussen, Zoe Lloyd, Eva Masterton, Pauliina Pöllänen, Matthew Raw, Nicholas Rena, Alex Simpson, Matt Smith, Katie Spragg, Tana West.

For the full programme and to find out more about the festival

www.britishceramicsbiennial.com
Look out for further announcements on
<https://en-gb.facebook.com/britishceramics.biennial>





Being part of the council for the last five years and in my role as membership secretary, I feel in small way I am in a position to see changes that are taking place in the world of studio pottery.

Times change, nothing will stay the same, no matter how much we would like it to.

Since joining the council I had wanted to be involved with the membership of the CPA, guiding applicants through stage 1 and welcoming those who are successful at stage 2. It is in this role that I have seen a marked change in the type of work that applicants are submitting.

As a student in the 1980s, myself and my fellow students were steeped in the world of function. My course in Cornwall was at the tail end of Leach influenced British studio pottery. Bernard Leach exerted a strong Influence on the domestic ware tradition. Restaurants like Cranks and David Mellor's shop championed the functional brown oatmeal pot, made in quantity and by repetition. As students we enthusiastically embraced the philosophy of pots for 'the many, not the few' to coin a phrase, if not wholly taking on Leach's ideas of making.

In the last set of applications, twenty-eight have applied so far for stage 1 selection, which is double the number normally received, (I'm guessing *The Great Pottery Throw Down*). I've broken down the style of work into five categories: thrown domestic ware, thrown non domestic ware, hand built, cast, sculpture. Looking at the figures over the last eighteen months, they break down as follows: *thrown domestic ware 6%, thrown non domestic ware 28%, hand built 45%, cast 8% and sculpture 13%.*

Are we seeing the decline of the maker who produces a range of tableware of quantity and price that can be used in the daily ritual of eating? I hope we will not lose that connection with pots that are used and handled in our daily rituals, becoming like a loved friend, always there, always welcoming.

At the last council meeting lively discussion was had over proposed events to celebrate 60 years of the CPA, indeed a milestone to reach, for an organisation that is funded and run by its members. We have lots of events in the planning stage to show what we do as potters and how the organisation functions, bringing together the diversity, complexity and joy of what we all do with one simple material, CLAY.

May 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 November 2017 – please send images to Nigel Lambert before **22 October 2017**