



Julia Galloway,  
Ceramic Artist  
of the Year

# ceramic arts 2023 *yearbook* and annual buyers guide

supplement to **ceramics** | PotteryMaking  
M O N T H L Y Illustrated



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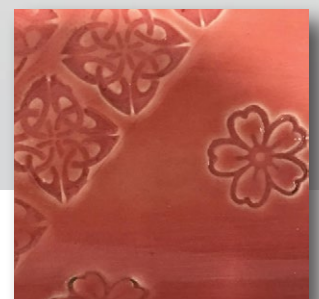
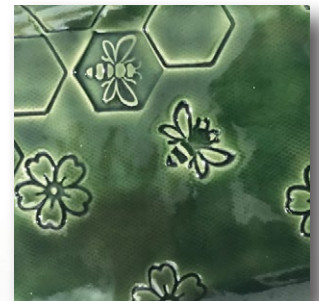
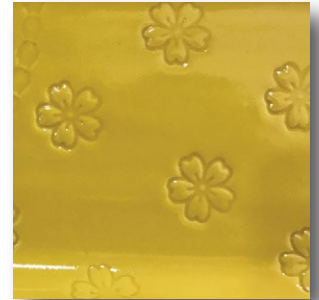


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ceramic arts | 2023  
yearbook and annual buyers guide

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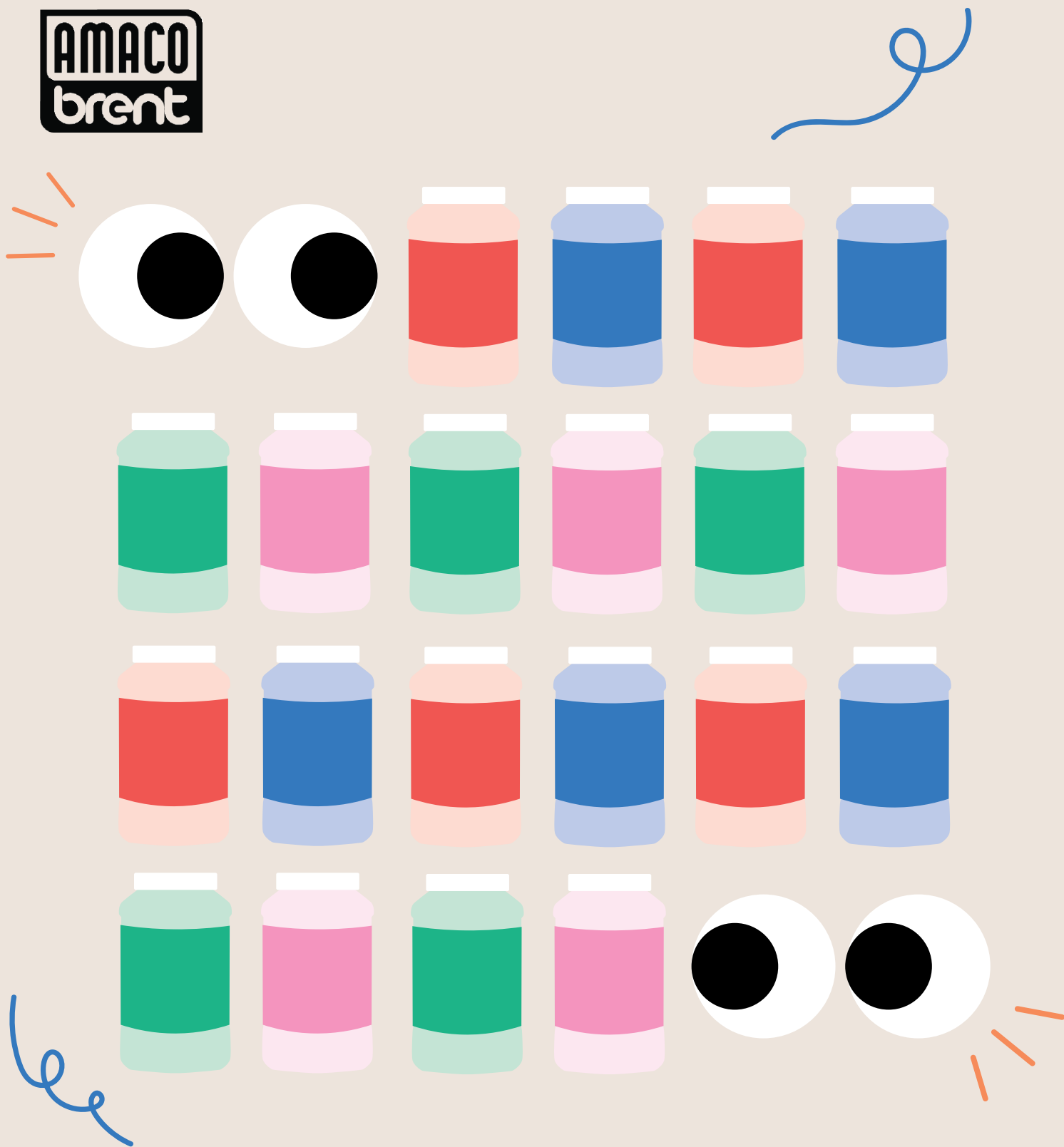
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# Julia Galloway

## Ceramic Artist of the Year



*Editors: How do you balance the demands of researching, teaching, mentoring studio assistants, and working on large series of works (over 1200 plates or hundreds of urns, for example) for each exhibition?*

**Julia Galloway:** I get asked this question a lot—how do you get so much work done . . . how do you balance everything . . . when do you sleep? Honestly, I don't really know; I get up in the morning, make a cup of coffee, walk the dog, and get to work. Everyone has different capacities. I seem to be able to focus quickly, and for a long period of time. My capacity to focus in the studio and for multitasking is pretty high, but my ability to sit around and be social is pretty low. I find great pleasure in working with others or by myself.

I just love diving into large and difficult exhibitions or projects. The wrestle of new problem solving, the big push to completion, I find it accelerating! Stressful—yes, challenging—yes, invigorating—yes, satisfying—yes. For example, about ten years ago I had an exhibition in a small museum in Great Falls, Montana. It's a farming community surrounded by vast expanses of land. When I was visiting the gallery, I watched a rain storm move across the sky and eventually water the local crops. The gallery I was displaying the work in had a very high ceiling; I could use that. I made about 550 very light blue celadon plates that were the shapes of and decorated with clouds. I hung these plates in cloud groupings from the ceiling and walls and painted the walls in a gradation of white to blue gray that imitated the sky outside. During the opening, local food was served on cloud plates, so the attendees were literally eating what they grew off of dishes inspired by where they lived. A week after the show opened, the curator asked if she could move first one, and then two benches into the cloud room. The farmers liked to sit in the exhibition when they visited, while their spouses shopped in the gift store.

How long does it take to make, decorate, and fire about 550 plates? I had 12 different cloud-shaped

hump molds and could make about 24 plates a day if I was on my game. There was a rhythm to making this work, each step led to the next: rolling out the slabs and pressing them into the molds, checking them every few hours, cleaning up the rims, inlaying the cloud drawings, carefully stacking the bisque kiln, glazing and loading 52 plates into each glaze firing. I arrived in Great Falls with about 450 plates, 5 students and local artisans, and a lot of wire for hanging the plates. We spent a week hanging plates from the ceiling in clusters, using three pieces of wire per plate, with the wire measuring 12 inches to 4 feet long. The pleasure is in the focus of the project, and working with the group to figure it out. I would rather not know what the challenges are going to be with a large exhibition/installation. There is energy, instinct, and satisfaction in such problem solving that is intoxicating to me.

*Eds: Your recent Endangered Species Project commemorates endangered and threatened species—birds, fish, mammals, plants, and more—in drawn imagery on porcelain vessels. What led you to this series? What do you hope your audience takes away from seeing your work?*

**JG:** There are many wonderful pots being made today, and potters, so articulate and engaged. A goal for my career is, in my own way, I have been trying to push the field of pottery forward—for contemporary pottery to have a more unique voice and a wider audience. When I turned 50, I looked around and thought, “pottery is in good shape, interesting work being made, clear strong leaders in the field, good. Okay, what’s next?” I wanted a project completely out of my comfort



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**Opposite:** Julia Galloway carving an urn in her studio. Photo: Pam Dunn-Parrish. **1** Leatherback Sea Turtle Urn, 10 in. (25 cm) in height. Species listed as endangered in 1973. **2, 3** Indiana Bat Urn, 10 in. (25 cm) in height. Species listed as endangered in 1973. **1-3** Wheel-thrown and carved porcelain, underglaze, fired to cone 6 in a soda kiln, 2019. Photos: Lauren Maron.





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4 *Stonecat Urn*. Species listed as endangered in Vermont in 2016. 5 *Taconic Cave Amphipod Urn*. Species listed as endangered in Massachusetts in 2003. 4, 5 Urns are 8 in. (20 cm) in height, wheel-thrown and carved porcelain, decorated with underglaze, fired to cone 6 in a soda kiln, 2019. Photos: Maggie Hamilton.

zone. Something big and challenging that I could wrestle with. At this time, I learned of Akio Takamori's final exhibition "Apology/Remorse," which moved me deeply. What did I feel remorseful about, and what did I have to apologize for? I don't mean a casual, "sorry, my bad." Really, I was in that 2am deep and slightly frightening time of reflection. What was next for my career? What were my concerns? Where could I actually make a difference? There are many, many problems in the world and focusing on one deeply feels productive.

I feel bad about the current condition of our natural environment—just bad, guilty, overwhelmed, sorrowful. The Endangered Species Act and Clean Water Act were passed during my lifetime; I was a kid with a Greenpeace T-shirt. We knew what we were doing to the environment and had the tools to make changes, but we didn't. My generation mostly forgot the whales were having a hard time, didn't notice that every year the string of Canadian geese migrating overhead was getting shorter, and I, like most of us, went about developing careers and families, our attention elsewhere. In the back of my mind, it bothered me a little that I wasn't paying attention to how we were consuming the natural environment. Endangered species tell us about how we are doing and how we are impacting the world around us.

Currently, I am making burial urns for each endangered, threatened, extinct, or recovered species in the continental US. It's a lot of urns, over 1000. The urns are a metaphor—they represent each species and their possible demise. It's sad, but there is some optimism as the urns are empty. People suggest that I just do the cute species, or I put several species on each urn; however, that's not the point. I

want all species represented—how would I select the ones to leave out, as each species is important.

The effect of this project on the public has been varied. Most people feel sad when they look at the work; they are stunned, quiet, and helpless. This is very different from when I was making more traditional pottery. My traditional pottery was often met with joy: people picking out a favorite mug, delighted with this new member of the family. This change was hard for me at first, and I still struggle with people feeling bad when looking at the work. I ask environmental groups that are local to the gallery to come to the exhibition opening and bring information. I have a list of modest suggestions that people can do to support species in their region; however, I am not a scientist. There are many ways that people can address environmental concerns. I am making urns for species that are listed as endangered from the US Fish and Wildlife Service website; that's my job, to bring visibility to something we do not realize is happening around us.

*Eds: On the project's page on your website: (<http://juliagalloway.com/gallery/endangered-species-project/researching-urns>), the "Endangered Species Project" exhibition record is organized by state or region. How have different audiences received the collections of vessels in the places they've been displayed? Do you notice a shift in response or resonance based on the grouping of species represented or the type of vessels shown?*

*JG: My first attempts to portray endangered species were modest. I had a small set of plates in an exhibition at the American Museum*

of Ceramic Art (AMOCA) in Pomona, California. Each species portrayed on the plates was struggling because of the changes in the sea level, and all lived within two miles of the museum. It was startling; these species, right here, so close to where we were standing were endangered—it brought the problem close to home.

I had a large exhibition of commemorative plates a year later. The plates were oval, with each species inlaid with blue slip on white porcelain. Around each species, we coated the rest of the plate with platinum luster, so the viewer could see a reflection of themselves with the species. On the back of the plate was a brief essay about why the species was having a problem and what someone could do to help. The gallery was long, and the plates covered the back wall. When people first walked in, they responded, “ohhh, blue and white—pretty;” and then they got close, “animals—delightful;” and then luster, “visually yummy.” And then, they read the title of the piece—*Endangered and Threatened Species in Pennsylvania*, and it was a bit of a gut punch.

I shifted to making urns instead of plates as I wanted an object to really interact with. I wanted to make pottery that had a strong presence, that took up space in my space, around me. It took a long time to figure out the urn shape: first they looked like cookie jars—not really what I was going for. The way that I depict the species has changed over time, starting with inlay, then switching to painting

with underglaze, and now carving. It’s a whole new skill. The beauty of carved porcelain is seductive and brings the viewer in closer and closer, and then I know, I got their attention.

One of the problems with endangered species is that you don’t see them. At a basic level, I want to take something that is unseen and make it visible. I learned this idea from the *NAMES Project: The AIDS Memorial Quilt*. There is great power in making something invisible, seen; it can catch us completely off guard.

*Eds: Since the subject of endangered species is a deeply emotional and difficult one, how do you recharge and protect your own mental wellbeing while staying committed to the project?*

**JG:** *The Endangered Species Project* is exhausting, it is sad. My job is to show up for these species. To read about them, to depict them as best I can, to show the public what I see in each one. Sometimes it is difficult: arachnids and slimy things freak me out. I have to study these creepy spiders and then carve them for hours and hours. Sometimes I even dream about them. Then I have to say to myself, “settle down Missy, catch your breath, find the wonder in these eight legs, so agile and elegant.”

I do have down days in the studio—carving a specific Darter fish all day long, knowing they just might not make it. It’s heavy. I am not going to ride a Greenpeace boat out in front of a whaling ship,



**6, 7** *Mardon Skipper Urn*, 12 in. (30 cm) in height, cone-6 porcelain, carved, lightly glazed, 2021. Species listed as endangered in Washington state in 1999. *Photos: Megan Escene.* **8** Galloway pictured with carved urns from the *Endangered Species Project*. *Photo: Pam Dunn-Parrish.*





or put spikes in old-growth trees. My job is to show up in the studio, get to work, and pay homage to each species with care.

*Eds: In addition to making artwork, you are highly involved in many other aspects of our field (workshops, mentorship, publications, your Field Guide for Ceramic Artisans, podcasts, blogging, organizing and coordinating creative gatherings, and annual fundraising exhibitions). What is the connection between these roles? How do you balance the demands of these endeavors with those of your studio practice?*

**JG:** My mother was very active in the early feminist movement. Ideas of fairness and equality were constant currents in our household.







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9 Galloway carving an image onto a plate. 10 *Barn Owl Commemorative Plate*. Species listed as endangered in Vermont in 2007. 11 *Massasauga Rattlesnake Commemorative Plate*. Species listed as threatened/species at risk in Pennsylvania in 2005. 10, 11 Each plate is 9 in. (23 cm) in length, slab-built porcelain, blue slip inlay, clear glaze, fired to cone 6, refired to cone 018 with decal essay on back and platinum luster on front, 2018. 9–11 Photos: Maggie Hamilton. 12 "Endangered Species Project: Pennsylvania." Nevada Project Gallery, Standard Ceramics, NCECA, 2019. The state-listed endangered, threatened or species of concern for Pennsylvania portrayed on 358 plates. 13 *Heaven for Fish*, 8 ft. (2.4 m) in length, cloud plates and red bowls with gold decals of insects surrounded with plates portraying now-extinct fish from the Great Lakes. Displayed at the NCECA annual conference in 2019. 14 *Heaven for Fish* (detail), *Blackfin Cisco Commemorative Plate*, 11 in. (28 cm) in length, slab-built, blue slip inlay, clear glaze, fired to cone 6, refired to cone 018 with gold luster. Species listed as extinct in 1996.

This may be the underlying connection between the *Endangered Species Project*, my commitment to teaching, and my interest in service to the arts and the environment.

In 2006, I realized that people who had access to more information had more options and success in the arts. To address this, I developed the *Field Guide for Ceramic Artisans*, a resource that gave everyone equal access to information about artist residencies, professional practices, and glaze recipes. It was specifically designed to support people who work in isolation and students when they leave the rich environment of school.

All of these aspects of my career—teaching, service, and studio work—are not so different. They are rooted in problem solving and community. It is a tricky balance; these three areas of my career never get as much time as they need, and I try not to get too uptight about it. If I don't spend enough time in my studio making work, I get pretty cranky. My teacher, Betty Woodman, would say, "Just get into the studio and everything falls into place," and I have always found

that to be true. I don't wait to be inspired, or be in the mood, I just get to work and figure things out as I go.

I usually have some assistance to help with parts of my studio practice: mixing glazes, packing and shipping—ceramics is demanding! When getting ready for a big exhibition, I work with a team of three to five artisans. For out-of-state exhibitions, I bring help with me from Missoula, and then often hire local students, craftsmen, and even my family. There is a lot of labor in these large exhibitions, much too much for one person, and I love the input and energy from problem solving in a group.

*Eds: Do you feel that your identity as an artist has changed over time?*

JG: We are losing the senior generations of artisans that made radical changes in the field. My teachers and mentors are getting older, slowing down, making less work, engaging less. I feel pressure from this, as there are fewer artists in front of me to pave the way. How can my feet fill those big shoes? What is my responsibility to the





**15** *Sky Vault*, from "The Place it is that We Call Home" exhibition, Paris Gibson Square Museum. Installation included 450 plates, each up to 22 in. (56 cm) in length, slab-built porcelain, blue inlaid clouds, glazed with light blue celadon, 2014. **16** Detail of *Sky Vault*, looking up from below at the plates hanging from the ceiling.

generations younger than me? I want to make sure there is plenty of room for everyone in the field.

*Eds: Do you have any advice for artists who would like to make a positive impact in the ceramic arts, donate their time or artwork to an arts institution, or to use their work as a vehicle to start a dialog about environmental or social issues? How would you advise individual artists on executing big ideas?*

**JG:** Well, young artists have to work, they have to make a lot of work, put miles on their hands, and find community. They need to show up for themselves, find their voice and confidence. If artists want to start a dialog about environmental or social issues I would suggest they find what fits into their lives, their strengths, their interests and vision. I think it can be helpful if we think about the impact of how the work is made and displayed in relation to the ideas in the work itself.

In addition to my current studio work, there are a few environmental practices that I can do. I donate a small percentage of each sale of my pottery to a land trust that is in the same county where the silica in my clay body is mined. I work with the National Council on Education for the Ceramic Arts (NCECA) Green Task

Force, bringing environmentally thoughtful practices to the ceramics community. I have taken to selling my pottery as local as possible to cut down on shipping. Each year at school, I bring a different green goal into the studio classroom—firing to a lower temperature, developing a curriculum where we are more selective about what we fire, and changing water usage, etc. It's a slow accumulation of small steps that can make a difference.

Every day I carve endangered species on burial urns. I am mostly working alphabetically and have just gotten through the letter E. After four years, I remain excited and dedicated to championing a species almost lost, and holding them up for the world to see. I delight in developing compositions that scatter across the surface, the seductive pleasure of carving porcelain clay, and the satisfaction of the shelves getting fuller and fuller.

What would I advise an artisan who wants to execute a big idea? An artisan that wants to start a dialog about a big issue? I would say, get up, drink a cup of coffee, walk the dog, and get to work.

*Julia Galloway is a professor of art at the University of Montana in Missoula, where she maintains a home studio.*



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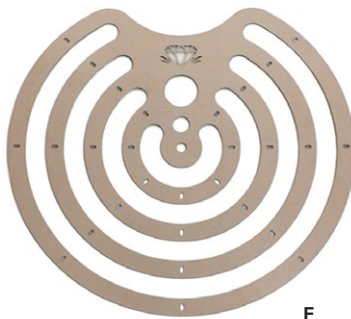


# new products

## Chinese Clay Art, USA

Chinese Clay Art now offers the **Adjustable Slab Cutter (A)**. This tool makes cutting slabs even easier while helping efficiency in the studio. The slab cutter comes with a replacement wire, too.

[www.chineseclayart.com](http://www.chineseclayart.com)



## DiamondCore Tools

DiamondCore Tools has created a new series of fluting tools, led by the **X1 V Tip Fluting Tool (B)**. The new fluting tool allows ceramic artists to carve smooth, tangential grooves in clay. The evolving X Series includes five more variations of the fluting blade.

Additional new products include wood and metal ribs. The **Wood Ribs (C)**, which come in three sizes (2, 3, and 4 inches wide), help potters shape and smooth pieces while throwing on a wheel. The new metal rib series includes the **Small Metal Rib (D)**, **Large Metal Rib (E)**, and the **Arc Carving Rib (F)**. The triangular Small Metal Rib (2.5×3.4 inches) and the Large Metal Rib (2.3×6.5 inches) both offer edges for smoothing slabs and scoring clay, plus cutouts for marking equidistant sections on a piece. The Arc Carving Rib (3.7×4 inches) is a thin stencil for carving arced lines on ceramics. Its unique design flexes to conform to the curvature of surfaces. Use this rib with DiamondCore carving tools to align and create intricate, curved patterns.

<https://diamondcoretools.com>



## MKM Pottery Tools

New from MKM Pottery Tools are **Big Hand Rollers (BHR)** (G), which measure 1×4.75 inches. Simply roll the BHR roller with your hand across the clay or up the wall of a pot to create a pattern. The BHR-121 Mountain Wind and the BHR-123 Geometric Daisies are shown here.

**Large Hand Rollers (RL)** (H), which measure 2.4 inches, are designed to work with the MKM RH-1 Roller Handle. Roll the RL rollers across clay to create continuous images. The RL-031 Mountain Range and the RL-032 Mountain Forest are shown here.

**Extra Large Round Stamps (Scxl)** (I) are 2.4 inches and can be used to stamp patterns on any soft medium. The Scxl-041 is shown here.

<https://mkmpotterytools.com>



## Xiem Tools USA

For 2022, Xiem Tools USA produced a series of seven **Mini Titanium-Fused Carving and Trimming Double-End Tools** (J). The tools come in two sizes: small and medium. They are 6 inches in length and are covered in a soft foam sleeve for comfort and gripping. The tools are handcrafted of high-carbon, tempered stainless steel, then fused to the surface with a thin layer of titanium nitride to increase strength and hardness, provide rust resistance, and reduce friction. The titanium-fused blades are exceptionally sharp and three times harder than steel for maximum performance, creating a more resilient cutting edge than conventional carbon-steel blades.

The **Xiem Teapot Spout Maker** (small and medium) (K) is the simplest, quickest, and most convenient way to make a perfect, form-fitting spout for a teapot of any shape and size. Just wrap a clay slab around one of the tapered ends of the tool and join the two sides by pressing them together and smoothing the seam line evenly. Once stiff, the spout can be modified, cut, and attached to the pot. The spout maker is solid beech hardwood that is hand sanded and coated with tung oil to prevent water deterioration over time. In addition, it is also works for making feet and decorative elements.

[www.xiemtoolsusa.com](http://www.xiemtoolsusa.com)





# transitions: who went where



**Curtis Benzle** has concluded his seven-year tenure as President of the Alabama Visual Arts Network. After expanding programming and funding fourfold to serve all Alabama artists, he will now focus his energies on studio activities and developing a line of distilled spirits.



**Sam Gappmayer** retired as the Arts Center Director from the John Michael Kohler Arts Center in Sheboygan, Wisconsin, in February 2022. Gappmayer has served as director since 2016.



**Megan Billingham** (they/she) stepped into the role of Interim Director of Ceramics for Sonoma Ceramics in January of 2022. They are taking on this role after working in several studio management positions and as an independent artist and instructor.



**Rebecca Harvey** started as the Executive Director of the Archie Bray Foundation for the Ceramics Arts in July 2022. Previous posts include head of programme, Ceramics and Glass, Metals and Jewelry, at the Royal College of Art in London; and professor and art department chair, at The Ohio State University.



**Cornelia Carey** will step down as Executive Director of the Craft Emergency Relief Fund (CERF+) after 25+ years. She leaves to attend to her family's beef-and-berry business and looks forward to an arts-consulting career in the future.



**Amy Horst** assumed the directorship of the John Michael Kohler Arts Center in Sheboygan, Wisconsin, in March 2022. She recently served as the Associate Director and is replacing Sam Gappmayer.



**Bruce Dehnert** leaves Peters Valley School of Craft in Layton, New Jersey, after 22 years as the ceramics department head. He is joining the Sugar Maples Center for Creative Arts in the Catskill Mountains, New York, as their new head of ceramics.



**Ed King** joins Pottery Northwest (PNW) as its next executive director. Previous roles include chief operating officer for Creative Pinellas, where he advocated on behalf of artists and arts organizations. He joins PNW at a pivotal moment and will prioritize equity and civic impact.



**Steven Young Lee**, after 15 years at the helm of the Archie Bray Foundation for the Ceramic Arts in Helena, Montana, is transitioning from his current leadership role as resident artist director to the Bray's newly created role of director emeritus and special projects manager.



**Paul Sacaridiz** joined Cranbrook Academy of Art in Bloomfield Hills, Michigan as its director in May of 2022. Sacaridiz was previously the executive director of Haystack Mountain School of Crafts, where he served in the role since 2015.



**Po Wen Liu** is the new Ceramics Head at Peters Valley School of Craft in Layton, New Jersey. Prior to joining Peters Valley, he served as the director of the Pottery Workshop, Jingdezhen, and the executive director of the Jingdezhen International Studio in Jingdezhen, China from 2015–2018.



**Andrea Specht**, an experienced arts leader, nonprofit executive, and fundraiser, was named the new executive director of the American Craft Council. She took the helm on May 9, 2022, succeeding Sarah Schultz, who served in the role from March 2018 to August 2021.



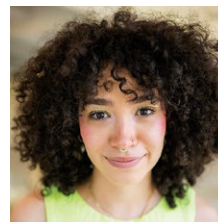
**Sheri Leigh O'Connor**, after a 24-year career teaching ceramics and art at the Sierra Nevada College/University, departs the position to focus full time on her studio practice and to develop her Japan tour program, Trip2Japan.



**Kala Stein**, after 6½ years as the Director of Sonoma Ceramics, located within the Sonoma Community Center in Sonoma, California, turned her focus to full-time work in her studio as of February 2022.



**Fran Rudoff** will retire as the executive director of Watershed Center for the Ceramic Arts in Newcastle, Maine, after serving in the role since 2013. Rudoff's tenure will come to an end in early 2023.



**Angelik Vizcarrondo-Laboy** formerly the assistant curator at the Museum of Arts and Design, New York, is now an independent curator and writer based in Los Angeles.



# events

## Terralha Festival 2022

Saint-Quentin-la-Poterie, France, is home to dozens of ceramic artists and hosts the annual Terralha festival. During the most recent event, which took place July 15–17, 2022, exhibitions of works by 20 artists were organized and displayed in separate venues throughout the village. In addition to the exhibitions, the festival included film screenings, lectures, demonstrations, and inclusive workshops.

For more information about the Terralha Festival, visit [www.facebook.com/TerralhaGard](https://www.facebook.com/TerralhaGard) and [capitale-ceramique.com](https://www.capitale-ceramique.com).



**1** Miguel Angel Molet Chicot's *Serie C*, 7¾ in. (20 cm) in length, stoneware, terra sigillata, carbon, 1832°F (1000°C). *Photo: Sophie Chatelard.* **2** Iva Brkic's *alice in wonderland tea mug*, 4 in. (10 cm) in diameter, slip-cast porcelain, fired to 2282°F (1250 °C), gold plated. **3** Installation view of works at the 2022 Terralha Festival. **4** Nathalie Perret's *Conchas*, to 13 in. (33 cm) in height, earthenware, BIC pen ink, acrylic paint, 2021. *Photo: Matthieu Gauchet.* **5** Daniel Cavey's blue-footed vase, 18¾ in. (48 cm) in height, wheel-thrown and assembled wood-fired stoneware. **6** Livia Marasso's *Please. Smile*, porcelain, black pigment, 2020.



### American Pottery Festival

Northern Clay Center (NCC) held the 24th American Pottery Festival from September 2–4, 2022. The event, which is NCC's annual fundraiser, includes artist talks, workshops, lectures, panel discussions and an exhibition of works by 23 invited artists.

For more information about the American Pottery Festival, visit [northernclaycenter.org](http://northernclaycenter.org).



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7 Minsoo Yuh's bowl. 8 Darcy Delgado's 1996/1984 Sipper Set. 9 Delvin M. Goode's Sipples Cup. 10 Nancy Green's jar.

### International Biennial of Artistic Ceramics of Aveiro

From October 30, 2021 to January 30, 2022, the XV edition of the International Biennial of Artistic Ceramics of Aveiro was held at the Museu Arte Nova in Aveiro, Portugal. The event included a conference held in November 2021, art installations, a main exhibition, invited-artist exhibitions, related exhibitions and installations, and educational programming at venues around the city.

The International Competition exhibition featured 128 works by 113 artists from 58 countries. Ellen van der Woude received the first-place award, Marie-Josée Comello received the second-place award, and Andri Ioannou received the third-place award. For more information about the biennial, visit [bienalceramicaaveiro.pt](http://bienalceramicaaveiro.pt).



11

11 Andri Ioannou's *Nereide*, 19½ in. (50 cm) in diameter, porcelain. 12 Ellen van der Woude's *Big Smile I*, 16½ in. (42 cm) in diameter. 13 Marie-Josée Comello's *ETA 24.06*, to 6 ft. 6 in. (2 m) in length (each), slip-cast porcelain, wooden airplane wing, 2020. Photo: Eric Smeets. Photos provided by M. Nazaré Feliciano. Courtesy of the International Biennial of Artistic Ceramics of Aveiro.



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### Salad Days

Watershed Center for the Ceramic Arts in Newcastle, Maine, held its 27th annual Salad Days event on July 9, 2022. The event includes pottery sales, a picnic brunch, demonstrations, an exhibition, and tours of the facilities.

According to Claire Brassil, Watershed's director of outreach and communications, this year's invited artist, Grace Tessein, made hundreds of earthenware plates for the event. Proceeds from purchases of the plates, as well as additional works made by Tessein and 30 other artists that were available during the event, will help fund Watershed's education programs and residencies for artists working in clay.

For more information about Watershed's Salad Days event, visit [www.watershedceramics.org/events/salad-days](http://www.watershedceramics.org/events/salad-days).



1 Watershed's Salad Days festival celebrates pottery and ceramic art. 2 Work by artist Grace Tessein was featured in the pottery sale. 3 Grace Tessein with two of her Salad Days plates.

### California Conference for the Advancement of the Ceramic Arts

The California Conference for the Advancement of the Ceramic Arts (CCACA), organized by John Natsoulas Gallery, was held May 3–5, 2022 in Davis, California. The annual event, which is focused on ceramic sculpture, features over 40 concurrent exhibitions at galleries and educational institutions. The programming for the three-day event also included lectures and demonstrations. This year, artists Adrian Arleo, Carol Gouthro, Chris Riccardo, Kevin Snipes, and Jason Walker were among the presenters.

For more information about the California Conference for the Advancement of the Ceramic Arts, visit [www.natsoulas.com](http://www.natsoulas.com).



4 Student exhibitions during CCACA 2021. 5 Patti Warashina and Cynthia Consentino demonstrating with John Toki narrating during CCACA 2018. 6 Patti Warashina demonstrating her process during CCACA 2018.

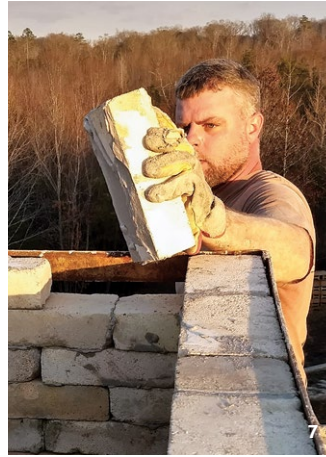


### Three Potters Symposium

The Three Potters Symposium, organized annually by The Bascom: A Center for the Visual Arts in Highlands, North Carolina, was held July 29–30, 2022, and featured Seagrove-area potters Chad Brown, Pam Owens, and David Stuempfle. The event is organized as a weekend of demonstrations and discussions, and includes an exhibition of the presenting artists' works.

According to a press release on the event, the symposium's goal is "to bring a cross-section of the state's most influential clay artists to The Bascom. In a format designed to encourage questions and organic conversation with the audience and each other, three artists . . . demonstrate side-by-side while sharing their stories, inspirations, and techniques."

For more information about the event, visit [www.thebascom.org](http://www.thebascom.org).



7 Chad Brown building a kiln, 2019. *Photo: Julie Rose.* 8 Chad Brown's jug, 20 in. (51 cm) in height, wood-fired wild clay, 2017. *Photo: Art Howard.* 9 David Stuempfle working in the studio, 2010. *Photo: Takuro Shibata.* 10 David Stuempfle's stacked vases, 20 in. (51 cm) in height, wood-fired wild clay, 2015. *Photo: Jason Dowdle.* 11 Pamela Owens loading the wood kiln, 2022. 12 Pamela Owens' Jugtown Bowl, 12 in. (30 cm) in width, wood fired, slip, 2021. 11, 12 *Photos: Jugtown Pottery.*

### Craft Fair of the Southern Highlands

From July 21–24 and October 13–16, 2022, craft-media artists (including ceramic artists), collectors, and the public converged at the Harrah's Cherokee Center-Asheville in North Carolina to attend the Craft Fair of the Southern Highlands.

The event includes booths featuring work by 200 craftspeople and fills two floors of the Civic Center. For more information, visit [www.southernhighlandguild.org/craftfair](http://www.southernhighlandguild.org/craftfair).



13 Mike Lalone's pottery demonstration at the Craft Fair of the Southern Highlands. *Photo courtesy of the Southern Highland Craft Guild.* 14 Travis Berning's ceramic lantern. 15 Zan Barnes' stamped clay pitcher and cups. 14, 15 *Photos: Robert Batey.*



### Korean International Ceramic Biennale

The 2021 Korean International Ceramic Biennale (KICB), organized by the Korean Ceramics Foundation, was held October 1–November 28, 2021, and featured exhibitions and events at venues in Icheon, Yeosu, and Gwangju, Korea, as well as online. The biennale's theme was "Re: Start."

The International Competition, held at Gyeonggi Museum of Contemporary Ceramic Art in Icheon included works by 6 main prize winners and 70 honorable mentions. The Gold Prize was awarded to both Darien Arikoski-Johnson (US) and Ming-Shun Cho (Taiwan), the Silver Prize was awarded to Sekyun Ju (Korea), the Bronze Prize was awarded to Susan Beiner (US), the KICB Residency Prize went to Jeisung Oh (Korea), and the KICB Emerging Artist Prize went to Kai Zhang (China). An exhibition of works by Tip Toland (US), the 2019 winner of the International Competition, was also shown at this same venue.

For more information about the biennale and exhibitions at the Gyeonggi Museum of Ceramic Design in Yeosu and the Gyeonggi Ceramic Museum in Gwangju, visit [www.토아도예공방.com/eng](http://www.토아도예공방.com/eng).



1 Gallery view at the Gyeonggi Museum of Contemporary Ceramic Art, showing work by Sekyun Ju foreground, right. 2 Installation view of various works, main work in view: Kai Zhang's *Plantation*, 2020. 3 Jeisung Oh's *Cabinet of Curiosities*, 2020. 4 Ming-Shun Cho's *Homunculus* (teapot), 15 in. (38 cm) in height, clay, slurry glaze, 2020. 5 Installation view of various works, with Susan Beiner's work on the floor in the middle ground. 6 Darien Arikoski-Johnson's *Fragmented Framing*, 5 ft. 6 in. (1.7 m) in height, porcelain, stoneware, clear satin and black glazes, 2019. All images sourced from the Korean Ceramic Foundation (KOCEF) website and courtesy of the foundation.

### Toe River Arts Studio Tour 2022

The Toe River Arts Studio Tour includes artists living in Yancey and Mitchell Counties in North Carolina. The fall 2022 tour takes place November 11–13. Two tours are planned for 2023, one in the spring, and one in the fall. In addition to the tour of studio locations, the artists will also have work on display at the Spruce Pine Gallery.

For more information about the tour, visit [www.toeriverarts.org](http://www.toeriverarts.org).



7 Pete McWhirter in his studio. 8 Stan Anderson's studio, an old barn decorated on the exterior with ceramic plates. Photos: Michael Andrews.



## SodaPosium

The inaugural conference focused on soda firing, organized by Gay Smith and Paul Wisotzky, was held at The Clay Lady's Campus in Nashville, Tennessee, from April 29–May 1, 2022.

Presenters at the symposium included William Baker, Ian Bassett, Susan Feagin, Justin Rothshank, Gertrude Graham Smith, and Paul Wisotzky. Warren Mather and Jeff Zamek were the keynote speakers.

Attendees had the opportunity to bring 6–10 bisque-fired pots and include them in a soda firing during the event.

For more information about SodaPosium, visit [www.theclaylady.com/sodaposium](http://www.theclaylady.com/sodaposium).



9 Paul Wisotzky presenting at the 2022 SodaPosium. 10 Presenter Gertrude Graham Smith (Gay Smith). 11, 12 Ian Bassett demonstrating at SodaPosium. 13 The SodaPosium Cup Exchange cups brought by conference participants. 14 Susan Feagin during her presentation. 15 Paul Wisotzky. 16 Justin Rothshank demonstrating. 17 William Baker presenting to conference attendees. Photos: Lyndy Rutledge.



### National Council on Education for the Ceramic Arts (NCECA) Conference “Fertile Ground”

NCECA held its 56th conference for artists, educators, and students, from March 16–19, 2022, at the SAFE Credit Union Convention Center in Sacramento, California. Programming at the convention center included presentations; demonstrations; lectures; exhibitions; and a resource hall featuring vendors, non-profit organizations, and a gallery expo. In addition, more than 80 exhibitions were also held at venues around the region.

NCECA-sponsored exhibitions included “Belonging,” the 2022 NCECA Annual curated by Angelik Vizcarrondo-Laboy, which was on view at the Crocker Art Museum in Sacramento. In addition to 5 invited artists, 29 artists were also selected for inclusion in this exhibition from a call for submissions. The “2022 NCECA Juried Student Exhibition” was on view at the University Library Gallery at California State University, Sacramento. Patsy Cox and Andres Payan Estrada selected works by 28 artists for the exhibition.

The “2022 NCECA Multicultural Fellowship Exhibition” at Blue Line Arts, curated by Sana Musasama, included the work of 11 past fellows.

For more information about the 2022 conference as well as upcoming conferences, visit [nceca.net](https://nceca.net).



1 Virgil Ortiz, 2022 NCECA presenter and demonstrating artist. 2 2022 NCECA Resource Hall, SAFE Credit Union Convention Center, Sacramento, California. 3 View of the 2022 NCECA Juried Student Exhibition. 4 View of the 2022 NCECA gallery expo, SAFE Credit Union Convention Center, Sacramento, California. 5 George Rodriguez, 2022 NCECA demonstrating artist. 6 Alternate view of the 2022 NCECA Gallery Expo, SAFE Credit Union Convention Center, Sacramento, California. 7 Alternate view of the 2022 NCECA Resource Hall, SAFE Credit Union Convention Center, Sacramento, California. Photos: Germaine Watkins.



### Western North Carolina Pottery Festival

The 18th Annual Western North Carolina Pottery Festival takes place November 5, 2022, at Bridge Park in downtown Sylva. Potter and festival cofounder Joe Frank McKee explains that artists from 12 states across the country are juried into the event. In addition to selling work, the potters demonstrate techniques from throwing to firing kilns to an audience that regularly reaches several thousand people.

For more information about the festival, visit [www.wncpotteryfestival.com](http://www.wncpotteryfestival.com).



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8 Joe Frank McKee's fumed jar, 12 in. (30 cm) in diameter, fumed. 9 Brant Barnes' *Wildflowers Vase*, 11 in. (28 cm) in height, salt-glazed stoneware, wood-fired to cone 10. 10 Larry Allen's ceramic vessel, fired to cone 4 in an electric kiln. 9, 10 Photos: Zan Barnes.

### Midwest Pottery Fest

The Kansas City Urban Potters (KCUP) held their annual Midwest Pottery Fest at Morton Hall in Kansas City, Missouri, on April 23 and 24, 2022. The show and sale featured demonstrations, a cup giveaway for the first 50 visitors, and a flower bar for those who purchased vases.

Participating artists included KCUP artists Bekah Bliss, Chandra DeBuse, Paul Donnelly, Jana Evans, Meredith Host, and Alex Watson, along with invited artists Rachel Akin, Mike Cerv, John Eck, Elina Jurado, Sarah Veak, and Deborah Wald.

For more information about the event, visit [www.kcurbanpotters.com/mpf2022](http://www.kcurbanpotters.com/mpf2022).



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11 Chandra DeBuse's citrus reamer, 4 in. (10 cm) in width, porcelain, 2022. 12 Bekah Bliss' mug, 5½ in. (14 cm) in diameter, terra sigillata, liner glaze, and Standard 266 clay, 2022. 13 Alex Watson's soda-fired jar, 7 in. (18 cm) in height, soda-fired stoneware, 2021. 14 Meredith Host's *Dot Dot Dash Ice Cream Bowls*, 4¼ in. (11 cm) in width each, porcelain with decals, 2022. 15 Deborah Wald's *Berry Bowl*, 8 in. (20 cm) in width, porcelain, layered glazes, fired to cone 10 in reduction, 2021. 16 Elina Jurado's *Terra Sig Bowl and Bottles*, to 11 in. (28 cm) in height, low-fire earthenware, terra sigillata, glaze, 2022.



## pottery tours

Travel is looking up with more scheduled local and regional events, tours, sales, visits with customers, and reunions with fellow artists. Many of this year's pottery tours are hosting in-person events while welcoming back old friends, first-time buyers, trusted collectors, and curious neighbors. The following is a list of those pottery tours, because everyone is ready for a good road trip and some new ceramics for the kitchen table. **Note:** Please inquire with each tour for up-to-date information.

1

**16 Hands Studio Tour**[16hands.com](http://16hands.com)

October 22–23, 2022

11 Tour Stops | 18 Artists

2

**Asparagus Valley Pottery Trail**[asparagusvalleypotterytrail.com](http://asparagusvalleypotterytrail.com)

April 28–30, 2023

8 Tour Stops | 24 Artists

3

**Bayou City Clay Crawl**[BayouCityClayCrawl.org](http://BayouCityClayCrawl.org)

December 4, 2022

7 Tour Stops | 40+ Artists

4

**Cannon River Clay Tour**[cannonriverclaytour.com](http://cannonriverclaytour.com)

August 20–21, 2022

4 Tour Stops | 20 Artists

5

**Clay Collective Spring Pottery Tour**[theclaycollective.org](http://theclaycollective.org)

April 30–May 1, 2022

9 Tour Stops | 25 Artists

6

**Cracked Pot Studio Tour**[crackedpotstudiotour.com](http://crackedpotstudiotour.com)

September 17–18, 2022

11 stops | 51 Artists

7

**Durham County Pottery Tour**[durhamcountypotterytour.com](http://durhamcountypotterytour.com)

November 12–13, 2022

5 Tour Stops | 16+ Artists

8

**Finger Lakes Pottery Tour**[fingerlakespotterytour.com](http://fingerlakespotterytour.com)

June 10–11, 2023

3 Tour Stops | 18 Artists

9

**Hilltown 6 Pottery Tour**[hilltown6.com](http://hilltown6.com)

July 23–24, 2022

9 Tour Stops | 26 Artists

10

**Hudson Valley Pottery Tour**[hudsonvalleypotterytour.com](http://hudsonvalleypotterytour.com)

October 15–16, 2022

6 Tour Stops | 11 Artists

11

**Lincoln Clay Tour**[facebook.com/LincolnClayTour](https://facebook.com/LincolnClayTour)

May 14, 2022

4 Tour Stops | 14 Artists

12

**Maine Pottery Tour**[mainepotterytour.org](http://mainepotterytour.org)

April 30–May 1, 2022

54 Tour Stops | 54+ Artists

13

**Michiana Pottery Tour**[michianapotterytour.com](http://michianapotterytour.com)

September 24–25, 2022

7 Tour Stops | 34+ Artists





15

**St. Croix Valley Pottery Tour**

[minnesotapotters.com](http://minnesotapotters.com)

May 12–14, 2023

7 Tour Stops | Approx. 72 Artists

18

**Tampa Tour De Clay**

[tapatourdeclay.com](http://tapatourdeclay.com)

December 10–11, 2022

4 Tour Stops | Approx. 15 Artists

16

**San Diego Pottery Tour**

[sdpotterytour.com](http://sdpotterytour.com)

December 2022

10 Tour Stops + Online | Approx. 30+ Artists

19

**Twenty Dirty Hands Pottery Tour**

[twentydirtyhands.com](http://twentydirtyhands.com)

October 14–16, 2022

8 Tour Stops | 20 Artists

17

**Seagrove Potters Fall Festival and Studio Tour**

<https://discoverseagrove.com/events-all/>

November 19–20, 2022

50+ Tour Stops | 50+ Artists

20

**Western Wisconsin Pottery Tour**

[westernwisconsinpotterytour.com](http://westernwisconsinpotterytour.com)

September 16–18, 2022

4 Tour Stops | 16 Artists

*continued on page 28*



## large events in person and online in 2022

In addition to the pottery tours, several large in-person craft shows will continue to have an online presence while also returning to an in-person show. Several events include not only sales, but also demonstrations, lectures, and workshops. **Note: Please inquire with each event for up-to-date information.**

**Spruce Pine Potters Market**

[www.sprucepinepottersmarket.com](http://www.sprucepinepottersmarket.com)

October 8–9, 2022

In Person | 28 Artists

**Flower City Pottery Invitational**

Flower City Arts Center

<https://flowercityarts.org>

October 21–23, 2023

In Person + Online | 19+ Artists

**Smithsonian Craft Show**

<https://smithsoniancraftshow.org>

April 20–24, 2022

In Person | 15 Ceramic Artists

**Intersect Chicago (SOFA Chicago)**

[www.sofaexpo.com](http://www.sofaexpo.com)

November 3–6, 2022

In Person | Gallery List Online Soon

**Pottery on the Hill**

[potteryonthehilldc.org](http://potteryonthehilldc.org)

November 11–13, 2022

In Person | 18 Artists

**46th Annual Philadelphia Museum of Art Craft Show**

[www.pmacraftshow.org/category/ceramics](http://www.pmacraftshow.org/category/ceramics)

November 10–13, 2022

In Person | 27 Ceramic Artists

**The Art School at Old Church:  
48th Annual Pottery Show & Sale**

[oldchurchpotteryshow.org](http://oldchurchpotteryshow.org)

December 2–4, 2022

In Person | 30 Artists



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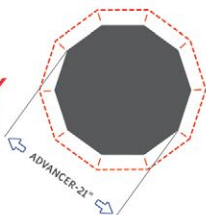
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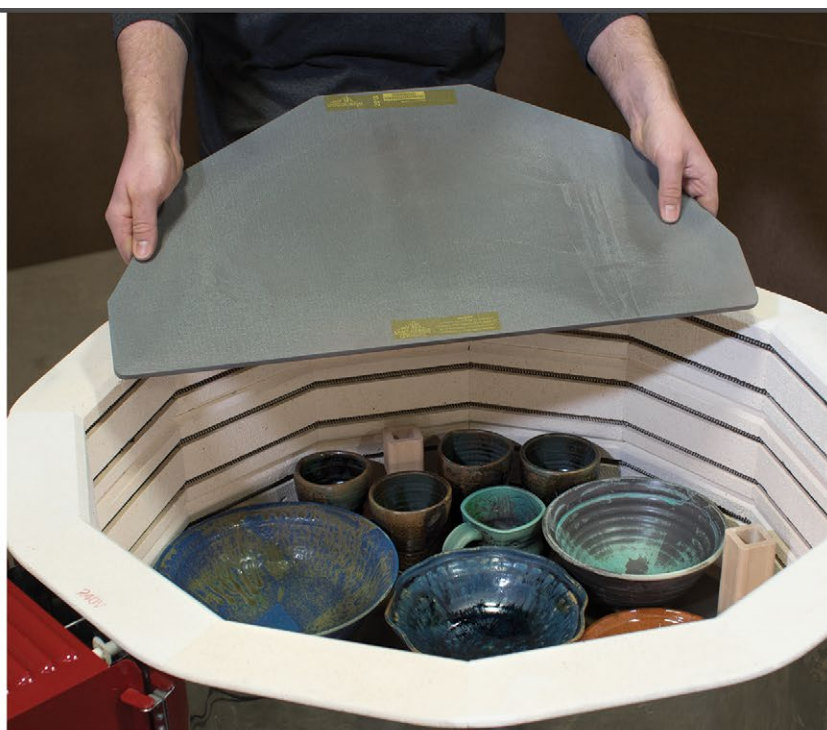
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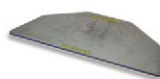


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# short-term resident artists

The ceramic artists included in this listing are currently working in residencies that are one year or less in duration.

**Hartford Art School, West Hartford, Connecticut,**  
[www.hartford.edu](http://www.hartford.edu)



Sarah Bartolotta  
08/2022–05/2023

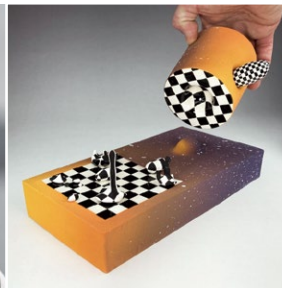
Brooklin Grantz  
08/2022–05/2023



Shawn Hansen  
08/2022–05/2023

Stephanie Kubish  
08/2022–05/2023

**Morean Center for Clay, St. Petersburg, Florida,**  
<https://moreanartscenter.org>



Michael Cannata  
08/2022–07/2023

Ethan Fielder  
08/2022–07/2023



Jordan Kramer  
08/2022–07/2023

Dakota Parkinson  
08/2022–07/2023

## Morean Center for Clay (*continued*)



Amy Sanders  
08/2022–07/2023

Rebecca Stevens  
08/2022–07/2023

## Baltimore Clayworks, Baltimore, Maryland, <https://baltimoreclayworks.org>



Patrick Bell  
09/2022–08/2023

Kiran Joan  
09/2022–08/2023



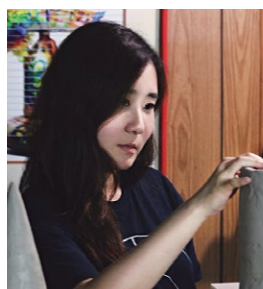
Shea Kister  
09/2022–08/2023

Clarissa Pezone  
09/2022–08/2023



Vanna Ramirez  
09/2022–08/2023

## Office for the Arts at Harvard, Allston, Massachusetts <https://ofa.fas.harvard.edu/ceramics>



Audrey An  
09/2022–08/2023

Nicolas Tournon  
09/2022–08/2023



**Mudflat Pottery School, Somerville, Massachusetts,**  
[www.mudflat.org](http://www.mudflat.org)



Nicole McLaughlin  
 09/2022–09/2023

**Northern Clay Center, Minneapolis, Minnesota,**  
[www.northernclaycenter.org](http://www.northernclaycenter.org)



Claudia Alvarez  
 Summer 2022

Johannah Cairns  
 09/2022–08/2023



Edith Garcia  
 Summer 2022

Sean Loffon  
 09/2022–08/2023



Evelyn Mtika  
 09/2022–08/2023  
 Headshot not available.

Janina Myronova  
 Fall 2022  
 Photo: Dzikie Studio



Katie Reeves  
 09/2022–08/2023

**323CLAY, Independence, Missouri,**  
[www.323clay.com](http://www.323clay.com)



Kim Brook  
 08/2022-07/2023

Summer Brooks  
 08/2022-07/2023

**Belger Arts Center, Kansas City, Missouri,**  
[www.belgerarts.org](http://www.belgerarts.org)



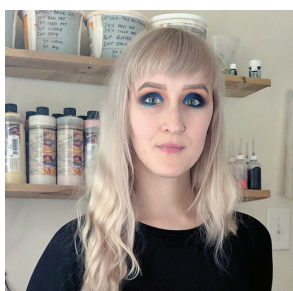
Cindy Leung  
 08/2022-07/2023

Kathy Liao  
 08/2022-12/2022



Meredith Smith  
 08/2022-07/2023

Sun Young Park  
 08/2022-07/2023



Gina Pisto  
 08/2022-07/2023

Adams Puryear  
 08/2022-07/2023



Nicole Rene Woodard  
 08/2022-07/2023



**The Clay Studio of Missoula, Missoula, Montana,**  
[www.theclaystudioofmissoula.org](http://www.theclaystudioofmissoula.org)



Jennifer Hill  
 09/2022–10/2022

Tessa Hoenig  
 10/2022–08/2023



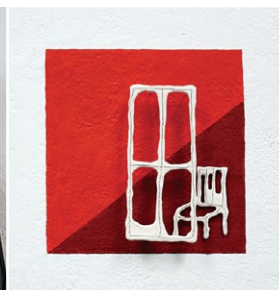
Stephanie Kim  
 08/2022

Matt O'Reilly  
 09/2022–08/2023



Grace Orwen  
 09/2022–08/2023

Kelli Sinner  
 06/2022



Heidi Moller Somsen  
 07/2022

Annaliese Cole Weiss  
 06/2022–08/2022

**Red Lodge Clay Center, Red Lodge, Montana,**  
[www.redlodgeclaycenter.com](http://www.redlodgeclaycenter.com)



Lukas Easton  
 09/2022–08/2023

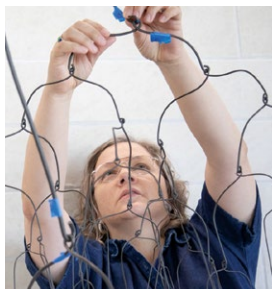
Bill Jones  
 09/2022–08/2023



Teresa Larrabee  
 09/2022–08/2023

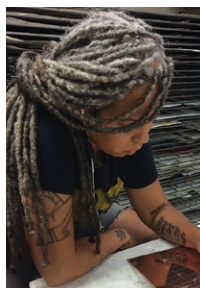
Christopher Watt  
 09/2022–08/2023

**Greenwich House Pottery, New York, New York,**  
[www.greenwichhouse.org](http://www.greenwichhouse.org)



Beth Campbell  
 09/2022–12/2022

Cathy Lu  
 07/2022–08/2022

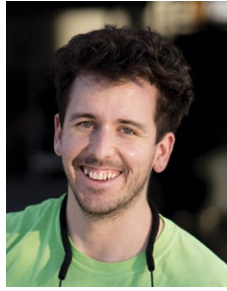


Alva Mooses  
 03/2022–06/2022

Shellyne Rodriguez  
 01/2022–02/2022



**Clay Art Center, Port Chester, New York,**  
[www.clayartcenter.org](http://www.clayartcenter.org)



Anny Chen  
 09/2022–08/2023

Jon Green  
 09/2022–08/2023



Jess Levin  
 09/2022–08/2023

Avery Wells  
 09/2022–08/2023

**Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee,**  
[www.arrowmont.org](http://www.arrowmont.org)



Yael Braha  
 06/2022–05/2023

Megan Koeppel  
 06/2022–05/2023



Anela Ming-Yue Oh  
 06/2022–05/2023

Jada Patterson  
 06/2022–05/2023



Tyler Quintin  
 06/2022–05/2023

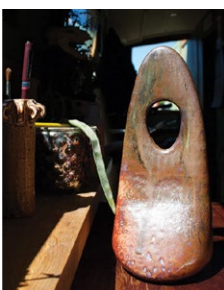


**Cub Creek Foundation, Appomattox, Virginia,**  
[www.cubcreek.org](http://www.cubcreek.org)



Daisy Goldstein Cross  
 09/2022–05/2023

Rory Hines  
 06/2022–08/2022



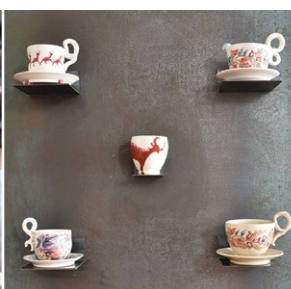
Jess Stiles  
 09/2022–08/2023

**C.R.E.T.A. Rome, Rome, Italy,**  
[www.cretarome.com](http://www.cretarome.com)



Rebekah Bogard  
 07/2022

Avery Campbell  
 03/2022–04/2022



Heather Couch  
 07/2022

Wendy DesChene and  
 Jeff Schmuki  
 05/2022–06/2022

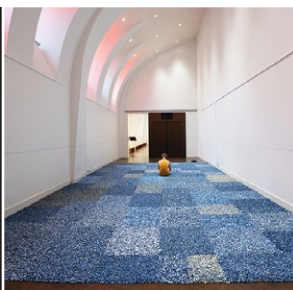


Helen Earl  
 03/2022–04/2022

France Goneau  
 03/2022–05/2022



C.R.E.T.A. Rome, Rome, Italy (continued)



Minah Kim  
11/2022–12/2022

Annie Lyle  
02/2022–03/2022



April Martin  
09/2022–10/2022

Ruth Murray  
04/2022–05/2022



Lisa Nappa  
06/2022

Serena Perrone  
06/2022



Roger Ralston  
06/2022

Cooper Siegel  
07/2022



Rebekah Sweda  
10/2022–11/2022

Alice Whish  
03/2022–04/2022



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# awards

## American Craft Council Awards

The American Craft Council (ACC) recognized ceramic artists Mark Pharis and Tip Toland as two of the organization's 2022 Fellows.

Patti Warashina was recognized by the ACC with the 2022 Gold Medal for Consummate Craftsmanship (she was inducted into the College of Fellows in 1994). According to the ACC website, "Every two years, one or more ACC Fellows are recognized as a Gold Medalist, an award for a lifetime of achievements, the highest award given by the Council and among the most prestigious in the nation."

For more information about the ACC Awards and the whole 2022 cohort, visit [www.craftcouncil.org/programs/acc-awards](http://www.craftcouncil.org/programs/acc-awards).



**1** Mark Pharis pictured in his studio. *Photo: Caroline Yang.* **2** Mark Pharis' vase, 12 in. (30 cm) in height, earthenware, 2022. *Photo: Mark Shafer.* **3** Tip Toland pictured in her studio. *Photo: Jovelle Tamayo.* **4** Tip Toland's *Greedy King*, 4 ft. 8 in. (1.4 m) in width, stoneware, paint, chalk pastel, gold luster, 2021. **5** Patti Warashina pictured in her studio. *Photo: Jovelle Tamayo.* **6** Patti Warashina's *Wild Blue Yonder (World Upside Down Series)*, 29 in. (74 cm) in height, earthenware, underglaze, glaze, 2022. *Photo: Mark Woods.* All artist portrait photos: *Courtesy of the American Craft Council.*

### Taiwan Ceramics Awards

The Taiwan Ceramics Awards, which are organized by the New Taipei City Government, include The Excellence Award, The Creative Awards, The Functional Awards, and The Emerging Award. Works by all of the winning artists and finalists from the most recent competition were on view in the exhibition “2021 Taiwan Ceramics Awards” at the New Taipei City Yingge Ceramics Museum.

The Excellence award recipient was Yung-Hsu Hsu, who showed 47 pieces of his artwork that recall his ceramic journey.

The Creative Award Grand Prize winner was Yi-Ting Wang, and the High Distinction awards in this category went to Hsu-Lun Hsu, Yu-Yang Huang, and Yi-Ting Lai. Wang-Ling Hsu and Chiung-Wen Hsu received Recommendation Awards.

In the Functional Awards category, Wei-Chien Huang won the Grand Prize. The High Distinction Awards in this category went to Yumiko Nakai, Hui-Lin Chou, and Lung-Chieh Lin. The Recommendation Awards were given to Lung-Chieh Lin, Yi-Po Chou, Jing-Ping Jhong, and Chun-Pi Pan.

Two winners were selected for the Emerging Award: You-Yu Ding and Shao-Yi Chen.

For more information about the Taiwan Ceramics Awards, visit [en.ceramics.ntpc.gov.tw](http://en.ceramics.ntpc.gov.tw).



7 Yung-Hsu Hsu's 2017-15, 5 ft. 7 in. (1.7 m) in height, porcelain, 2017. Image courtesy of [yunghsu.net](http://yunghsu.net). 8 Yi-Ting Wang's *Rebirth from the Falling: Pantropical Spotted Dolphin*, clay, porcelain, feldspar, pigment, crystalline glaze, fired in oxidation. 9 Wei-Chien Huang's *The Rhythm of Jatiwangi*, clay, fired in an electric kiln, musical-instrument accessories. 10 You-Yu Ding's *Abundant Dreams-Building Dreams*, porcelain, fired in an electric kiln. 11 Shao-Yi Chen's *The Bard*, ceramic, fired in an electric kiln. 7-11 On view in the exhibition “2021 Taiwan Ceramics Awards” at the New Taipei City Yingge Ceramics Museum in Taiwan, through December 11, 2022.



### British Ceramics Biennial Awards

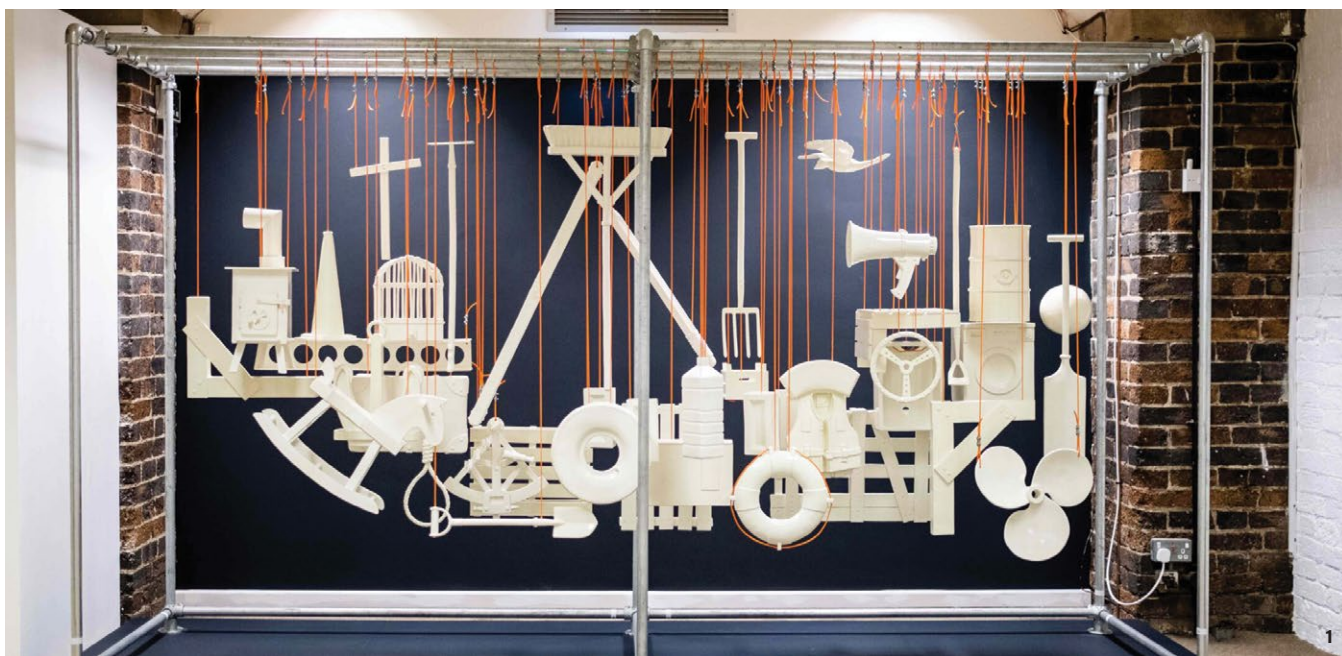
The British Ceramics Biennial (BCB), which was held in the fall of 2021 in Stoke-on-Trent, grants several awards as part of the event. According to the BCB website, Stephen Dixon was selected by the judging panel as the winner of AWARD, the \$5912 (£5000) prize for excellence, innovation, and creative ambition. He was chosen for the honor from a shortlist of 10 artists whose works were also shown during the biennial, including Helen Beard, Christie Brown, Alison Cooke, Connor Coulston, Tamsin van Essen, Mawuena Kattah, Jin Eui Kim, Ho Lai, and Cleo Mussi.

The BCB website describes Dixon's award-winning work, *Transient: The Ship of Dreams and Nightmares* as "a 4m-long silhouette of a dilapidated Mediterranean fishing vessel, the stereotypical

image of a refugee shipwreck. The work is created from a series of suspended maiolica (tin-glazed earthenware) objects, each one representing either the dream of a new life in a place of refuge or the nightmare of conflict, displacement or forced migration. These objects, which range from a life jacket to a rocking horse, were chosen during online discussion groups with refugees and asylum seekers from the Burslem Jubilee Project based in Stoke-on-Trent."

In addition, the BCB awarded three artists who participated in the Fresh Exhibition, Dorcas Casey, Nico Conti and Leora Honeyman, with residencies. The winning artists from the AWARD and Fresh competitions will show new works at the 2023 BCB.

For more information about the British Ceramics Biennial, visit [www.britishceramicsbiennial.com](http://www.britishceramicsbiennial.com).



1 Stephen Dixon's *Transient: The Ship of Dreams and Nightmares*. Photo: Jenny Harper. 2 Leora Honeyman's *Table Garden #2*, 2022. 3 Nico Conti's *Filigree of Porcelain: Oasis*, 9 in. (23 cm) in diameter, 3D-printed porcelain, 2020. 4 Dorcas Casey's *Sow*, 3 ft. 9 in. (1.2 m) in height, hand-stitched fabric, mixed media, furniture.

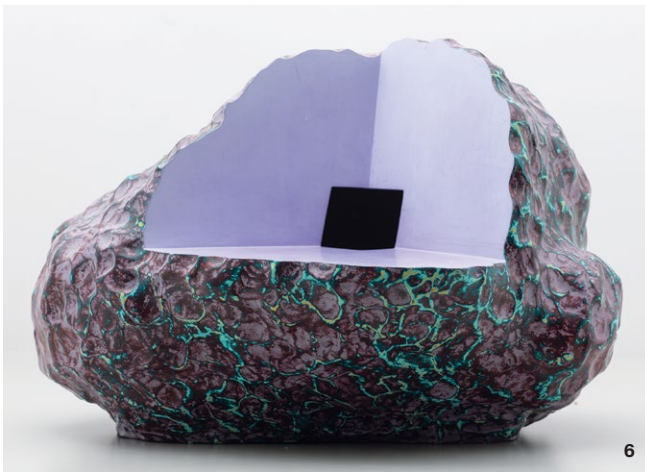
### Crocker Art Museum Acquisitions Gift

The Crocker Art Museum has received a major gift of modern and contemporary ceramic art from Lucille Hartfield Epstein and George Epstein. According to the museum's press release on the gift, the addition of more than 100 works significantly enhances the Museum's collection of contemporary ceramics. Kat Haro, director of marketing and communications at the museum states, "The collection came to the Crocker recently thanks to a local connection. Lucille's daughter, Katherine Epstein, lives in Davis and introduced her mother to the Crocker. They approached us and appreciated that we already have a considerable ceramics collection and lots of gallery space dedicated to it. They also felt the benefit of the Crocker having a dedicated ceramics curator."

"This collection truly rounds out the Crocker's already extensive ceramics holdings and helps us provide a comprehensive look

at 20th-century ceramics work, especially by artists based in Los Angeles, active in the 1990s, when quirky post-modern sensibilities and virtuoso techniques flourished," remarks Rachel Gotlieb, PhD, the Crocker's inaugural Ruth Rippon curator of ceramics. "We look forward to installing more of these pieces in the coming months and sharing this wonderful gift with the public."

For more information about this major addition to the Crocker Art Museum's ceramics collection, visit [crockerart.org](http://crockerart.org).



5 George Epstein and Lucille Hartfield Epstein. 6 Ken Price (American, 1935–2012), *Hump*, 18½ in. (47 cm) in length, ceramic, acrylic paint, 1989. 7 Lawson Oyekan (British-Nigerian, born 1961), *Passage Pot*, 14 in. (36 cm) in length, terra cotta, manganese, 1994. 8 Ron Nagle (American, born 1939), *Small Open Cylinder*, 3½ in. (9 cm) in length, ceramic, 1992. 9 Adrian Saxe (American, born 1943), *Fungal Phantasm*, 19¾ in. (50 cm) in length, porcelain, stoneware, lusters, 1995–1996. 5–9 Courtesy of Crocker Art Museum. 6–9 Gift of Lucille Hartfield and George N. Epstein Collection.



Northern Clay Center (NCC) awards several grants and residencies to individuals each year. Here's a look at the artists who received these four awards in 2022.

### NCC McKnight Residency

The McKnight Artist Residency for Ceramic Artists program provides exceptional mid-career ceramic artists with an opportunity to be in residence for three months at Northern Clay Center. Up to four, 3-month residencies are awarded each year. Residency awardees for 2022 (who will have residencies in 2023) have not been announced at the time of printing. McKnight Artist Residents for the remainder of 2022 are Claudia Alvarez (New York, NY), summer 2022; Edith Garcia (San Francisco, CA), summer 2022; and Janina Myronova (Wroclaw, Poland), fall 2022.

### NCC Warren MacKenzie Advancement Award

The Warren MacKenzie Advancement Award (WMAA), which was founded in 2014, honors the educational legacy of potter Warren MacKenzie. According to Northern Clay Center, the award, which consists of one or two cash awards of up to \$3000 each, is focused on allowing recipients to research a new technique or process, study with a mentor or in an apprenticeship setting, visit other ceramic art centers or institutions for classes and workshops, collaborate with artists of other media, and travel.

The 2022 awardee is Eleanor Foy (Kansas City, MO). Her project will take place between June 2022 and May 2023.

### NCC Emerging Artist Residency

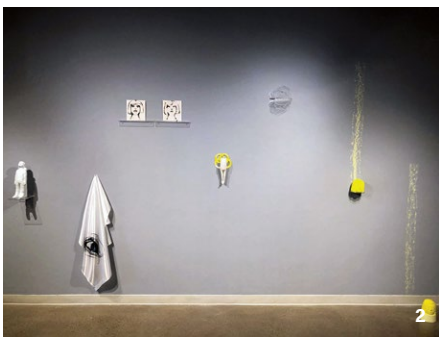
The 2022–2023 Emerging Artist Residency Awards were given to Johannah Cairns (Olathe, KS), Sean Lofton (Jacksonville, FL), Evelyn Rose Mtika (Philadelphia, PA), and Katie Reeves (Albertville, MN).

The residency provides a furnished studio space for one year (September 1, 2022–August 31, 2023). In addition, it offers artists a materials/firing stipend, a group exhibition in January and February 2024, employment opportunities, and other benefits.

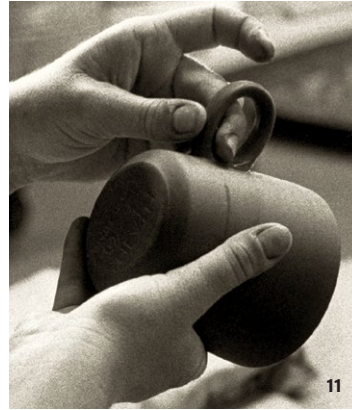
### NCC Pottery Museum of Red Wing Award

The 2022 recipient of the Red Wing Collector's Society Foundation Award is Andrew Rivera (Hutchinson, MN). NCC describes the award as recognizing artists pursuing a career in pottery or individuals who are studying or researching the pottery industry's history. The foundation also maintains the Red Wing Pottery Museum in Red Wing, Minnesota.

Additional information, including application instructions for the 2022–23 awards, can be found on the Northern Clay Center website: [www.northernclaycenter.org/artist-services/s/grants-for-artists](http://www.northernclaycenter.org/artist-services/s/grants-for-artists).



1 Sean Lofton's *Ennis Tile Block Tableau (24 Revolutions)*, slip-cast brick clay, 2021–22. 2 Edith Garcia's *Fabricating the Real*, 2020. 3 Janina Myronova's *Best Friend*, ceramic, 2020. 4 Eleanor Foy's *History Lamp*, mid-range stoneware, electrical components, 2020. 5 Johannah Cairns' *Alone Together*, stoneware, found fiber, oil paint, 2022. 6 Claudia Alvarez' *Las Boxeadoras (Boxer Girl 1)*, 2020. 7 Evelyn Rose Mtika's *Homesickness; Mama*, earthenware, majolica, glaze, underglaze, 2021. 8 Katie Reeves' *Bartholomew*, cone-6 porcelain, glaze, 2022. 9 Andrew Rivera's cocktail cup, red stoneware, glaze, underglaze, 2020.



**10** Archival photo of founder Edith Heath inspecting Heath Ceramics products. **11** A Heath employee adding a handle to a mug. **10, 11** Photos: Brian & Edith Heath Foundation/Environmental Design Archives, University of California, Berkeley. **12** Coupe Dinnerware Line, 2018. Photo: Jeffery Cross.

### AIGA Corporate Leadership Award

The American Institute of Graphic Artists (AIGA) has recognized Heath Ceramics and its employee owners with a Corporate Leadership Award. According to information on the award provided by AIGA, this leadership award was “established in 1980 and recognizes the role of perceptive and forward-thinking organizations that have been instrumental in the advancement of design by applying the highest standards as a matter of practice and policy.” A total of 35 companies have received the award throughout the past 42 years.

“If the last two years have taught us anything, it’s that we need to think differently about the world around us and the relationships we have with the objects that inhabit our space,” said AIGA Executive Director, Bennie F. Johnson. “Heath Ceramics is a company that is supporting their community, the artists who share their creations, and espousing the values that make Heath Ceramics a leader in their craft . . . Their innovative outlook and human-centered values are front and center and we honor them for their timeless commitment to their craft, to their community, and to their employees.”

For more information about the Corporate Leadership award, visit [www.aiga.org/design/design-leadership/aiga-corporate-leadership-award](http://www.aiga.org/design/design-leadership/aiga-corporate-leadership-award).

### Excellence in Culture Award

Brendan Lee Satish Tang received the Excellence in Culture Award from the City of Nanaimo on Vancouver Island, Canada, for his contributions in visual art. The web page associated with the award notes that while Tang is widely known for his sculptural ceramic work, he also works in a variety of other media to explore issues of identity and hybridization, while simultaneously expressing a love of both futuristic technologies and ancient traditions.

For more information about the Excellence in Culture Awards, visit [www.nanaimo.ca/your-government/awards/excellence-in-culture-award](http://www.nanaimo.ca/your-government/awards/excellence-in-culture-award).



**13** Brendan Lee Satish Tang. **14** Manga Ormolu 5.0-y, 24 in. (61 cm) in height, ceramic, 2020.



**14**



### Lydon Emerging Artist Program (LEAP) Award

Contemporary Craft in Pittsburgh, Pennsylvania, chose two ceramic artists, Noah Greene and Taylor Mezo, as finalists for the LEAP award in 2022. Each artist's work will be featured in the Contemporary Craft Store for three months. Greene's work was featured August–October 2022, and Mezo's work will be featured November 2022–January 2023.

Mandy Wilson, director of marketing at Contemporary Craft explained, "the LEAP Award was established in 2007 in honor of

Contemporary Craft Director of Exhibitions Kate Lydon's 20 years of service. The program recognizes exceptional emerging talent in the contemporary craft field and provides opportunities for these early-career artists to bring their artwork to the consumer market. The yearlong retail program features, markets, and sells the work of one winner (who also receives a \$1000 prize) and four finalists."

For more information about Contemporary Craft and the LEAP award, visit [contemporarycraft.org/opportunities/artist-opportunities](https://contemporarycraft.org/opportunities/artist-opportunities).



1 Portrait of Noah Greene. 2 Noah Greene's *Oh! How the Tears do Fall* (overall and detail), stoneware, glaze, ceramic oil paint, ceramic oil pastels, goop glaze, 3D-printed glaze on commercial tile, single fired to cone 2, down-fired six additional times to cone 05, laser-cut wood, acrylic paint, spray foam, PC-7 epoxy, 2021. 3 Portrait of Taylor Mezo. 4 Taylor Mezo's teapots with sippers, to 9 in. (23 cm) in length (teapots), earthenware clay, terra sigillata, glaze, black underglaze, fired to cone 1, 2021. Photo: Chris Uhren.

### National Endowment for the Arts Organizational Grants

The National Endowment for the Arts (NEA) grants have been awarded to numerous organizations in 2022 for support of programming involving ceramics.

The American Museum of Ceramic Art in Pomona, California, received \$30,000 to support an exhibition, public programming, and catalog on LGBTQA identity, culture, and community.

The Appalachian Artisan Center of Kentucky, Inc. in Hindman, Kentucky, received \$30,000 to support fiber and ceramic studio instruction by master artists teaching techniques to apprentices.

The Archie Bray Foundation in Helena, Montana, received \$25,000 to support a visiting-artist program led by Theaster Gates. Seven participants will be provided artist fees, housing, and access to the Bray's kilns and clay manufacturing and distribution business.

The Arkansas Craft School in Mountain View, Arkansas, was awarded \$10,000 to support staff salaries and artist fees for master artisans from across Arkansas to teach a series of classes in traditional and contemporary craft including ceramics.

The Artists Creating Together in Grand Rapids, Michigan, received \$30,000 to support multidisciplinary, accessible arts instruction for young people with disabilities, led by professional teaching artists.

The Central Park NC (STARworks Center) in Star, North Carolina, received \$20,000 to support an artist residency and associated programming featuring artists including Ashwini Bhat.

The Creative Growth, Inc. in Oakland, California, received \$20,000 to support programming for artists with disabilities. Led by trained, professional artists, participants will receive instruction in a range of mediums, including ceramics.

The Dallas Contemporary in Dallas, Texas, received \$15,000 to support a mixed-media and ceramics exhibition by artist Lonnie Holley and related programming.

The Eastern Washington State Historical Society in Spokane, Washington, received \$50,000 to support a retrospective exhibition and catalog of multimedia art, including ceramics, by Joe Feddersen (Colville Confederated Tribes).

Florida International University in Miami, Florida, received \$40,000 to support a project featuring artist Roberto Lugo at The Wolfsonian, and related activities. Lugo will co-curate an installation of the museum's objects in conversation with his artwork.

The Friendship Circle in west Bloomfield, Michigan, received \$18,000 to support professional development for artists with disabilities and the creation of a publication featuring their work.

The Greater Denton Arts Council, Inc. in Denton, Texas, received \$10,000 to support arts workshops and an artist residency.

The Illinois High School Art Exhibition in Arlington Heights, Illinois, received \$15,000 to support a series of visual arts exhibitions and workshops for high school students and their teachers.

The Institute of Contemporary Art in Boston, Massachusetts, received \$40,000 to support a solo exhibition of works by artist Rose

B. Simpson, who is known for her ceramic sculpture, metals, performance, installation, writing, and automobile design.

The Intersect Arts Center in Saint Louis, Missouri, received \$10,000 to support an arts-based mentoring program for teens from the South City area of St. Louis.

The Mendocino Arts Center in Mendocino, California, received \$10,000 to support a mosaic-tile wall installation that pays homage to the local Pomo people. Pomo artists from the Kashia Tribe, Eastern Pomo Tribes, and the Sherwood Valley Tribe of Pomo Indians will lead the project.

The Museum of Fine Arts, Boston in Boston, Massachusetts, received \$50,000 to support an exhibition featuring work by enslaved potters of the 19th-century South.

The National Council on Education for the Ceramic Arts in Boulder, Colorado, received \$45,000 to support exhibitions and educational programming for an annual conference on the ceramic arts. The 2023 conference will be held in Cincinnati, Ohio.

The Roswell Artist-in-Residence Foundation in Roswell, New Mexico, received \$15,000 to support staff salaries and participant stipends for an artist residency program.

The Solomon R. Guggenheim Foundation in New York, New York, received \$30,000 to create a catalog for an exhibition exploring experimental art and practice in South Korea, 1967–75.

Towson University in Baltimore, Maryland, received \$15,000 to support an exhibition of contemporary clay sculpture inspired by nature, with accompanying educational programming.

The University of Texas of the Permian Basin in Odessa, Texas, received \$20,000 to support Pots-n-Prints, a mobile printmaking and ceramic studio serving underserved communities of Texas.

The Vermont Studio Center, Inc. in Johnson, Vermont, received \$20,000 to support the Creative Inclusion Fellowships for visual artists. The fellowship program will focus on BIPOC (Black, Indigenous, and People of Color) and LGBTQ+ artists.

Watershed Center for the Ceramic Arts in New Castle, Maine, received \$35,000 to support a mentor-and-mentee artist-residency program in collaboration with The Color Network, a resource for ceramic artists of color.

The West Michigan Center for Arts and Technology in Grand Rapids, Michigan, received \$40,000 to support the Teen Arts + Tech program, a tuition-free visual and media-arts education program.

The Wheaton Arts and Cultural Center, Inc. in Millville, New Jersey, received \$10,000 to support exhibitions, performances, and education programs celebrating the heritage and traditions of Central and South America immigrant communities in New Jersey.

The Women's Studio Workshop, Inc. in Kingston, New York, received \$20,000 to support an artist-in-residence program that will focus on women artists at various career stages.

Information excerpted from a grant search on the NEA website on August 15, 2022. For more information, visit [www.arts.gov/grants](http://www.arts.gov/grants).



Members of The Color Network during their 2021 residency at Watershed Center for the Ceramic Arts in Newcastle, Maine.



# color trends

## THE PANTONE HOME + INTERIORS 2022 COLOR OF THE YEAR:

This year, the Pantone Color Institute announced its selection of Very Peri as the 2022 color of the year. Leatrice Eiseman, executive director of the Pantone Color Institute, says this of the choice: "As we move into a world of unprecedented change, the selection of PANTONE 17-3938 Very Peri brings a novel perspective and vision of the trusted and beloved blue color family, encompassing the qualities of blues, yet at the same time with its violet red undertone, PANTONE 17-3938 Very Peri displays a spritely, joyous attitude and dynamic presence that encourages courageous creativity and imaginative expressions."<sup>1</sup>

Each year, the Pantone Color of the Year forecast influences the output of artists, designers, marketing professionals, and others in creative fields. Ceramic artists are uniquely situated to use this information as inspiration—directly, through soft periwinkle surfaces, and indirectly, by producing works that will stand out within interiors decorated with Very Peri in mind. Greens and yellows provide contrast to this red-violet hue, and are easy to achieve with various Mason stains and metallic oxides like rutile or copper carbonate. Imagine a dinner set of verdant green or citrus yellow plates, laid out on a violet tablecloth or within a kitchen with light blue-purple walls. The overall feel might capture some of the joy and spirit referenced by Eiseman, and certainly aligns with the harmony that many ceramic artist cite as a driving factor in their work.

We've rounded up glazes from our archives for a range of atmospheres and temperatures, and encourage you to give these purples, greens, and yellows a try.

1 PANTONE, LLC®, [www.pantone.com](http://www.pantone.com).



### BASE GLAZE—AMETHYST

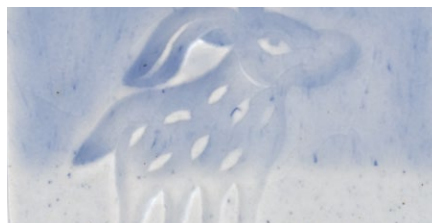
Cone 04–03 Oxidation/Neutral

Lithium Carbonate . . . . .	8.00 %
Ferro Frit 3110 . . . . .	78.00
EPK Kaolin . . . . .	4.00
Silica (200 mesh) . . . . .	10.00
	100.00 %

Add: Bentonite . . . . .	2.00 %
Magnesium Sulfate (Epsom Salts) . . . . .	0.33 %
Pansy Purple Stain . . . . .	4.00 %

A fritted glaze developed to fit White Fritware clay body. Glossy glaze that breaks well over sharp edges. The glaze in the image shown here was fired to cone 04 with a 30-minute hold at peak temperature. Mix all ingredients prior to adding the water.

Published in "Unity, Form, and Surface: A New Approach to Fritware" by Frank Krevens, in the September 2015 issue of *Ceramics Monthly*.



### N502 TRANSPARENT AND GLOSSY CoO

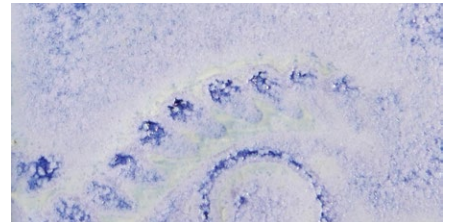
Cone 5 Oxidation/Neutral

Gillespie Borate . . . . .	30.0 %
Kona F-4 Feldspar . . . . .	46.0
EPK Kaolin . . . . .	13.0
Silica . . . . .	11.0
	100.0 %

Add: Cobalt Oxide . . . . .	0.1 %
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Published in "Expanding Your Palette in Mid-Range Firing" by Yoko Sekino-Bové, in the January 2011 issue of *Ceramics Monthly*.

## VERY PERI



### LEATHER GLAZE WITH COBALT CARBONATE

Cone 6 Oxidation/Reduction

Dolomite . . . . .	21 %
Gerstley Borate . . . . .	10
Wollastonite . . . . .	5
Custer Feldspar (sub. Forshammer) . . . . .	27
Nepheline Syenite . . . . .	12
Spodumene . . . . .	9
EPK Kaolin . . . . .	16
	100 %

Add: Cobalt Carbonate . . . . .	2 %
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Specific gravity: 1.43. A dolomite matte, this glaze has a smooth, thick surface. On a darker clay body, the glaze becomes darker and shows some speckling. With cobalt carbonate, it produces a lavender-violet color. I substituted Forshammer feldspar for Custer feldspar.

This recipe was shared by Alisa Clausen in the February 2020 issue of *Ceramics Monthly*.



### SPECKLED GLAZE

Cone 6 Oxidation/Neutral

Gerstley Borate . . . . .	59 %
Talc . . . . .	41
	100 %

Add: Rutile . . . . .	18 %
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Published in "The Fantastical Functional Forms of Kenny Delio" by Myra Bellin, in the February 2007 issue of *Ceramics Monthly*.



### GREEN APPLE

Cone 6–7 Oxidation

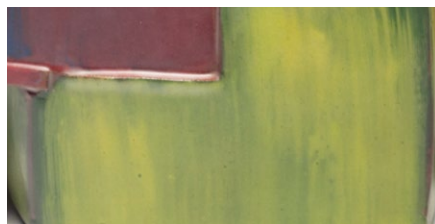
Barium Carbonate	16.0 %
Whiting	11.0
Nepheline Syenite	41.0
EPK Kaolin	11.0
Silica	21.0
	100.0 %

Add: Chrome Oxide	0.5 %
Copper Carbonate	0.5 %

This glaze is applied in a medium-thick application and fired to a hot cone 6 in a gas kiln. The glaze is not food safe.

I use several heavily fluxed glazes combined with a variety of Mason stains, rare-earth oxides, and encapsulated pigments to create palettes of color to glaze in a more painterly manner. Multiple glazes overlap, which influences how the glazes move across the forms. I am continually testing glazes and looking for interesting overlaps. Glaze application is done with a spray gun and bulb syringe. I draw with glaze using a bulb syringe to further increase the mixing and melting of the glazes.

This recipe was shared by Susan Beiner in the December 2018 issue of *Ceramics Monthly*.



### MATT KELLEHER GLOSS— OPAQUE BUTTER YELLOW

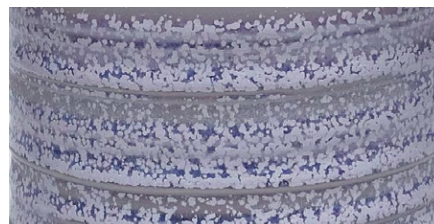
Cone 3 Oxidation/Neutral

Strontium Carbonate	10 %
Talc	2
Ferro Frit 3134	27
Nepheline Syenite	30
EPK Kaolin	13
Silica	18
	100 %

Add: Bentonite	2 %
Zircopax	6 %
Rutile	6 %

I use this as a liner glaze. Apply thinly for clear. For opaque colors, mix to a heavy-cream consistency for a thicker application.

This recipe was shared by Marty Fielding in “Low-fire to Cone 3 Recipes” in the September 2018 issue of *Ceramics Monthly*.



### RARE EARTH MICROCRYSTALLINE GLAZE

Cone 10 Oxidation

Whiting	24.47 %
Custer Feldspar	34.33
EPK Kaolin	22.44
Silica	18.76
	100.00 %

Add: Titanium Dioxide	7.50 %
Neodymium Oxide	5.00 %

When working with rare-earth colorants, use titanium dioxide. Using rutile will cause the glaze to over-crystallize. Mix to a specific gravity of 1.45 and apply by dipping a piece into the glaze for 3 seconds. This glaze crazes on some porcelain bodies, and goes matte on some stoneware bodies. I use Coleman Porcelain from Aardvark. If applied too thickly on Coleman Porcelain, the glaze can craze slightly. Fires to a glossy surface at the right peak temperature, but a slightly lower peak temperature can lead to more matte surface.

This recipe was shared by Brenna Dee McBroom in the September/October 2021 issue of *Pottery Making Illustrated*.



### LINDA'S YELLOW

Cone 10 Oxidation

Dolomite	5.2 %
Whiting	16.8
Custer Feldspar	32.0
EPK Kaolin	14.1
Silica	31.9
	100.0 %

Add: Mason Stain 6464	3.6 %
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Mix to a heavy-cream consistency. Also works to make color variations, with other stains replacing the yellow Mason stain. Test to find appropriate percentage for the desired color.

This recipe was shared by Abby Reczek in the February 2022 issue of *Ceramics Monthly*.



### GLAZE 2

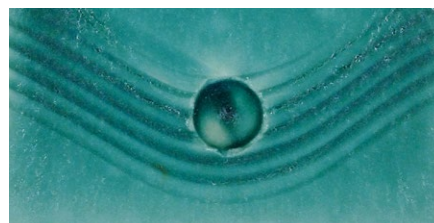
Cone 04 Reduction/Neutral

Gerstley Borate	80 %
EPK Kaolin	20
	100 %

Add: Titanium Dioxide	15 %
Mason Stain 6374 Turquoise	5 %

This glaze with the addition of titanium makes a lustrous satin glaze. Both Little Loafers and white earthenware clay bodies handled this glaze well. The color of the stain shifted from blue to light copper green. This glaze is not food safe.

This recipe was shared by Deanna Ranlett in the January/February 2018 issue of *Pottery Making Illustrated*.



### SATIN SEAFOAM

Cone 6 Oxidation/Neutral

Gerstley Borate	10.2 %
Strontium Carbonate	15.2
Wollastonite	15.2
Nepheline Syenite	38.7
EPK Kaolin	10.2
Silica	10.5
	100.0 %

Add: Copper Carbonate	4.0 %
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Published in “Mid-Range Glazes” by Forrest Sincoff Gard, in the April 2017 issue of *Ceramics Monthly*.



# icons remembered

## Arnie Zimmerman

December 13, 1954–July 29, 2021

Arnie Zimmerman was an American sculptor and ceramic artist. His work ranged from monumental to miniature and abstract to figurative, encompassing totemic vessel forms, tabletop sculpture, figures, murals, and room-size installations. He was part of a multi-decade, 20<sup>th</sup>-century shift in American ceramics during which artists challenged clay's identification with function and craft.

Zimmerman first gained recognition in the 1980s for deeply carved, architectonic sculptures characterized by rough physicality, rhythmic surfaces, and gestural presence. In the mid-1990s, he shifted to figurative work.

Zimmerman's art can be found in the collections of the Metropolitan Museum of Art, Los Angeles County Museum of Art, Smithsonian American Art Museum, and Brooklyn Museum, among others. He received fellowships and awards from the National Endowment for the Arts, Louis Comfort Tiffany Foundation, and the New York Foundation for the Arts. He is survived by his wife and long-time companion, Ann Rosenthal.

—Sourced from [Wikipedia.com](https://en.wikipedia.org/wiki/Arnie_Zimmerman).



Photo: Courtesy of Lucy Lacoste Gallery.



Photo: Courtesy of Alice Zawojki.

## Stephen Zawojki, Jr.

August 31, 1936–August 6, 2021

Stephen Zawojki earned his fine-arts degree from Bowling Green State University in Ohio. He received his MFA in 1966 from New York State College of Ceramics at Alfred University.

Steve taught ceramics at Washington University in St. Louis, Missouri; Goddard College in Plainfield, Vermont; Grand Valley State University in Allendale, Michigan; and at the University of Notre Dame in South Bend, Indiana. He was a member of NCECA and served on its Technical Committee. He received numerous awards and presented workshops and demonstrations to elementary-aged students.

Steve started his own pottery business, Medusa Pottery and Supply, in Grand Haven, Michigan, where he taught potters the art of wood firing and kiln building. Medusa Pottery continues to be operated by area potters, and Steve's legacy lives on within the ceramics community.

—Sourced from [Alice Zawojki](#). All rights reserved.

## Richard Batterham

March 27, 1936–September 8, 1991

Richard Batterham became interested in pottery when he was at Bryanston School and studied under the guidance of Donald Potter, himself a student of Eric Gill. When his conventional education was finished, he spent a year studying as a potter at the Leach Pottery in St Ives, Cornwall. It was there that he met his future wife, Dinah Dunn, and struck up a friendship with Atsuya Hamada, son of Shoji Hamada.

In 1959, Richard and Dinah set up their own pottery at Durweston, Dorset. Richard built a double-chamber climbing kiln and started developing his range of stoneware vessels. In 1966, he built a larger four-chambered kiln nearby. From here, he extended his range, making some very large pieces. His range of shapes and glazes were kept to a minimum—a legacy of his experience of the Leach Pottery. He was regarded as one of the finest living potters.

Richard Batterham's work is in numerous museums, including the Tate Modern and the Victoria & Albert, as well as in private collections all over the world.

—Sourced from [The Pottery Studio \(www.studiopottery.com\)](https://www.studiopottery.com). All rights reserved.



Photo: Courtesy of John Clark.

## Julie Green

September 22, 1961–October 12, 2021

A professor of art at Oregon State University, Julie Green created a poignant legacy that highlights the strange and soulful ritual for condemned prisoners on death row through *The Last Supper*, a series of blue-and-white ceramic dishware with painted images of inmates' final dinner requests. "The meals humanize death row," Green said in a 2020 statement. They ended the project, which spanned 21 years and 1000 plates. Their plan was to paint 50 plates a year until the US abolished the death penalty. But as their illness progressed, they decided to conclude the series at 1000 works.

Initially, Green became invested in death-row meals after noticing that news outlets typically make the last meal part of the story of an inmate's final hours. "Naively, I thought these paintings would be more uplifting," they wrote in a 2020 essay. "Of course, the meal is celebratory, but there is nothing compared to the lost years."

Green, a wide-ranging artist whose paintings also examined gender roles, wrongful conviction, animal abuse, and their own colorful life, including a childhood in Japan, was 60 when they died at their home in Corvallis, Oregon.

—Sourced from Harrison Smith, *The Washington Post*. Copyright 2021. All rights reserved.



Photo: Clay Lohmann.

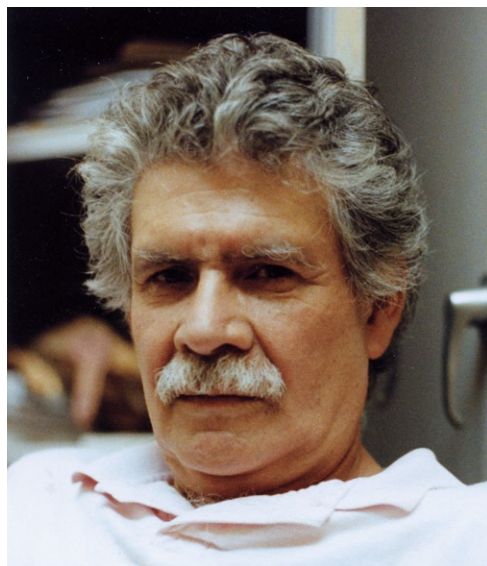


Photo: Courtesy of Anne Kohs of the Manuel Neri Trust.

## Manuel Neri

April 12, 1930–October 18, 2021

Born in Sanger, California, Manuel Neri grew interested in ceramics through a course at San Francisco City College, where he met ceramic artist Peter Voulkos. After serving two years in the Army, Neri returned to the Bay Area, where he worked in both ceramics and plaster. Although art after the war was dominated by Abstract Expressionism, Neri swam against the stream and focused on human forms and gestures.

He taught at the San Francisco Art Institute and at Cal Berkeley before joining the University of California at Davis in 1965. He taught there for 25 years, spending a few months each summer and fall in Carrara, Italy, where he had a studio.

Neri's works are in the permanent collection of the National Gallery of Art in Washington, DC, the Art Institute of Chicago, and the Whitney and Metropolitan Museum of Art in New York. In 2006, he received the Lifetime Achievement Award from the International Sculpture Center, where the nearby Grounds for Sculpture museum organized a retrospective in his honor.

He is survived by seven children, a sister, and seven grandchildren.

—Sourced from Harrison Smith, *The Washington Post*. Copyright 2021. All rights reserved.

## Peter Dahoda

February 2, 1922–January 6, 2022

Peter Dahoda grew up in Cohoes, New York. After graduating from high school in 1940, he served four years as a US Naval aviator in WWII. After serving in the military, Dahoda earned a master's degree from Alfred University in Alfred, New York, in 1953. In 1955, he taught at Miami University in Oxford, Ohio, where he pioneered the ceramics program. While there, he also helped to develop the Craft Summer program, which still exists today.

He retired from Miami University in 1987 and continued to live life to the fullest. He and his wife, Dorothy, enjoyed traveling, volunteering in the community, gardening, and time outside. After retiring, Dahoda brought his combined passion for ceramics and teaching into the Miami University Institute for Learning in Retirement classroom. With his calm demeanor, signature smile, and admirable patience with learners of varying skill levels, he enriched countless students of every age.

—Sourced from [www.legacy.com](http://www.legacy.com) and from Robert Abowitz. Copyright 2022. All rights reserved.



Photo: Courtesy of Robert Abowitz.





Photo: Courtesy of Jamie Walker.

## Doug Jeck

1963–February 7, 2022

Doug Jeck began working with clay at Tennessee Tech University's Appalachian Center for Craft after studying trumpet. He earned his BFA in 1986 and then went on to The School of the Art Institute of Chicago in 1987. He then received his MFA in 1989. After earning his MFA, he began teaching for many years, starting with the New York State College of Ceramics at Alfred University from 1994–1996. When he left Alfred, he became a member of the ceramics faculty at the University of Washington, where he taught from 1996–2022.

Jeck worked in a variety of media over the years, including ceramics, painting, and mixed media, but he is best known for his figurative sculptures. His work has been in many exhibitions, with one of his most recent pieces being shown in the National Council on Education for the Ceramic Arts (NCECA) exhibition *Body Image*, which took place this year in Sacramento, California. Throughout his career, he showed a dedication to his work and a devotion to his students.

—Sourced from <https://art.washington.edu/news/2022/02/08/memorial-doug-jeck>. Copyright 2022. All rights reserved.

## Susana Espinosa

1933–April 29, 2022

Born in Argentina in 1933, Susana Espinosa made Puerto Rico her home since 1968. After working for Puerto Rican Pottery, she opened one of the first ceramic studios on the island. Together with her husband, Bernardo Hogan, they became seminal figures in the Puerto Rican contemporary ceramics movement not only through the quality of their work, but also as members of Grupo Manos and co-founders of Casa Candina, two key institutions in the promotion and development of the ceramic medium on the island.

With an academic background in painting and drawing, Espinosa translated masterfully pictorial qualities into the ceramic medium in her wall plaques, plates, and murals. Her figurative sculptural work, both of human figures and animals, has achieved international recognition.

Espinosa's major contribution to the field, and the Puerto Rican art scene, was her extensive work in public art through numerous large-scale murals in collaboration with her husband. Integrated into the architecture of governmental, corporate, and industrial buildings along with numerous hotels, these murals remain as cultural icons and public evidence of a passion for the ceramic medium.

—Provided by Jaime Suarez. Copyright 2022. All rights reserved.



Photo: Courtesy of Jaime Suarez.



Photo: Courtesy of Tony Natsoulas.

## Ruth Rippon

January 12, 1927–May 19, 2022

Ruth Rippon attended Sacramento Junior College (Sacramento City College) and then the California College of Arts and Crafts (CCAC) in Oakland, California. She received both a BFA and an MFA. In 1956, she was asked to develop a ceramics program for the new Sacramento State College (now California State University, Sacramento). She remained a member of their faculty until she retired in 1987.

While acting as a full-time faculty member, she continued to work on and develop her own work. She took part in numerous solo exhibitions, group shows, and several retrospectives. While demanding as an educator, she was also an inspiration and committed to her students. Many of her students, over two generations, continue with the traditions that Rippon taught them. To recognize her commitment to teaching, she received an honorary doctorate degree.

—Sourced from [www.legacy.com](http://www.legacy.com). Copyright 2022. All rights reserved.



Photo: Courtesy of James Esson.

### **Merran Esson**

*January 2, 1950–June 18, 2022*

Merran Esson was an Australian artist who created ceramic works for over 40 years. She received her master's degree from Monash University in 2004 and taught at a variety of schools over the years, including (but not limited to) various TAFE colleges, the University of NSW Art and Design, and the Glasgow School of Art. She retired as the Head of Ceramics at The National Art School in Sydney.

She exhibited her work in various galleries, with her work in collections around the world. Esson was awarded the Woollahra Small Sculpture Prize and the Muswellbrook Art Prize, along with others. She was dedicated to her work and never gave up her passion for ceramics. So many people felt a connection to Esson and were impacted by her work in ceramics, whether that was through education or by seeing her work exhibited.

—Sourced from [www.merranesson.com](http://www.merranesson.com). Copyright 2022. All rights reserved.

### **Mayer Shacter**

*January 12, 1943–July 17, 2022*

Mayer Shacter was a ceramic artist and gallery owner located just outside San Miguel de Allende, Mexico. Shacter's career as a ceramic artist spanned 27 years, until 1988. In 1988, Shacter took a break from ceramics, which would later become permanent. Over the years, he and his wife, Susan, developed many connections with Mexico and ended up making a commitment to a new adventure in Mexico in 2003. In 2006, with a passion for Mexican folk art, they opened their gallery, Galería Atotonilco.

He was featured in numerous solo exhibitions, and his work can be found in many private and public collections, including The Everson Museum of Art and the Oakland Museum of California. Before their move to Mexico, Shacter worked in California with studios in Venice, Point Arena, San Francisco, and Oakland. He always had a passion for ceramics, whether he was making the pieces himself or discovering pieces created by other artists. He supported so many artists and helped to keep the rich traditions of indigenous art alive.

—Sourced from <https://galeriaatotonilco.com>. Copyright 2022. All rights reserved.

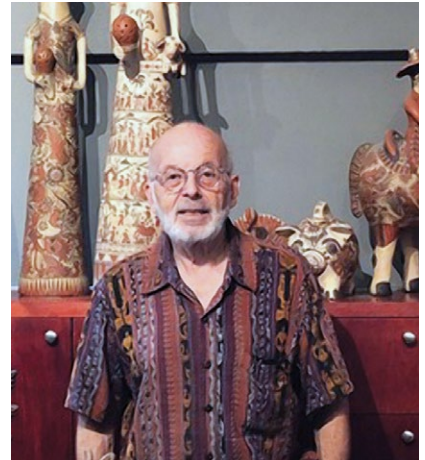


Photo: Courtesy of Joe Molinaro.



Photo: Courtesy of Wladimir Vivas.

### **Antonio Vivas**

*1949–July 20, 2022*

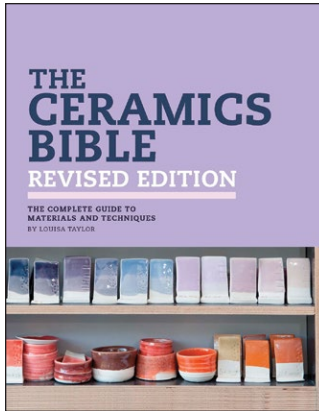
After emigrating to Australia with his family, Antonio Vivas trained as a potter. Many people might not know Vivas for his work as a ceramic artist, however, but as the founder of the quarterly magazine *Revista Cerámica*, which was first published in November of 1978.

For 44 years, Vivas showed a great dedication to this publication he had developed and ceramics as a whole. He was passionate and he wanted to share that passion with others. This magazine was created by potters for potters, but also for anyone interested in expanding their knowledge of ceramics. This was a personal project that Vivas was determined to bring not only to the potters of Spain, but also around the world. His passion and dedication to the ceramics community was felt by many. He will be greatly missed within the ceramics and publishing communities.

—Sourced from [www.revistaceramica.com](http://www.revistaceramica.com) and written piece by Ícaro Maiterena. Copyright 2022. All rights reserved.



# recent books



## The Ceramics Bible Revised Edition

by Louisa Taylor

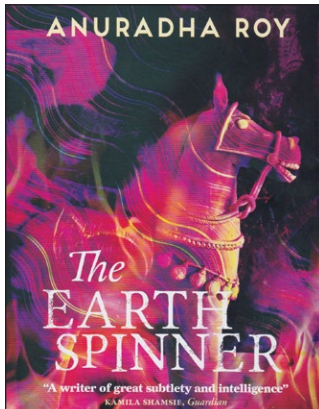
This text provides a thorough and inspiring introduction to ceramics, from materials and firing, to decoration and finishing techniques. Interspersed are profiles on contemporary ceramic artists whose work exemplifies the processes described in each section. 176 pages, Chronicle Books, San Francisco, California, 2022. [www.chroniclebooks.com](http://www.chroniclebooks.com). ISBN 978-1797215143.



## Contemporary Raku

by Stephen Murfitt

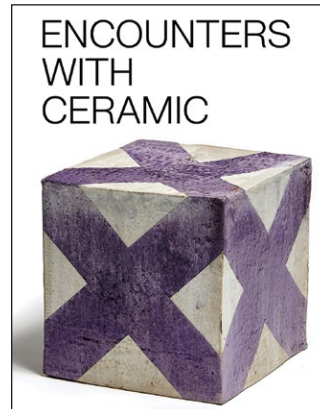
With discussions on considerations for forming ceramic pieces for raku firing, raku glazes, different techniques, safety concerns, and more, this book provides an informative introduction to raku firing. 176 pages, The Crowood Press, Ramsbury, Marlborough, United Kingdom, 2022. [www.crowood.com](http://www.crowood.com). ISBN 978-1785009938.



## The Earth Spinner

by Anuradha Roy

A work of fiction, this book centers around a character named Elango who one night dreamed of making a spectacular terra-cotta horse. 224 pages, HarperCollins Publishers, New York, New York, 2022. [www.harpercollins.com/products/the-earthspinner-anuradha-roy](http://www.harpercollins.com/products/the-earthspinner-anuradha-roy). ISBN 978-0063220683.



## Encounters with Ceramic

by Tony Birks, Tanya Harrod

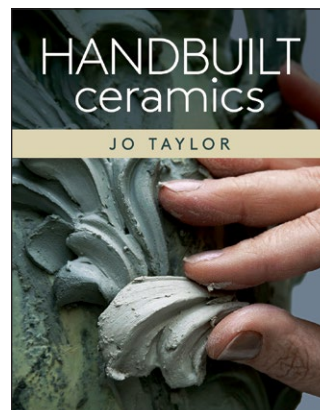
Tony Birks was one of the most influential writers on ceramic art in the 20th century. This collection of essays presents his thoughts on artists of the time and the ceramics field as a whole, and additionally includes selected images of works he owned. 176 pages, Sainsbury Centre for Visual Arts, Norwich, England, 2021. [www.casematepublishing.co.uk/encounters-with-ceramic.html](http://www.casematepublishing.co.uk/encounters-with-ceramic.html). ISBN 978-1916133679.



## The Beginner's Guide to Wheel Throwing

by Julia Claire Weber

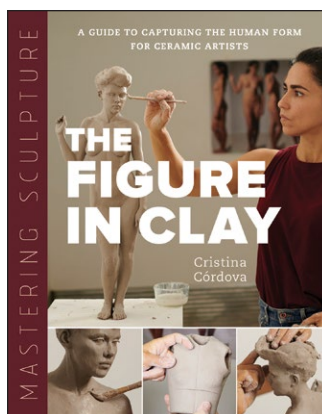
Through clear, thoughtful images and descriptions, Julia Claire Weber introduces readers to wheel throwing with each step of approachable projects from prep work, to working on the wheel, to firing and glazing. 144 pages, Quarry Books, an Imprint of The Quarto Group, Beverly, Massachusetts, 2021. [www.quartoknows.com/Quarry-Books](http://www.quartoknows.com/Quarry-Books). ISBN 978-1631599354.



## Handbuilt Ceramics

by Jo Taylor

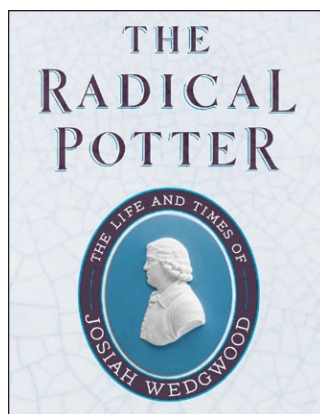
This book covers the foundational ideas and techniques of the most accessible way to form clay—handbuilding. Also included are profiles on contemporary handbuilders, hundreds of instructional and inspiring images, and a detailed resource guide. 144 pages, The Crowood Press, Ramsbury, Marlborough, United Kingdom, 2022. [www.crowood.com](http://www.crowood.com). ISBN 978-1785009594.



## Mastering Sculpture: The Figure in Clay

by Cristina Cordova

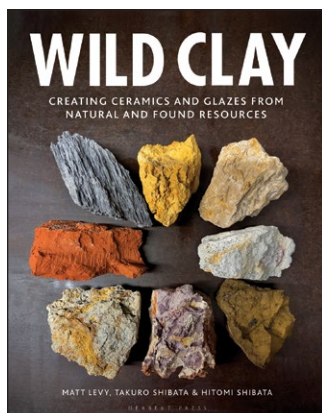
With detailed explanations of processes and techniques, anatomical illustrations, model reference images, and chapters on key parts of the body, this book outlines one artist's methods for sculpting the human figure. 192 pages, Quarry Books, an Imprint of The Quarto Group, Beverly, Massachusetts, 2022. [www.quartoknows.com/Quarry-Books](http://www.quartoknows.com/Quarry-Books). ISBN 978-0760373095.



## The Radical Potter

by Tristram Hunt

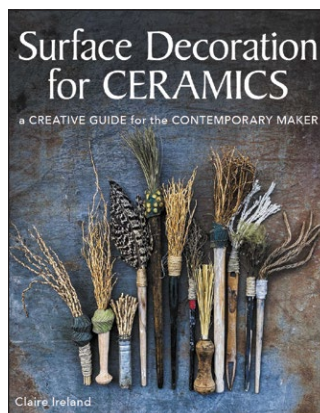
Known in the ceramics community and beyond for his iconic pottery, Josiah Wedgwood was also an inventor, abolitionist, revolutionary, and trendsetter. This biography provides an informative portrayal of the life of this multifaceted potter. 352 pages, Metropolitan Books, an Imprint of Henry Holt, New York, New York, 2021. [www.amazon.com/Radical-Potter-Times-Josiah-Wedgwood/dp/125012834X](http://www.amazon.com/Radical-Potter-Times-Josiah-Wedgwood/dp/125012834X). ISBN 978-1250128348.



## Wild Clay

by Matt Levy, Takuro Shibata, and Hitomi Shibata

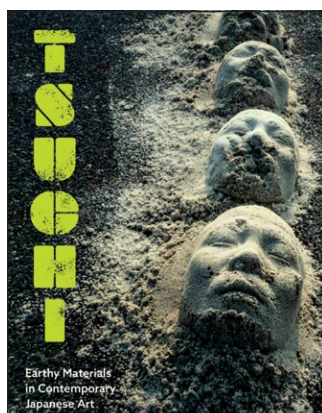
Follow along the practices and procedures of three renowned artists whose work centers around local materials. Numerous recipes, information on processing and testing materials, and discussion of geology converge in this informative text. 176 pages, Herbert Press, an Imprint of Bloomsburg Publishing, New York New York, 2022. [www.bloomsbury.com/us/wild-clay-9781789940923](http://www.bloomsbury.com/us/wild-clay-9781789940923). ISBN 978-1789940923.



## Surface Decoration for Ceramics: A Creative Guide for the Contemporary Maker

by Claire Ireland

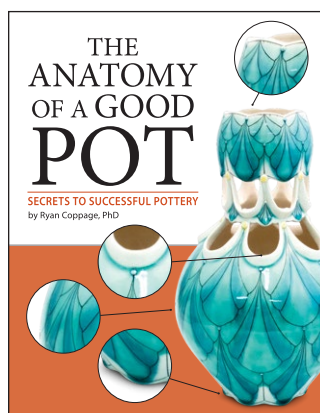
This book offers practical, applicable guidance on numerous decorating processes like printing, using mixed media, and applying slips, oxides, underglazes, and glazes. 160 pages, Crowood Press, Ramsbury, Marlborough, United Kingdom, 2022. [www.crowood.com/products/surface-decorations-for-ceramics-by-claire-ireland](http://www.crowood.com/products/surface-decorations-for-ceramics-by-claire-ireland). ISBN 978-0719841538.



## Tsuchi: Earthy Materials in Contemporary Japanese Art

by Bert Winther-Tamaki

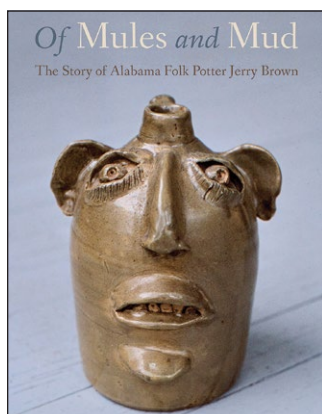
Showcasing contemporary Japanese ceramic work (as well as photography and installation art) that use raw, natural materials, this text brings forth a discussion of ecology, aesthetics, and human impact. 312 pages, the University of Minnesota Press, Minneapolis, Minnesota, 2022. [www.upress.umn.edu/book-division/books/tsuchi](http://www.upress.umn.edu/book-division/books/tsuchi). ISBN 978-1517911911.



## The Anatomy of a Good Pot

by Ryan Copping, PhD

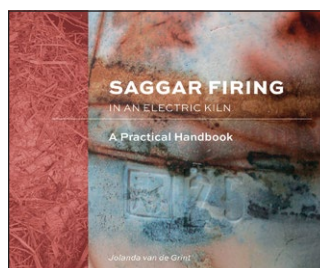
Applying a scientific logic to assessing functional pottery, Ryan Copping breaks down the common elements of a successful vessel from lip to foot to surface. 140 pages, The American Ceramic Society, Westerville, Ohio, 2021. [mycan.ceramicartsnetwork.org/s/product-details?id=a1B3u000009ulH5EAI](http://mycan.ceramicartsnetwork.org/s/product-details?id=a1B3u000009ulH5EAI). ISBN 978-1574983975.



## Of Mules and Mud

by Jerry Brown, Edited by Joey Brackner

The result of a weekend-long interviewing session, this book captures tales from the life and career of Jerry Brown. Brown's family were potters for generations, and he continued the practice, including use of a mule-powered pug mill. 136 pages, the University of Alabama Press, Tuscaloosa, Alabama, 2022. [www.uapress.ua.edu/product/Of-Mules-and-Mud,7779.aspx](http://www.uapress.ua.edu/product/Of-Mules-and-Mud,7779.aspx). ISBN 978-0817360375.



## Saggart Firing in an Electric Kiln

by Yolanda van de Grint

This image-packed book provides detailed instruction on safe saggart firing in an electric kiln. Topics include firing techniques and guidance on achieving earthy but vibrant colors. 96 pages, Schiffer Craft, Atglen, Pennsylvania, 2021. <https://schifferbooks.com/collections/schiffer-craft-craft/products/saggart-firing-in-an-electric-kiln>. ISBN 978-0764362323.



# buyers guide geographic locator

Quickly locating one of over 230 ceramic businesses is easy with this chart. You'll be able to find suppliers nearby and see what products and services they offer. Companies are arranged by country, state, then city. Need more contact information? See the alphabetical listings starting on page 62. If you don't see your local supplier, have them contact us to get into next year's listing.

	Prepared Clays	Prepared Glazes	Raw Materials	Kiln and Accessories	Wheels	Studio Equipment	Tools and Supplies	Books and Videos	Tile and Bisque	Services	Website
<b>Alabama</b>											
Benze Porcelain (Huntsville)										•	www.benzeporcelain.com
<b>Arizona</b>											
Dolan Tools (Phoenix)						•					www.ceramictools.com
Marjon Ceramics Inc. (Phoenix)	•	•	•	•	•	•	•	•	•	•	www.marjonceramics.com
Marjon Ceramics Inc. (Tucson)	•	•	•	•	•	•	•	•	•	•	www.marjonceramics.com
<b>California</b>											
Clay Factory Inc. (Apple Valley)						•					www.clayfactory.net
Phoenix Ceramic & Fire Supply (Arcata)	•	•	•	•	•	•	•	•	•	•	
Kemper Tools (Chino)						•					kempertools.com
Laguna Clay Company (City of Industry)	•	•	•	•	•	•	•	•	•	•	www.lagunaclay.com
Graber's Pottery Inc. (Claremont)						•					www.graberspotttery.com
Jiffy Mixer Co. Inc. (Corona)						•					www.jiffymixer.com
iLoveToCreate (Fresno)		•				•		•	•	•	www.ilovetocreate.com
Clay Mix (Fresno)	•	•	•	•	•	•	•			•	www.clay-mix.com
B & W Tile Co. Inc. (Gardena)									•		www.bwtile.com
Geil Kilns (Huntington Beach)				•		•					www.kilns.com
Art Decal Enterprises (Long Beach)									•	•	www.artdecalenterprises.com
Echo Ceramics (Los Angeles)	•	•	•	•	•	•			•	•	www.echoceramics.com
Olsen Kiln Kits (Mountain Center)				•				•			www.olsenkilns.com
Freeform Clay & Supply (National City)	•	•	•	•	•	•	•	•	•	•	www.freeformclay.com
American Museum of Ceramic Art (Pomona)									•		www.amoca.org
ClayPeople (Richmond)	•	•	•	•	•	•	•	•	•	•	www.claypeople.net
Industrial Minerals Co. (Sacramento)	•		•	•	•	•	•				www.clayimco.com
Alpha Fired Arts (Sacramento)	•	•	•	•	•	•	•	•	•	•	www.alphafiredarts.com
HyperGlaze/Richard Burkett (San Diego)										•	www.hyperglaze.com
The Chinese Clay Art, USA (San Jose)	•	•				•	•	•			www.chineseclayart.com
Aardvark Clay & Supplies (Santa Ana)	•	•	•	•	•	•	•	•	•		www.aardvarkclay.com
Clay Planet (Santa Clara)	•	•	•	•	•	•	•	•	•	•	www.clay-planet.com
Pottery Texture Queen (Santa Rosa)							•				potterytexturequeen.com
Glaze Queen (Santa Rosa)		•									www.glazequeen.com
www.CeramicArtSpace.com (Sherman Oaks)	•	•	•	•	•	•	•	•	•	•	www.ceramicartspace.com
Sequoia Pottery (SlickFoot) (Springville)						•					www.sequoiapottery.com
Peter Pugger Mfg., Inc. (Ukiah)				•		•					peterpugger.com
Pure & Simple Pottery Products (Willits)							•				pureandsimplepottery.com
<b>Colorado</b>											
National Council on Education for the Ceramic Arts (Boulder)								•		•	www.nceca.net
Herring Designs, LLC (Breckenridge)							•				www.HerringDesigns.com
Killam Gas Burner Co. (Centennial)			•			•					
Plinth Gallery (Denver)				•							www.plinthgallery.com
J.T. McMaster & Son (Denver)											j-t-mcmaster.myshopify.com
Continental Clay Co. (Denver)	•	•	•	•	•	•	•	•	•	•	www.continentalclay.com
Bluebird Manufacturing, Inc. (Ft. Collins)					•	•					www.bluebird-mfg.com
Enduring Images (Golden)						•					www.ceramicprinting.com
Glyptic Modeling Tools (Loveland)							•				www.glyptic.com
Anderson Ranch Arts Center (Snowmass Village)							•	•		•	www.andersonranch.org

	Prepared Clays	Prepared Glazes	Raw Materials	Kiln and Accessories	Wheels	Studio Equipment	Tools and Supplies	Books and Videos	Tile and Bisque	Services	Website
<b>Connecticut</b>											
Rusty Kiln Ceramic Studio (North Windham)	•	•	•	•	•	•	•			•	www.rustykiln.com
R.T. Vanderbilt Co. Inc. (Norwalk)			•								www.rtvanderbilt.com
<b>Delaware</b>											
Nabertherm, Inc. (New Castle)				•							www.nabertherm.com
<b>Florida</b>											
Atlantic Pottery Supply Inc. (Atlantic Beach)	•	•	•	•	•	•	•	•			www.atlanticpotterysupply.com
Highwater Clays of Florida (Clearwater)	•	•	•	•	•	•	•	•			www.highwaterclays.com
Collet Clays Corp. (Coral Gables)	•										www.sio-2.com
Trinity Endeavors International (Lake Placid)						•				•	www.trinitydecals.com; www.tilesbyfran.com
Jen-Ken Kilns (Lakeland)				•							www.jenkenkilns.com
Laguna Clay Co./Axner.com (Oviedo)	•	•	•	•	•	•				•	www.axner.com
Florida Clay Art Co. (Sanford)	•	•	•	•	•	•			•		www.flclay.com
Morean Center for Clay (St. Petersburg)	•									•	www.moreanartscenter.org
<b>Georgia</b>											
Davens Ceramic Center (Atlanta)	•	•	•	•	•	•	•	•			www.davensceramiccenter.com
Olympic Kilns (Flowery Branch)				•	•						www.olympickilns.com
Larkin Refractory Solutions (Lithonia)				•						•	www.larkinrefractory.com
<b>Idaho</b>											
The Potter's Center (Garden City)	•	•	•	•	•	•	•	•			thepotterscenter.com
Wendt Pottery (Lewiston)	•	•	•	•	•	•	•			•	www.wendtpottery.com
<b>Illinois</b>											
Paasche Airbrush Co. (Chicago)							•				www.paascheairbrush.com
Sapir Studios (Chicago)							•				
Ceramic Supply Chicago (Elk Grove Village)	•	•	•	•	•	•	•				www.ceramicsupplychicago.com
Badger Air Brush Co. (Franklin Park)							•	•			www.badgerairbrush.com
Blick Art Materials (Galesburg)	•	•	•	•	•	•	•	•	•		www.dickblick.com
Nidec-Shimpo Ceramics (Glendale Heights)					•	•	•			•	www.shimpoceramics.com
Art Clay World, USA (Oak Lawn)	•	•		•		•	•	•	•	•	www.artclayworld.com
Midwest Ceramics LLC (Plano)	•	•					•		•	•	www.midwestceramics.com
U.S. Pigment Corp. (S. Elgin)	•	•	•	•	•					•	www.uspigment.com
<b>Indiana</b>											
United Art & Education (Ft. Wayne)	•	•		•	•	•	•	•	•		www.unitednow.com
AMACO/Brent (Indianapolis)	•	•		•	•	•	•				www.amaco.com
Brickyard Ceramics & Crafts (Indianapolis)	•	•	•	•	•	•	•	•	•		www.brickyardceramics.com
Royal & Langnickel Brush Mfg. (Munster)							•				art.royalbrush.com
<b>Iowa</b>											
Johnson Gas Appliance Co. (Cedar Rapids)				•		•					www.johnsongas.com
Bartlett Instrument Co. (Ft. Madison)				•							www.bartinst.com
<b>Kansas</b>											
Creative Paradise (Goddard)							•				www.creativeparadiseceramics.com
Bracker's Good Earth Clays (Lawrence)	•	•	•	•	•	•	•	•	•	•	www.brackers.com
Soldner Clay Mixers (Newton)						•					www.soldnerequipment.com
Evans Ceramic Supply (Wichita)	•	•	•	•	•	•	•		•	•	www.evansceramics.com
Starlite Mold Company (Wichita)										•	www.starlitemolds.com
<b>Kentucky</b>											
WiziWig Tools (Crestwood)							•				www.wiziwigtools.com
Groovy Tools (Lawrenceburg)							•				kymudworks.com/collections/groovy-tools
Kentucky Mudworks (Lexington)	•	•	•	•	•	•	•	•		•	kymudworks.com
Old Hickory Clay Co. (Mayfield)	•		•								www.oldhickoryclay.com
<b>Louisiana</b>											
Alligator Clay Company (Baton Rouge)	•	•	•	•	•	•	•	•			www.alligatorclay.com
Sinistra Studio LLC (Metairie)	•	•					•				www.sinistrastudio.com
<b>Maine</b>											
Portland Pottery Supply (Portland)	•	•	•	•	•	•	•	•	•	•	www.portlandpottery.com
<b>Maryland</b>											
Clayworks Supplies, Inc. (Baltimore)	•	•	•	•	•	•	•	•		•	www.clayworkssupplies.com
Chesapeake Ceramics Supply (Halethorpe)	•	•	•	•	•	•	•		•		chesapeakeceramics.com



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<b>Massachusetts</b>											
Portland Pottery Supply South (Braintree)	•	•	•	•	•	•	•	•	•		www.portlandpottery.com
AccuAngle (Groveland)							•				www.accuangle.com
Amherst Potters Supply (Hadley)	•	•	•	•	•	•	•				www.amherstpotters.com
Gare Inc. (Harverhill)		•		•		•	•	•	•		store.gareceramics.com
Boston Kiln Sales & Service (Medford)				•	•	•					• www.bostonkiln.com
KilnShield (Medford)				•							• www.kilnshield.com
The Potters Shop and School (Needham)							•	•			• www.thepottersshopandschool.com
Pinch (Northampton)											• www.pinchgoods.com
Sheffield Pottery Inc. (Sheffield)	•	•	•	•	•	•	•	•	•		• www.sheffield-pottery.com
Ceramics Consulting Services (Southampton)								•			www.jeffzamek.com
Saint-Gobain Ceramic Materials (Worcester)				•							www.ceramicsrefractories.saint-gobain.com
<b>Michigan</b>											
Rovin Ceramics (Ann Arbor)	•	•	•	•	•	•	•			•	www.rovinceramics.com
Pebble Press, Inc. (Ann Arbor)							•	•			www.piepenburgstudios.com
Evenheat Kiln Inc. (Caseville)				•							www.evenheat-kiln.com
Runyan Pottery Supply Inc. (Clio)	•	•	•	•	•	•	•	•	•	•	www.runyanpotterysupply.com
GR Pottery Forms (Grand Rapids)							•				www.grpotteryforms.com
<b>Minnesota</b>											
Continental Clay Co. (Minneapolis)	•	•	•	•	•	•	•	•	•	•	www.continentalclay.com
Master Kiln Builders (Farmington)				•							• www.kilnbuilders.com
Smith-Sharpe Fire Brick Supply (Minneapolis)				•							• www.kilnshelf.com
Minnesota Clay Co. (Plymouth)	•	•	•	•	•	•	•	•	•	•	www.mnclay.com
<b>Mississippi</b>											
Dogwood Ceramic Supply (Gulfport)	•	•		•	•	•	•	•	•	•	www.dogwoodceramics.com
Mississippi School of Folk Arts (Natchez)	•	•	•	•	•	•	•	•			• www.natchezpottery.com; www.msfolkart.org
<b>Missouri</b>											
Crane Yard Clay (Kansas City)	•	•	•	•	•	•	•		•	•	www.kcclay.com
ClayStamps (Kansas City)							•				• www.claystamps.com
L&R Specialties Inc (Nixa)	•	•	•	•	•	•	•	•			• landspecialties.com
Krueger Pottery Supply (St. Louis)	•	•	•	•	•	•	•	•	•	•	www.kruegerpottery.com
<b>Montana</b>											
Archie Bray Foundation (Helena)	•	•	•	•	•	•	•	•		•	www.archiebrayclay.com
<b>Nebraska</b>											
Glaser Ceramics (Lincoln)						•	•				www.glaserceramics.com
<b>Nevada</b>											
Cress Mfg. Co. (Carson City)				•							www.cressmfg.com
Aim Kiln Mfg. (Minden)	•		•	•			•			•	aimkiln.com
<b>New Jersey</b>											
Creative Hobbies, Inc. (Bellmawr)		•		•			•		•		ehobbycraft.com
Ceramic Supply Inc. (Lodi)	•	•	•	•	•	•	•	•	•	•	www.ceramicsupplyinc.com
L&L Kiln Mfg. Inc. (Swedesboro)				•		•					hotkilns.com
Hammill & Gillespie Inc. (Union)			•								www.hamgil.com
<b>New Mexico</b>											
Coyote Clay & Color (Albuquerque)		•									www.coyoteclay.com
Free Freight Pottery Supply LLC (Albuquerque)	•	•	•	•	•	•	•				www.freefreightpotterysupply.com
New Mexico Clay, Inc. (Albuquerque)	•	•	•	•	•	•	•	•	•	•	www.nmclay.com
Taos Clay (El Prado)	•	•	•								• www.taosclay.com
<b>New York</b>											
Studio Sales and Schoolhouse #3 Pottery (Avon)				•		•	•			•	www.studiosalespottery.com
Vent-A-Kiln Corp. (Buffalo)				•		•					ventakiln.com
Ceramic Arts Library (Corning)								•			• www.ceramicartslibrary.com
PCF Studios (Honeoye)							•	•			https://philippefaraut.com
Bailey Pottery Equipment (Kingston)	•	•	•	•	•	•	•	•	•	•	• www.baileypottery.com
Peekskill Clay Studios, The Hat Factory (Peekskill)	•										• www.peekskillclaystudios.com
Clayscapes Pottery Inc. (Syracuse)	•	•	•	•	•	•	•				www.clayscapespottery.com
Oneida Air Systems, Inc. (Syracuse)						•					www.oneida-air.com/ceramic
Laguna Clay Company (Syracuse)	•	•		•	•						www.lagunaclay.com

	Prepared Clays	Prepared Glazes	Raw Materials	Kiln and Accessories	Wheels	Studio Equipment	Tools and Supplies	Books and Videos	Tile and Bisque	Services	Website
<b>New York (continued)</b>											
Alpine Kilns and Equipment LLC (Warwick)				•	•	•	•			•	www.alpinekilns.com
Doo-Woo Tools LLC (Warwick)							•				
Rochester Ceramics, Inc. (Webster)	•	•	•	•	•	•	•	•	•		www.rochesterceramics.com
<b>North Carolina</b>											
Highwater Clays, Inc. (Asheville)	•	•	•	•	•	•	•	•	•		www.highwaterclays.com
Mudtools (Bat Cave)							•				www.mudtools.com
Carolina Clay Connection (Charlotte)	•	•	•	•	•	•	•	•	•	•	www.carolinaclay.com
Claymakers (Durham)	•	•	•				•			•	www.claymakers.org
Resco Products Inc. (Greensboro)			•								www.rescoproducts.com
Original Hi Roller (Pottery Carolina, LLC) (Hickory)						•					www.originalhiroller.com
STARworks Ceramics Materials & Research (Star)	•	•	•	•	•	•	•	•		•	www.starworksnc.org
Williams Supply (Star)	•	•	•	•		•	•				www.williamssupplync.com
Fat Cat Pottery Inc. (Wilmington)	•	•	•	•	•	•				•	www.fatcatpottery.com
<b>Ohio</b>											
National Artcraft Co. (Aurora)	•			•	•	•			•		www.nationalartcraft.com
Laguna Clay Co. (Byesville)	•	•	•	•	•	•	•	•	•	•	www.lagunaclay.com
Vulcan Kilns (Centerville)				•	•				•	•	www.vulcankilns.com
Queen City Clay (Cincinnati)	•	•	•	•	•	•	•	•		•	www.queencityclay.com
Cowan's (Cincinnati)										•	www.cowans.com
Aegean Sponge Co. (Cleveland)							•				www.aegeansponge.com
RAM Products Inc. (Columbus)						•					www.ramprocess.com
Columbus Clay (Columbus)	•	•	•	•	•	•	•	•	•	•	www.columbusclay.com
Cornell Studio Supply (Dayton)	•	•	•	•	•	•	•	•	•	•	www.cornellstudiosupply.com
Innovative Ceramic Corp. (East Liverpool)							•			•	www.innovativeceramic.com
Mason Color Works Inc. (East Liverpool)			•								www.masoncolor.com
Klopfenstein Art Equipment (Lexington)					•						www.klopfensteinart.com
Krumor Inc. (Valley View)			•								www.krumor.com
Orton Ceramic Foundation (Westerville)						•		•		•	www.ortonceramic.com
Olympia Enterprises Inc. (Youngstown)		•					•		•		www.olympiadecals.com
<b>Oregon</b>											
Georgies Ceramic and Clay Co. (Eugene)	•	•	•	•	•	•	•	•	•		www.georgies.com
Georgies Ceramic & Clay Co. Inc. (Portland)	•	•	•	•	•	•	•	•	•		www.georgies.com
Mudshark Studios (Portland)										•	mudsharkstudios.com
Skutt Ceramic Products (Portland)				•	•	•	•				www.skutt.com
<b>Pennsylvania</b>											
L&L Kiln Mfg. Inc. (Boothwyn)				•							hotkilns.com
Insulating Firebrick, Inc. (Claysburg)				•							www.insulatingfirebrick.com
The Ceramic Shop (Norristown)	•	•	•	•	•	•	•	•	•	•	www.theceramicshop.com
The Clay Studio (Philadelphia)										•	www.theclaystudio.org
Ceramic Supply Pittsburgh (Pittsburgh)	•	•	•	•	•	•	•				www.ceramicsupplypittsburgh.com
Standard Ceramic Supply Co. (Pittsburgh)	•	•	•	•	•	•	•				www.standardceramic.com
Petro Mold Company (Waterford)										•	www.petromolds.com
<b>South Carolina</b>											
Newberry Arts Center (Newberry)										•	www.newberryartscenter.com
Clay-King.com (Spartanburg)	•	•		•	•	•	•		•	•	www.clay-king.com
<b>South Dakota</b>											
Dakota Potters Supply (Sioux Falls)	•	•	•	•	•	•	•	•		•	www.dakotapotters.com
<b>Tennessee</b>											
Ward Burner Systems (Dandridge)				•		•		•		•	www.wardburner.com
Arrowmont School of Arts & Crafts (Gatlinburg)							•	•		•	www.arrowmont.org
Mighty Mud (Knoxville)	•	•	•	•	•	•	•			•	www.mightymud.com
Mid-South Ceramic Supply Co. (Nashville)	•	•	•	•	•	•	•	•	•	•	www.midsouthceramics.com
Clay Lady's Campus Studios (Nashville)	•	•	•	•	•	•	•	•		•	www.theclaylady.com
<b>Texas</b>											
Armadillo Clay & Supplies (Austin)	•	•	•	•	•	•	•	•	•	•	www.armadilloclay.com
Trinity Ceramic Supply Inc. (Dallas)	•	•	•	•	•	•	•	•			www.trinityceramic.com
American Ceramic Supply Co. (Ft. Worth)	•	•		•	•	•	•	•	•	•	www.AmericanCeramics.com



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<b>Texas (continued)</b>											
Dry Creek Pottery (Granbury)								•		•	www.drycreekpottery.com
Texas Pottery Supply & Clay Co. (Halton City)	•	•	•	•	•	•	•	•	•	•	www.texaspottery.com
Ceramic Store of Houston, LLC (Houston)	•	•	•	•	•	•	•	•	•	•	store.ceramicstoreinc.com
Paragon Industries, L.P. (Mesquite)				•							www.paragonweb.com
Old Farmhouse Pottery (Rusk)								•			www.farmpots.com
<b>Utah</b>											
Capital Ceramics Inc. (Salt Lake City)	•	•	•	•	•	•			•		www.artisticindustriesutah.com
<b>Vermont</b>											
StudioPro (Whitingham)						•	•				www.studioprobats.com
<b>Virginia</b>											
Clayworks Supplies, Inc. (Alexandria)	•	•	•	•	•	•	•	•	•	•	www.clayworkssupplies.com
The Art League (Alexandria)							•				www.theartleague.org
The Kiln Doctor Inc. (Front Royal)	•	•	•	•	•	•	•	•	•	•	www.thekilndoctor.com
Tin Barn Pottery Supplies at Manassas Clay (Manassas)	•	•	•	•	•	•	•	•	•	•	www.manassasclay.com
Clayworks Supplies, Inc. (Richmond)	•	•	•	•	•	•	•	•	•	•	www.clayworkssupplies.com
<b>Washington</b>											
North Star Equipment Inc. (Cheney)						•	•			•	www.northstarequipment.com
Giffin Tec Inc. (Lummi Island)						•	•				www.giffingrip.com
Crucible Kilns (Seattle)	•	•	•	•	•	•	•	•	•	•	www.seattlepotterysupply.com
New Century Ceramic Arts Inc. (Seattle)	•							•		•	www.paperclayart.com
Seattle Pottery Supply (Seattle)	•	•	•	•	•	•	•	•	•	•	www.seattlepotterysupply.com
Rings & Things Wholesale (Spokane)							•				www.rings-things.com
Clay Art Center (Tacoma)	•	•	•	•	•	•	•	•	•	•	www.clayartcenter.net
<b>West Virginia</b>											
Danser, Inc. (Parkersburg)				•						•	www.danserinc.com
<b>Wisconsin</b>											
MKM Pottery Tools LLC (Appleton)							•				www.mkmpotterytools.com
Nasco Arts & Crafts (Fort Atkinson)	•	•	•	•	•	•	•				www.enasco.com
School Specialty/ Sax Arts & Crafts (Greenville)	•	•		•	•	•	•	•	•		https://store.schoolspecialty.com
Paasche Airbrush Co. (Kenosha)							•				www.paascheairbrush.com
Aves Studio (River Falls)							•				www.avesstudio.com
The Potter's Shop (Waukesha)	•	•	•	•	•	•	•			•	www.pottersshop.com
Socwell LLC (Whitewater)						•	•			•	www.4clay.com
<b>Canada</b>											
Sial (Laval)	•	•	•	•	•	•	•	•	•	•	www.sial-canada.com
Digitalfire Corp. (Medicine Hat)								•		•	insight-live.com
Plainsman Clay Ltd. (Medicine Hat)	•	•	•	•	•	•	•	•	•	•	plainsmanclays.com
Medalta in the Historic Clay District (Medicine Hat)										•	www.medalta.org
PotteryVideos.com (Gabriola)								•			www.potteryvideos.com
Bamboo Tools (Surrey)							•				www.bambootools.com
Greenbarn Potters Supply Ltd. (Surrey)	•	•	•	•	•	•	•	•	•		www.greenbarn.com
Ceramic Arts & Crafts Supply (Burlington)	•	•		•	•	•	•	•	•	•	www.ceramicarts.com
Spectrum Glazes (Concord)		•	•	•			•	•			www.spectrumglazes.com
Euclid's Elements/The Pottery Supply House (Oakville)	•	•	•	•	•	•	•	•	•	•	www.euclids.com
Cone Art Kilns Inc. (Richmond Hill)				•							coneartkilnshop.com
Tucker's Pottery Supplies Inc. (Richmond Hill)	•	•	•	•	•	•	•	•	•	•	tuckerspottersupply.com
<b>France</b>											
A.I.R. Vallauris, Galerie Aquil Siam Ben (Vallauris)								•		•	www.air-vallauris.org
<b>Italy</b>											
La Meridiana International Ceramics School (Certaldo)										•	www.lameridiana.fi.it
<b>The Netherlands</b>											
Blaauw Kilns (1046 BE, Amsterdam)				•		•	•			•	www.blaauwkilns.com
<b>United Kingdom</b>											
Bailey Decal Ltd. (Stoke-on-Trent)							•			•	baileydecal.co.uk



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# buyers guide company directory listing



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Complete line of materials and equipment for potters, artists, hobbyists, and production facilities.

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216-749-1927 Toll-Free: 800-276-8542  
Website: [www.aegeansponge.com](http://www.aegeansponge.com)

Importer of natural and synthetic sponges: silk, elephant ear, sea, and wool. Wholesaler of ceramic and craft supplies.

## AIM KILN MFG.

2516 Business Pkwy., Unit E  
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775-267-2607 Toll-Free: 800-246-5456  
Website: <https://aimkiln.com>

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Vallauris, Provence-Alpes-Côte d'Azur 06220 France  
+33 493-64-65-50

Website: [www.GalerieAquiSiamBen.org](http://www.GalerieAquiSiamBen.org);  
[www.air-vallauris.org](http://www.air-vallauris.org)

A.I.R. Vallauris welcomes resident artists from around the world to its lodgings, studios, and gallery.



## ALLIGATOR CLAY COMPANY

2721 W. Perdue Ave.  
Baton Rouge, LA 70814  
225-932-9457

Website: <https://southern-pottery-equipment-amp-supplies.shoptightspeed.com>

A division of Southern Pottery Equipment & Supplies LLC. Providing clays, materials, and tools to ceramic artists. Manufacturing a range of moist clays including custom clay bodies.

## ALPHA FIRED ARTS

4675 Aldona Ln.  
Sacramento, CA 95841  
916-484-4424 Toll-Free: 800-655-3611  
Website: [www.alphafiredarts.com](http://www.alphafiredarts.com)  
Largest selection of ceramic supplies in Northern California.

## ALPINE KILNS AND EQUIPMENT LLC

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845-987-9589 Toll-Free: 888-222-9196  
Website: [www.alpinekilns.com](http://www.alpinekilns.com)

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## AMACO/BRENT

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Website: [www.amaco.com](http://www.amaco.com)

Easy-to-use products, how-to videos, and technical support.

## AMERICAN CERAMIC SUPPLY CO.

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866-535-2651  
Website: [www.AmericanCeramics.com](http://www.AmericanCeramics.com)

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## AMERICAN MUSEUM OF CERAMIC ART

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Pomona, CA 91767  
909-865-3146  
Website: [www.amoca.org](http://www.amoca.org)  
Offering studio membership, as well as adult and children's ceramics classes.

## AMHERST POTTERS SUPPLY

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Website: [www.amherstpotters.com](http://www.amherstpotters.com)  
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Website: [www.andersonranch.org](http://www.andersonranch.org)

## ARCHIE BRAY FOUNDATION

2915 Country Club Ave.  
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406-443-3502  
Website: <https://archiebrayclay.com>  
Manufacturer of moist clay—19 stock bodies with custom-blend capabilities. US distributor of Alberta and Ravenscrag slips. Supplier of Bray-Poxy, a moldable epoxy for post-firing repairs, and Bray Patch, a repair material for use on greenware or bisqueware.

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Website: [www.arrowmont.org](http://www.arrowmont.org)

Center for contemporary arts and crafts education. Offering weekend, one-week and two-week workshops. Artists-in-residence, studio assistantships, work-study, and scholarship opportunities are available.

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105 North Union St.  
Alexandria, VA 22314  
703-683-2323  
Website: [www.theartleague.org](http://www.theartleague.org)

Offers classes and workshops for every skill level, from ages five and up, in fine arts and many fine crafts.

## ART CLAY WORLD, USA

4535 Southwest Hwy.  
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708-857-8800 Toll-Free: 866-381-0100  
Website: [www.artclayworld.com](http://www.artclayworld.com)  
Offering supplies, materials, and classes in various media including multiple styles of clays.

## ART DECAL ENTERPRISES

607 W. Whittier Blvd.  
Montebello, CA 90640  
562-434-2711  
Website: [www.artdecalenterprises.com](http://www.artdecalenterprises.com)  
Offering single and multi-color, made-to-order water-slide onglaze, inglaze, and glass decals.

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1904 Debarry Ave.  
Orange Park, FL 32073  
904-249-4499  
Website: [www.atlanticpotterysupply.com](http://www.atlanticpotterysupply.com)  
Retail and wholesale pottery supply business.

## AVES STUDIO

PO Box 344  
River Falls, WI 54022  
715-386-9097 Toll-Free: 800-261-2837  
Website: [www.avesstudio.com](http://www.avesstudio.com)  
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Website: <https://baileydecal.co.uk>



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Huntsville, AL 35801  
256-653-3654  
Website: [www.benzleporcelain.com](http://www.benzleporcelain.com)  
For information visit the La Meridiana website or email [curtisbenzle@gmail.com](mailto:curtisbenzle@gmail.com).

**BLAAUW KILNS**  
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1046 BE, Amsterdam, The Netherlands  
0031-20-482-4696  
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Lawrence, KS 66044  
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Website: [www.brickyardceramics.com](http://www.brickyardceramics.com)  
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**CAPITAL CERAMICS INC.**  
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Salt Lake City, UT 84118  
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607-962-6042  
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**WWW.CERAMICARTSPACE.COM**  
PO Box 5502  
Sherman Oaks, CA 91413  
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**CERAMIC SUPPLY CHICAGO**  
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804-918-7722  
Website: [www.clayworkssupplies.com](http://www.clayworkssupplies.com)

#### CLAYWORKS SUPPLIES, INC.

4625 Falls Rd., Baltimore, MD 21209  
410-235-5998  
Website: [www.clayworkssupplies.com](http://www.clayworkssupplies.com)



#### COLLET CLAYS CORP.

2655 S. LeJeune Rd., Ste. 810  
Coral Gables, FL 33134  
786-431-3393 (9am to 1pm EST)  
Website: [www.sio-2.com](http://www.sio-2.com)

Manufacturer of clay in Barcelona, Spain. Warehouse in Savannah, Georgia. Our clay ranges from white, red, and black earthenware to white, gray, and black stoneware and sculpture clay. Specialty clays include black, blue, and paper porcelain and 3D printing clays.

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Columbus, OH 43212  
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Website: [www.columbusclay.com](http://www.columbusclay.com)

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#### CONTINENTAL CLAY CO.

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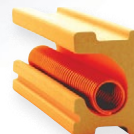
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Distributor for Duncan &amp; Mayco paints and glaze, cone 6 glazes from Coyote, Amaco, Laguna, Duncan and Mayco. Skutt kilns, Shimpo and Brent wheels. We make clay for the Southwest, including Mica Red, Chocolate &amp; Fiberclay (that never rots). Many tools and precious-metal silver clay.

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USA-manufactured slab rollers and extruders with life-time warranties, custom and stock extruder dies, ware carts, drying/damp cabinets, wedging tables, studio worktables, and throwing bats.

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Manufacturer of electric and gas kilns for ceramics, pottery, glass, and heat-treating. Custom kilns quoted upon request.

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Website: [www.oneida-air.com/ceramic](http://www.oneida-air.com/ceramic)

Oneida Air Systems makes the Dust Cobra, a cyclonic industrial HEPA vacuum that can safely clean up clay dust and glazes. Can be used mobile or stationary with up to 100 feet of hose. Replacement filters are affordable and easily obtained.

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Website: [www.originalhiroller.com](http://www.originalhiroller.com)

Manufacturers of the Original Hi Roller—The Vertical Slab Roller.

**ORTON CERAMIC FOUNDATION**

PO Box 2760, Westerville, OH 43086-2760

614-895-2663

Website: [www.ortonceramic.com](http://www.ortonceramic.com)

Manufacturing pyrometric cones, downdraft kiln venting systems, and electronic controllers for electric kilns.

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Peekskill, NY 10566

914-739-2529

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Offers membership to experienced clay artists and classes and workshops for an expanding community of clay enthusiasts. Our gallery hosts several exhibitions each year and includes the work of members and invited artists.

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Website: [www.phoenixceramic.com](http://www.phoenixceramic.com)

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**PORTLAND POTTERY SUPPLY SOUTH**

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Braintree, MA 02184  
781-848-2772 Toll-Free: 800-876-2776  
Website: [www.portlandpottery.com](http://www.portlandpottery.com)

**THE POTTER'S CENTER**

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Garden City, ID 83714-4605  
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**THE POTTER'S SHOP**

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Website: [www.pottersshop.com](http://www.pottersshop.com)  
Midwest supplier of clay, glaze, tools, pottery wheels, kilns, and other related products. We offer classes, workshops, studio membership and repair services.

**THE POTTERS SHOP AND SCHOOL**

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Website: [www.thepottersshopandschool.com](http://www.thepottersshopandschool.com)  
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Website: [potterytexturequeen.com](http://potterytexturequeen.com)

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**POTTERYVIDEOS.COM**

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Website: [www.potteryvideos.com](http://www.potteryvideos.com)  
Produce and distribute educational videos on ceramic arts. 21 titles for potters of all levels. Hosted by artists Robin Hopper, Gordon Hutchens, and Graham Sheehan.

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Website: <https://pureandsimplepottery.com>  
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450-687-4046

Website: [www.sial-canada.com](http://www.sial-canada.com)

Manufacture, distribute clay, glazes, kilns, wheels, equipment, tools, repair service.

# SINISTRA STUDIO LLC

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Website: [www.sinistrastudio.com](http://www.sinistrastudio.com)

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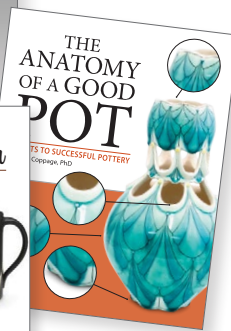
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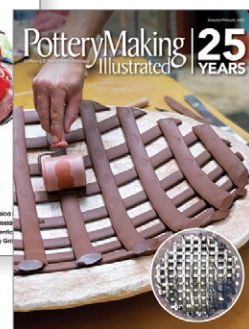
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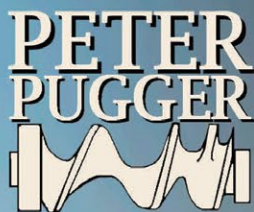
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