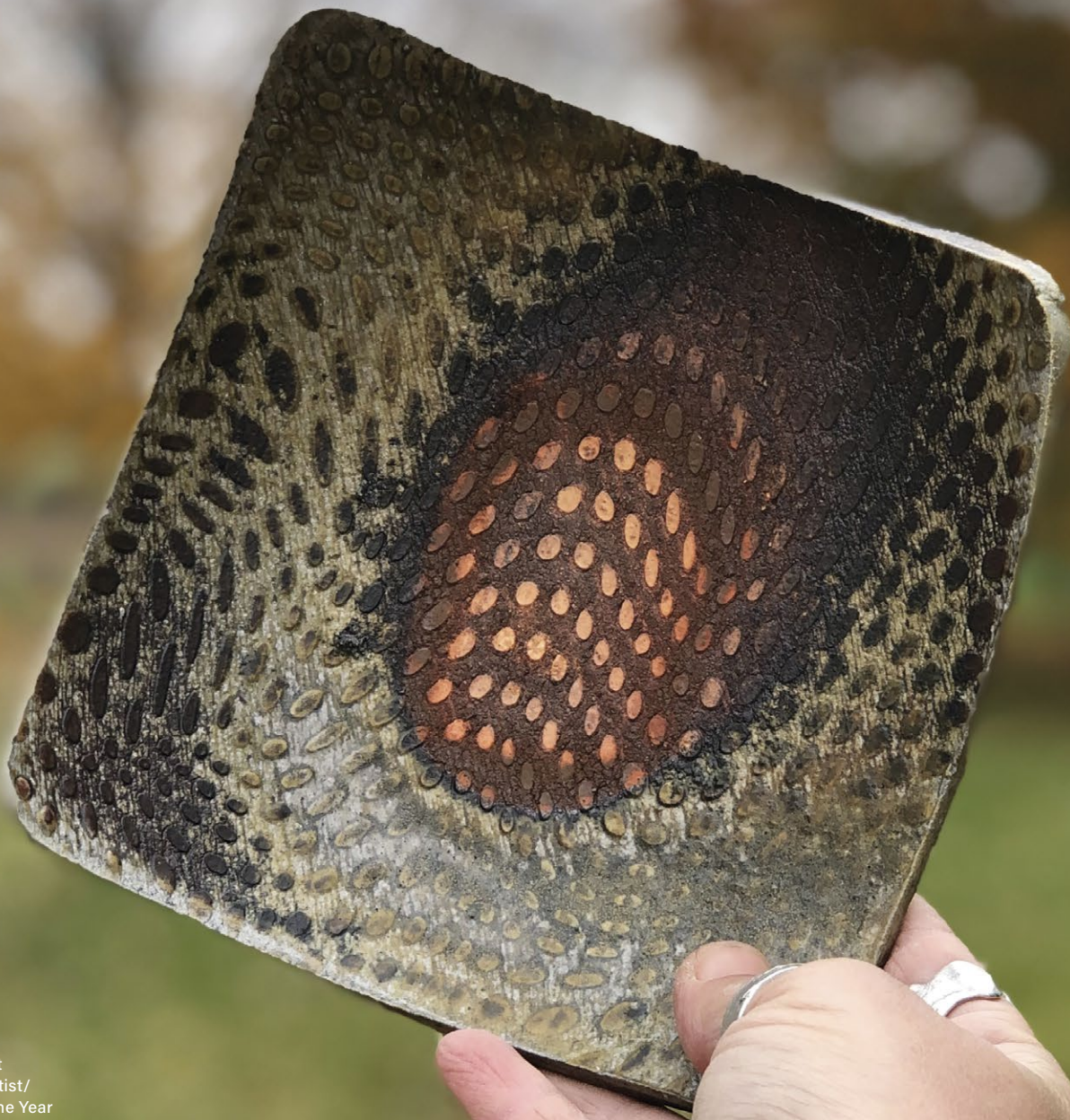


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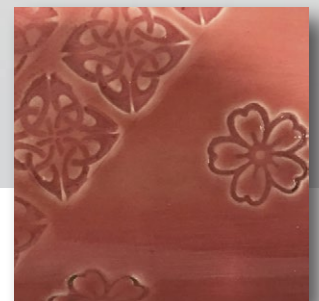
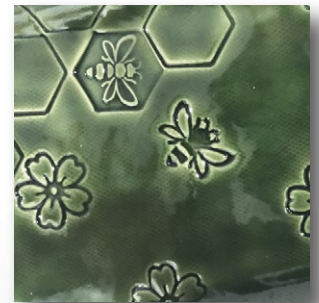
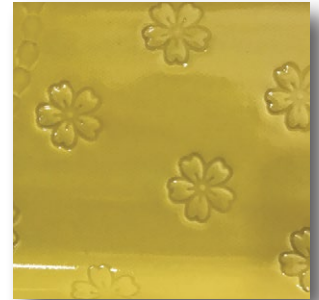
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cover: Cohorts.Art student Yael Braha's plate.

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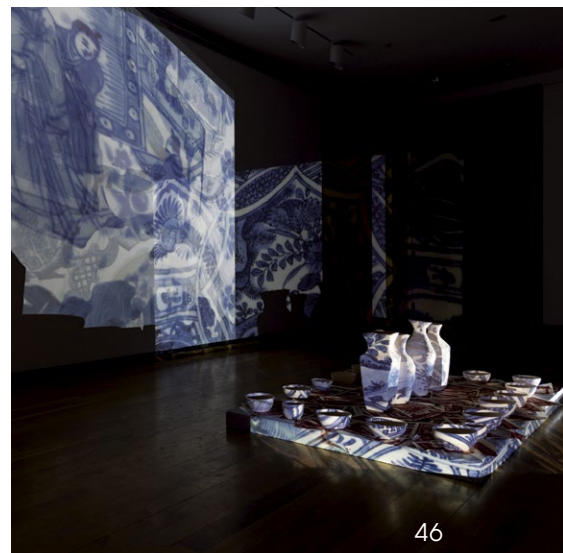
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Cohorts.Art

Ceramic Artist/Project of the Year

Editors: What inspired you to establish Cohorts.Art (formerly Clay Cohorts) as a mentorship program?

Simon Levin: Like so many good things, Cohorts.Art sprung from discontent, empathy, and opportunity. Educational opportunities in the art field have been inaccessible for many people. In the midst of the pandemic, as online ceramic education became a viable alternative, I began to envision a program that would merge the most effective elements from my own learning experiences: intrinsically motivated peers; a knowledgeable, passionate, invested mentor; lots of iteration and discussion; honest constructive critique; and a supportive community. As I reflect on my educational journey, some of my best teachers have been full-time studio artists. Their teaching methods were relational—my mentors clearly wanted me to find my voice and were invested in my success. They opened my eyes to things I did not see and challenged me to clarify and develop my ideas. Forging this strong connection allows for the trust that is central to honest critiques, and a relationship that is committed to artistic growth.

I began to wonder, what if you took an intense two-week craft-school workshop and exploded that intimate experience into a year's time? How many more iterations of making, firing, and feedback could there be? How much more trust and continuity could evolve? Would 24 individual classes spread out over time not just inspire change, but cement the process of idea development in a student's studio life?

Much of the Cohorts.Art program is what I wanted and needed when I was trying to figure out my own voice, inspiration, and a sustainable artistic direction. I needed a mentor, a peer group, an in-person workshop, and honest feedback from people I trusted.

Eds: Describe how Cohorts.Art works for those in teaching roles as well as for the Cohort students. What are the themes that recur in each year's group in terms of goals, struggles, growth, etc.?

SL: Since Cohorts is based on relational learning and the group sizes are kept small, we are able to work with people on their own goals, and meet them at their level of experience. The students'



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goals often include making better work, growing their business, building kilns, getting gallery representation, writing an artist statement, and connecting with a peer group that is committed to artistic growth.

I had originally thought that Cohorts would be primarily a platform for critique. The value I have gained over the years through honest feedback from people I trust has been immeasurable. However, my narrow view of the potential for such a program was quickly stripped away by actually working with the first ten students. I realized how powerful the community aspects of the Cohorts program are; the struggles we face in our artistic development are eased by the shared experience and the ways that we can lift each other up.

I was smart enough to hire an amazing manager, Ann Marie Cooper, whose organizational skills are only surpassed by her warm, community-minded spirit. Ann Marie has done so much to forge strong and lasting connections within the ever-growing Cohorts community. Lisa Orr and Liz Lurie joined me as mentors in the program's second year, bringing a great investment in the program by adding a lecture series, historical context, and many more teaching resources. We have continued to grow, adding two more mentors this year and a total of eight for 2024.

I have come to think of Cohorts more as enveloping students in a culture of connection and engagement: connection to their work, connections to ideas, connections to a mentor. The continuity, community, and contextual foundation all inform the culture of artistic growth that Cohorts is creating.



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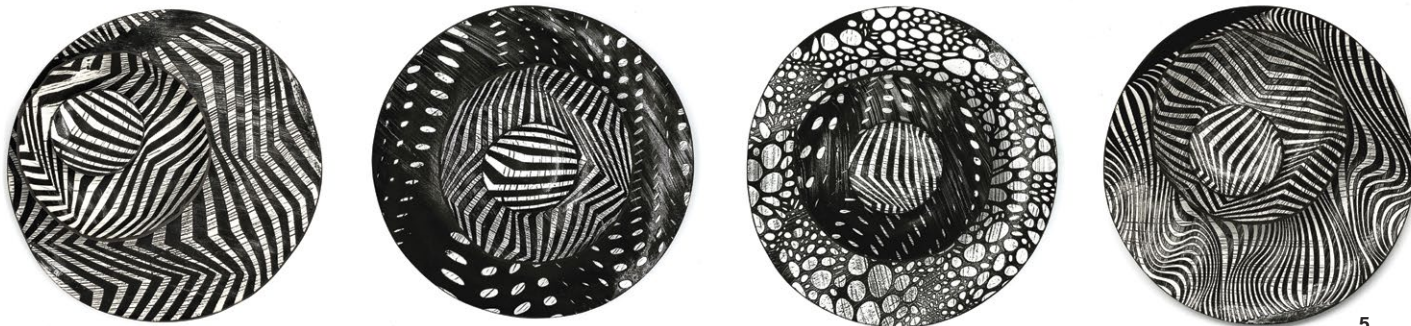


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1 Tina Opp, Mike Olsen, Simon Levin, and Suzanne Weil tend the train kiln at Mill Creek Pottery during their 2022 workshop. 2 Tina Opp's *Procession*, 14 in. (36 cm) in length, wood-fired stoneware, charred cypress wood, 2022. 3 The team behind Cohorts.Art: Manager, Ann Marie Cooper, and Founder/Director, Simon Levin. 4 Liz Lurie demonstrates to her students, Amy Dimenna, Liz Myers, Tara Rosenboom, and Lisa Eppolito, during their 2023 workshop. Photo: Will Abraham.

Students who apply choose the mentors they want to work with, and from those applications the mentors build their cohorts of five students. It seems important that the groups are curated by the mentors, as it allows for agency and personal investment, as well as uniting the groups together around the mentor's skill sets. I have

heard wonderful things from the mentors about their experiences: rewarding investment, community connection, and developing friendships. I have also had conversations where the mentors struggle to figure out how to connect and best serve their individual students. I find this heartening as it is an inherent part of relational learning.



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5 Yael Braha's plates. 6 Simon Levin's students Amanda Jorgensen, Shannon Brownlee, Joe Carter, and Any Guelmann with their work fresh from the train kiln during their 2022 workshop. 7 Liz Lurie's *Flowerbowl*, handbuilt and wood-fired ceramic. 8 Stephen Corner, Simon Levin, Rekha Srinivasan, Kate Marotz, Signe Klove Kjaer, Shirley Stephens enjoying their monthly group Zoom meeting. 9 Tara Rosenboom's work in progress. 10 Liz Lurie's 2023 in-person workshop (left to right): Liz Myers, Lisa Eppolito, Liz Lurie, Tara Rosenboom, Will Abraham, Amy Dimenna.



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Eds: How has Cohorts.Art changed since its start in response to positive feedback or to overcome issues—be they technological, programmatic, or something else—to continue to serve students?

SL: We are early on in our growth and our model allows us to be pretty nimble and personalized. We do source feedback from students, mentors, and the larger clay community. Equity, accessibility, and additional resources have been big topics as we consider our growth and goals. We have begun to address these by creating a BIPOC Artist Scholarship Fund. Through a generous grant for a lecture series, we are building a video library for our Cohorts students. We are intentionally growing our group of mentors, adding artists who have skill sets in gallery ownership, soda firing, and sculptural work. Having more mentors with diverse skills and backgrounds allows us to cross-pollinate those resources, as other mentors are available to assist in areas outside another mentor's range.

Our growing alumni numbers have been amazing to watch, and they continue to connect and lift each other up after leaving the program, hosting weekly shared studio sessions on Zoom, and traveling to fire kilns together. In response to students not wanting to leave Cohorts, this past year we added a new program for alumni called Continuum, which has more of a focus on small groups of students receiving monthly presentations and critiques from a variety of artists. Continuum has been a work in progress as it finds its legs, but it essentially continues to build community, offers support, and provide excellent quality feedback from a range of perspectives.

Liz Lurie: Mentor

Editors: How do you approach mentoring ceramic artists with various goals, skills, and work styles?

Liz Lurie: One of the many wonderful components of this program is that each cohort is small (5 students), making it easy to tailor the education to the individual. Being able to recognize and teach to different learning styles and agendas is very rewarding and, I believe, makes for an enjoyable and absorbable learning experience for the student.

I try to encourage and foster relationships between the cohorts, especially at our once-a-month group meetings where they learn skills of critiquing. This develops community and the language, tools, and trust needed to help each other move forward and think critically about the work well beyond the scope of the program. Many of the students are alone in their studios and it is important to help in creating a supportive culture of sharing and creativity.

Eds: What advice would you offer artists considering a mentoring relationship or program—both mentors and mentees?

LL: I think the people who apply for this program are serious about figuring out why they are making the work they're making. They're eager to take a more reflective, critical look. It takes courage, vulnerability, and openness to dig deeper and share that experience with a teacher. It's the mentor's responsibility to be respectful of that vulnerability while also pushing the student to be accountable for research and goals.

At the 6-month mark, individually we reassess goals, check in with expectations, and step back to look at the progress that has been made (knowing that progress doesn't always look like progress!). It's essential to remain open and flexible, as goals sometimes change quickly, and a redirection is needed.

I strive to help students discover and make the work they want to make by exploring their understanding of their sources and questions. Through critical feedback, demos, lectures, and various exercises, I hope to help students learn to see in a different way. This paves the way for the cohorts to become more confident and have deeper understanding of who they are as makers!



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Eds: What is the connection for you between establishing and working with Cohorts.Art and your own clay practice?

SL: When things are happening in my studio work, it feels like a good conversation you don't want to end or like a good book that you don't want to put down. Much of my time with my students is finding ways to curate a similar engagement for them in their studios. There is a compelling energy and flow, struggle and resolution in this space, and the inviting conversations with students who are finding their place in artistic expression informs my own practice and clarifies my ideas.

Eds: How do you balance the demands of making work, teaching workshops, mentoring studio assistants and cohort participants, and actively working to inspire and support more creative interactions between ceramic artists?

SL: This is an interesting question. There is definitely a sweet spot where making, reflecting, questioning, teaching, and learning are all happening in balance. There is a momentum from watching a student discover a rich vein of ideas, and there is an energizing momentum from the self-care of mining your own ideas and artistic values.



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11 Simon Levin's yunomis, to 5 in. (13 cm) in height, wood-fired porcelain with underglaze, 2023. **12** The inaugural Cohorts.Art students. Left to right: Amy Song, Polina Miller, Jess Lease, Simon Levin, Miles Asher McCreary, and Stephen Mullins, with their work fresh from the train kiln at Mill Creek Pottery in 2021. **13** Paul Heckler's bottle, 8 in. (20 cm) in height, soda-fired earthenware, 2023. **14** Paul Heckler and Denise Shoukas at the Sugar Maple Center for Creative Arts. *Photo: Bruce Dehnert.*



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Sometimes I balance responsibilities and demands on myself well, and sometimes things get out of whack. I still overextend myself and have a persistent belief that I can get more done in a day than I can. Mostly though, I feel gratitude, which centers me. Gratitude takes the edge off comparisons and feelings of inadequacy. I am thankful for clay, for the generosity and ideas of other artists, for my students' trust in me, for my teachers who invested in me, and for my family who supports me.

Eds: What is the most important thing that has happened in your career so far and why?

SL: I found mentors who helped me think clearly and start the path to finding a voice. Without that foundation, I can't imagine where I would be. All accolades and adventures rest on that.

Paul Heckler: Student

Editors: How has your work or practice changed since participating in Cohorts.Art?

Paul Heckler: When I started Cohorts, I had just come back to the studio following a 13-year hiatus from making work and was feeling somewhat adrift. The program's sustained focus and regular feedback helped me reground myself in my artistic practice and pushed me toward a new clarity about the role I want ceramics to play in my life. As a result, and with support from Liz Lurie, I decided to pursue an master of fine arts degree and am excited to start my studies at East Tennessee State University in fall 2023.

Eds: What element of the Cohorts program was most effective in driving growth in your ceramics practice?

PH: Cohorts offered more sustained one-on-one mentorship than I had ever previously experienced in my artistic training. The program's structure made it possible to gain feedback across cycles of iteration and helped me set studio goals and build accountability for following through. The result was a much deeper understanding of my own work, and thoughtful guidance on how to situate my work in a larger context. It was also so wonderful to have time together as a cohort in person—I cherish my memories of learning with Liz and of visiting the Everson Museum together as a group.

Eds: What advice would you offer artists considering a mentoring relationship or program?

PH: Particularly in ceramics, it can be helpful to build mentoring relationships with people who focus on different modes of work from your own. Ceramic artists sometimes focus so much on the technical that we lose sight of the bigger picture. Getting feedback from someone who uses different processes is a great way to focus more on motivation and meaning than on technique. It's also been so important for me to build relationships with my fellow cohort members. I just fired a soda kiln with Denise Shoukas, who was with me in Liz's cohort—it was fantastic to have that time together and to be building our practices together.



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Yael Braha: Student

Editors: How has your work or practice changed since participating in Cohorts.Art?

Yael Braha: Since completing the Cohorts.Art mentorship, I have gradually experienced a great deal of growth, both in terms of my practice and exposure. During the program, the activities and scheduling kept me really busy and engaged: I felt like a sponge, learning as much as possible, casting a wide net by experimenting, trying new ideas, and failing a lot—which was very helpful! After the mentorship, I sat down and objectively looked at all the work produced within the year, and decided to focus my efforts in the direction that felt promising and closer to defining my unique style. Even though we're no longer actively meeting as a group, I'm grateful to have formed a long-lasting bond with both the Cohort's members and Simon, my mentor. The Cohort's critiques and teachings still accompany me as I continue to develop new forms and create new bodies of work.

Eds: What element of the Cohorts program was most effective in driving growth in your ceramics practice?

YB: I particularly enjoyed the recurring group meetings with the cohort. I have learned as much by listening and participating in feedback offered to other members, as I have from the feedback that was offered to me. The discussions were lively and dynamic, and they shifted focus and depth depending on the individual and group needs. I really appreciated the professional knowledge shared by Simon, the program's breadth, its adaptability, and personalization.

Eds: What advice would you offer artists considering a mentoring relationship or program?

YB: My humble advice is to carve out enough time to test, try new ideas, and put into practice for additional learning and discovery. I was grateful that during the Cohorts.Art mentorship I had access to a studio 24/7, kilns, and plenty of time to work. It would've been a bit more challenging for me to reap the benefits of the mentorship if all of these elements weren't available to me at that time.



Eds: Can you discuss the ways that social connectivity and engagement have become a larger part of the ceramics field? How has this affected your career path and how has this impacted your studio work?

SL: Social connectivity has been really good for Cohorts.Art. We use it to build up community and bring attention to each other's work, as well as access a wider audience. Our manager, Ann Marie, has started an Instagram hosting series on the ClayCohorts page, and it's joyous to watch individual members share their studios, work, and ideas. As Cohorts has grown to over 40 students this year, this platform gives me a chance to see the development of students and the connections among students and mentors. I also know of several lively group chats between current Cohorts classes and alumni. I feel as though we are using these platforms in some of the best ways to cross physical distance and support growth.

Eds: Do you feel that your identity as an artist has changed over time? If so, how?

SL: Oh my, yes! Most recently I have been collaborating with Virgil Ortiz in exhibitions at Grounds For Sculpture, The History of Colorado Center, and the New Mexico Museum of Art. Simply put, saying yes to the collaboration has moved me to think about work in sculptural and futuristic ways. Functional pottery is a deep and powerful discipline. It is my root and entry into artistic expression. Its possibilities are endless, but it also has defining edges. I am currently in a place of comfortable confidence in the unknown, I feel as though I can source the knowledge and bring into being any idea I am passionate about. It's quite a liberating space.

Eds: Are there any other collaborative projects or expansions of the Cohorts that you would like to share and talk about?

SL: I am really pleased to announce that Cohorts.Art is working with The Color Network in a concerted effort to support equity and access to high-quality ceramic education. We are offering two full-tuition scholarships for BIPOC artists in 2024, with the option for additional funds for travel and housing.



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15 Workshop at Mill Creek Pottery, 2021. Left to right: Yael Braha, David Roswell, Simon Levin, Mike Tavares, Ian Dunton. 16 Yael Braha's bottles. 17 David Roswell loading the train kiln at Mill Creek Pottery during his 2021 workshop as a student of Simon Levin. 18 Lisa Orr's students Sara Farish, Hypatia Griffith, and Angela Tilley study teapots in her collection during their 2023 workshop.

Eds: Do you have any advice for artists who would like to make a positive impact in the ceramic arts beyond making work? How would you advise individual artists on executing big ideas?

SL: Tie your idea's success to other people's self-interest. I have come to believe in and curate experiences where every individual feels they got more than they put in. I want the Cohorts.Art students to feel like they are getting a great deal, the mentors and Ann Marie to feel well paid, and for myself to feel lucky to be connected to and working with people I admire. In this way, Cohorts.Art is

promoted more by the students and teachers than I could manage alone and my gratitude sustains me.

Simon Levin is a potter living and working in central Illinois. He has traveled extensively building kilns and teaching workshops. He loves clay and likes most people.

For information about Cohorts.Art, visit cohorts.art or find more on Instagram [@claycohorts](https://www.instagram.com/claycohorts).

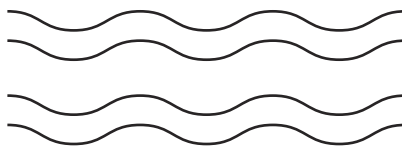
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new products

Amaco

For 2023, Amaco is introducing the **Potter's Choice Flux** glazes (A). All the things you love about PC-17 Honey Flux—its soft flowing look, how it interacts with other glazes, and how it accentuates texture on light and dark clays—now in six more colors. Food safe, fluid, and can be used alone or in conjunction with other Amaco glazes for endless creative options. Each Potter's Choice Flux glaze has its own character and beauty. Colors shown below, clockwise starting with the top left: Midnight Run, Honeydew, Cirrus Flow, Moss Mist, River Birch, and Flux Blossom.

www.amaco.com

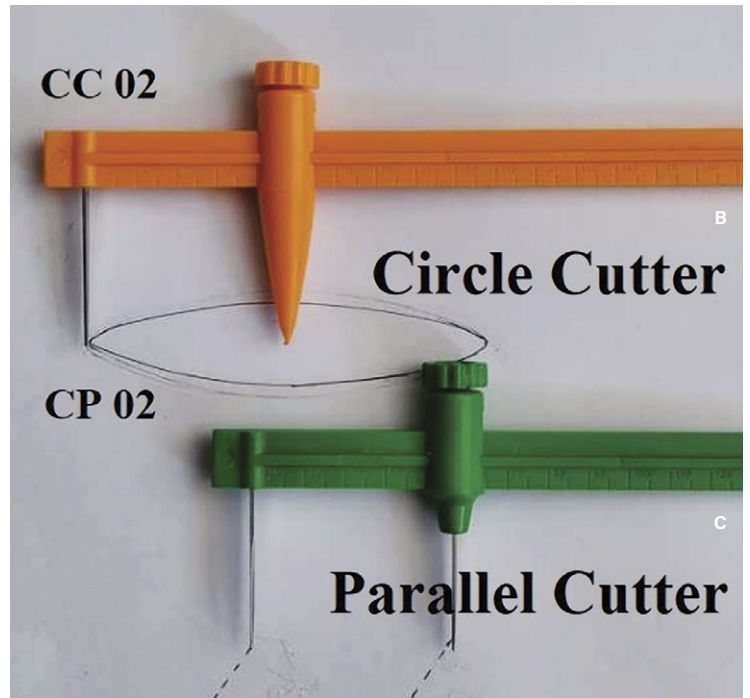


A

Chinese Clay Art, USA

Chinese Clay Art now offers the new **Circle Cutter** (B) and **Parallel Cutter** (C). These tools are used for cutting clay slabs out in perfect circles and parallel shapes with adjustable sizes. They were adapted from Yixing traditional home-made bamboo tools.

www.chineseclayart.com



Garrity Tools

Garrity Tools' **Unfoot** line of tools (D) provide potters an easy way to duplicate profiles on bowls, mugs, and more when throwing on the wheel. The soft curves and straight lines of the sides of the tools end in points or small flat edges that undercut your clay while maintaining the shape of your walls. These tools will save you time that you might spend trimming later.

www.garritytools.com

DiamondCore Tools

DiamondCore has released 15 new shapes and sizes in its **R Series of Handheld Clay Extruders**, introducing extra-small (E), extra-large, and wall-cutting tools (F). The **T Series** now includes extra-small and extra-large trimming tool blades, plus four innovative feature trimming tools (G), designed to trim uniform feet, platter edges, and other features.

Also new from DiamondCore Tools is the **Pottery Multitool (H)**, which features seven tools in one pocket-sized frame, including a fettling knife, needle tool, scoring tool, Phillips screwdriver, ¼-inch wrench head, precision cutting tool, and an adjustable angle guide.

For sculpting and trimming, the **DCT Arc Shaver (I)**, features a unique, adjustable-angle wood handle, allowing the user to alter the curve of the stainless-steel shaving surface. Additional shaver blades with a variety of teeth patterns are in development.

diamondcoretools.com



Mudtools

The **Mudcutter Max** (J) is the newest addition to the Mudtools wire tool family, made for when you need an extra hand. Designed to quickly and easily split or divide standard blocks of clay. This tool is perfect for slab builders or artists who are prepping tiles. The additional handle makes pulling through clay easy and even. The Mudcutter Max is made with a stainless-steel frame and comfortable polymer handles. It is only available with a straight wire.

An inventive employee at East Fork Pottery did a hack on one of our original tools to aid in attaching handles and edging and we thought it was a great idea. Introducing our new **MudMouth** (K). There are so many uses for this cool little tool and it comes in three sizes to suit your needs.

mudtools.com



J



K



L



M

WiziWig

WiziWig's new Profile Ribs for skilled potters are perfect for making matching sets: **Lowball Bourbon Makin' Terry** (L), **Soup Bowl Makin' Virginia** (M), and **Platter Foot Vera** (N).

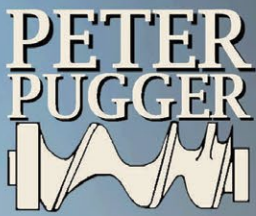
Lowball Bourbon Makin' Terry Profile Rib makes consistent lowball profiles for bourbon or whiskey glasses. Soup Bowl Makin' Virginia makes consistent profiles for soup bowls. And, Platter Foot Vera (also in XL) is a low-profile rib that reaches under platters to shape an attractive foot. Each rib has two foot shapes.

WiziWig Profile Ribs can be used at varying heights and thrown widths to make pots that are custom and unique, helping potters make consistent and attractive profiles.

www.wiziwigtools.com



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transitions: who went where



David Bogus was selected as the ceramics department head at Peters Valley School of Craft in Layton, New Jersey. He first worked at Peters Valley in 1999, and recently was faculty at Rowan University in Glassboro, New Jersey.



Yoshi Fujii became director of exhibitions and the shop at Baltimore Clayworks in December 2022. He continues to teach part time at colleges and art centers in the region.



Claire Carberry is the new director of development for Baltimore Clayworks. She has been fundraising and event planning for arts organizations and other non-profits for much of her career, and has recently taken up ceramics with much enthusiasm.



Matt Hyleck was appointed as the new executive director of Baltimore Clayworks. He began this role in February 2023. Hyleck was interim executive director starting in September 2022, and had previously managed the Education Program.



Leila Cartier began her role as executive director at Houston Center for Contemporary Craft in July 2023. She was previously the executive director of CraftNOW in Philadelphia, Pennsylvania. *Photo: John Carlano.*



Veronica Kessenich has stepped down from her position as the executive director at Atlanta Contemporary. Throughout her time, she has supported Atlanta Contemporary through various campaigns and transitions.



Jennifer Ling Datchuk begins her first year as assistant professor of ceramics at Arizona State University (ASU) in Phoenix. She comes to ASU from Texas State University, where she was an assistant professor of studio art.



Margaret Kinkeade began her new role as assistant editor of *Ceramics Monthly* and *Pottery Making Illustrated* magazines in September 2023. In addition to her new role, she maintains an active studio ceramics practice in Kansas City, Missouri.



Bryan Knicely is the new executive director at Craft Alliance. He was the former executive director at Pyramid Hill Sculpture Park, Yellowstone Art Museum, and Evansville Museum of Art, History & Science.



Katie Reaver is the new interim editor of *Ceramics Monthly*. She took the helm of the 71-year-old magazine in March 2023. She previously held the role of Acquisitions and Content Editor for the magazine.



Ruby Lopez Harper is the new executive director of the Craft Emergency Relief Fund (CERF+). She fulfilled several roles at Americans for the Arts (AFTA) over the past six years. She began her appointment on November 1, 2022.



Liz Seaton (pronoun flexible) is the new executive director of Watershed Center for the Ceramic Arts. A longtime civil rights leader and lifelong potter, they moved from Washington, DC to join the Watershed team starting in January 2023.



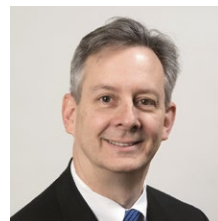
Po Wen Liu is the new director of ceramics at Sawtooth School for the Visual Art in Winston-Salem, North Carolina. He previously served as the director of The Pottery Workshop Jingdezhen.



Kate Vorhaus retired in July 2023 as the National Council on Education for the Ceramic Arts' (NCECA) project manager. She served NCECA's members and its conference for 18 years.



Perry Price is the new executive director of Haystack Mountain School of Crafts, the fifth in the school's 72-year history. He was previously the executive director of the Houston Center for Contemporary Craft in Houston, Texas.



Mark Witzling has retired after a 40+ year career and nearly five years at Craft Alliance. His retirement began on June 30, 2023. He will remain active in the arts community as an artist, collector, and supporter.

events

Indiana Clay Conference

- October 7–8, 2023
- Indiana University–Bloomington and the Monroe Convention Center
- www.indianaclayconference.com
- This is the third iteration of this state-wide biennial clay conference. The 2023 conference will feature four demonstrating artists: Stephanie Galli, Andréa Keys Connell, Pete Pinnell, and Von Venhuizen. The conference will also include a panel discussion featuring Linda Tien and Ellen Kleckner. The topic for the discussion is “Methodologies of Collaboration.”





5



6

1 Stephanie Galli in the studio.
2 Stephanie Galli's tumbler. 3 Von Venhuizen's *Life Preserver*. 4 Von Venhuizen at a firing. 5 Brian Harper's sculpture. 6 Brian Harper. 7 Andréa Keys Connell. 8 Andréa Keys Connell's sculpture. 9 Pete Pinnell's teapot. 10 Pete Pinnell.



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36th Annual California Conference for the Advancement of Ceramic Arts (CCACA)

- April 28–29, 2023
- Davis, California
- www.natsoulas.com/ccaca-2024
- This conference offered opportunities to learn directly from a variety of ceramic artists including Anne Drew Potter, Tom Franco, Alessandro Gallo, Richard Notkin, Shalene Valenzuela, and Kensuke Yamada. There were lectures, demonstrations, and dozens of student exhibitions. Also on view was the concurrent exhibition at the John Natsoulas Gallery, “30 Ceramic Sculptors.”



1-2 Exhibition and demonstration images from the CCACA conference.

Grassmesse Leipzig

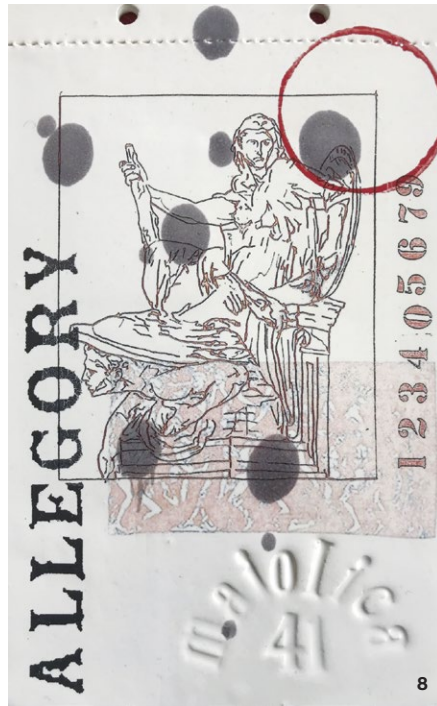
- GRASSI Museum für Angewandte Kunst
Leipzig, Germany
- October 21–23, 2022, and this year October 20–22, 2023
- www.grassmesse.de/en
- This is an art exhibition and sales fair in one. Around 150 exhibitors from seven European countries as well as South Korea, Taiwan, and the US have been selected to take part. Contemporary artists, craftsmen, and designers can be discovered.



3 Hyunjin Kim's sculpture and vases, porcelain, handbuilt, slip-cast, cobalt, steel chips, 2022. 4 Nora Arrieta's *Reel*, 3 ft. 6 in. (1.1 m) in height, handbuilt stoneware, glaze, ceramic photo transfer, 2023. 5 Zoltan Lubloy's *Clown*, 11 in. (28 cm) in diameter, hand-painted ceramic, 2021.

British Ceramic Biennial

- Stoke on Trent, England
- September 25–November 5, 2023
- www.britishceramicsbiennial.com
- This year is the eighth edition of the biennial. The biennial includes six weeks of exhibitions, installations, and events. This festival is a celebration of clay's creative potential for expression: storytelling, activism, playfulness. Participating artists in 2023 include William Cobbing, Stephen Dixon, Emilie Taylor, and Osman Yousefzada.



6 Osman Yousefzada's *Intervention (2)*, ceramics, 2022. Courtesy of Victoria and Albert Museum, London. Photo: Thierry Bal. 7 Emilie Taylor's *Our Lady of Lockdown*. Photo: Peter Martin. 8 Stephen Dixon's *Istoriato: culture and conflict* (detail), 2023. 9 Leora Honeyman's *Table Garden*, 2023. 10 Dan Kelly's *Deuce Vessels*. Photo: Sarah Hogan. 11 William Cobbing's *Will.jas.sum*, 2022.

31st Annual St. Croix Valley Pottery Tour

- May 12–14, 2023
- Various studios near the upper St. Croix River
- www.minnesotapotter.com
- The 2023 tour featured 71 artists at 8 different studios. The studios visited during this tour included: Linda Christianson, Guillermo Cuellar and Alana Cuellar, Peter Jadoonath, Ani Kasten, Matthew Krousey, Jeff Oestreich, Will Swanson and Janel Jacobson, and Richard Vincent. The 2024 tour will take place May 10, 11, and 12.



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1 Matt Krousey's vase. 2 Peter Jadoonath's jar. 3 A lively day at host Matt Krousey's studio during the St. Croix Valley Pottery Tour. Photo: Matt Krousey. 4 Jeff Oestreich's salt cellar. 5 Janel Jacobson's covered box. 6 Guillermo Cuellar's bowl. 7 Will Swanson's cup. 8 Linda Christianson's plate. 9 Ani Kasten's vessel.

Delftse Keramiek Dagen

- June 19–25, 2023
- Delft, Netherlands
- stichtingopvisite.nl/duizenden-kleurrijke-kusjes and www.delftsekeramiekdagen.nl/site
- This event is open to Delft, Dutch, and international ceramic artists, included a variety of activities, such as exhibitions, workshops, and hands-on activities. During this year's event, a project organized by Stichting Op Visite titled *Duizenden Kleurrijke Kusjes (Thousand Colorful Kisses)*, was on view for attendees. They created 2000 sculpted kisses. Rielle Beekmans has created kisses for many years. This year the project toured from house to house at a care organization and collected kisses from the people that live and work there.



10



11 Installation view of *Duizenden Kleurrijke Kusjes (Thousand Colorful Kisses)*.



12

Firefest

- March 31–April 1
- Star, North Carolina
- www.starworksnc.org
- This two-day festival celebrates the role that fire has in the creation of art. There were demonstrations involving clay, glass, and metal. Along with the demonstrations, there were workshops, artist talks, food trucks, and live music. One specific special sight was the on-site ceramic sculpture created by Ashwini Bhat that was fired in a specifically designed petal kiln.

12 Ashwini Bhat handbuilding.

19th Annual Western North Carolina Pottery Festival

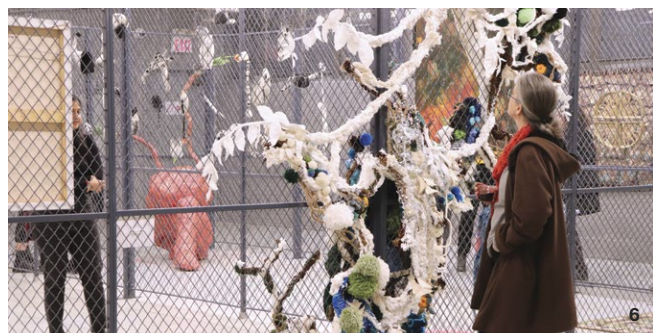
- Sylva, North Carolina
- November 4, 2023
- www.wncpotteryfestival.com
- This juried event shared with visitors the work of more than 40 potters. Visitors also had the chance to see demonstrations in a variety of techniques.



1 Brant Barnes' *Wildflowers Vase*, 11 in. (28 cm) in height, cone-10 wood-fired and salt-glazed stoneware. *Photo: Zan Barnes.* 2 Tony and Mindy Winchester's booth. 3 JoeFrank McKee's fumed jar, 12 in. (30 cm) in width, ceramic. 4 Travis Berning's *Maple Leaf Platter*, ceramic, fired to cone 10 in reduction. 5 Zan Barnes' *Blue Bees Rocker Vase*, 11 in. (28 cm) in height, ceramic, fired to cone 6 in an electric kiln, basket reed and seagrass handle.

Port Chester Arts Festival

- June 3, 2023
- Port Chester, New York
- www.portchesterarts.com
- This was the first iteration of this annual festival. This was a day for inspiration and creativity for all ages. Some of the various locations that took part included the Port Chester-Rye Brook Public Library, Clay Art Center, Ice Cream Social Art Space, and Carver Center. There was a scavenger hunt throughout Port Chester, raku firing demonstrations, an outdoor pottery sale, workshops, exhibitions, and children's activities.



6 Ice Cream Social Art Space reception. 7 Port Chester Arts Festival raku firing.

Keramikpanorama

- September 9–10, 2023
- Murten, Switzerland
- www.keramikpanorama.ch
- This is the largest open-air ceramic event in Switzerland. The Panschau in Murten, Switzerland, was transformed with over 110 ceramic artists from all over Europe. Artists are able to present their ceramic work of every taste and everyday use. Along with the ceramic work, there were food vendors, cultural performances, and an award ceremony.



8–13 Images from Keramikpanorama.

pottery tours

Pottery tours, regional events, sales, visits with customers and fellow artists alike were a huge hit last spring, summer, and fall. So much so that artists are already back in the studio and event hosts are planning the next round of shows. Whether you are a first-time buyer, a trusted collector, or simply a curious neighbor, the following is a list of welcoming pottery tours, so you can start to plan your road trip.

Note: Please inquire with each tour for up-to-date information.



1

16 Hands Studio Tour

16hands.com
October 21–22, 2023
6 Tour Stops | 15+ Artists

2

Asparagus Valley Pottery Trail

asparagusvalleypotterytrail.com
April 27–28, 2024
8 Tour Stops | 27 Artists

3

Bayou City Clay Crawl

BayouCityClayCrawl.org
December 3, 2023
7 Tour Stops | 40+ Artists

4

Cannon River Clay Tour

cannonriverclaytour.com
August 17–18, 2024
4 Tour Stops | 23 Artists

5

Clay Collective Spring Pottery Tour

theclaycollective.org
May 6–7, 2023
10 Tour Stops | 27 Artists

6

Cracked Pot Studio Tour

crackedpotstudiotour.com
September 16–17, 2023
10 stops | 40 Artists

7

Durham County Pottery Tour

durhamcountypotterytour.com
November 11–12, 2023
20 Tour Stops | 23+ Artists

8

Finger Lakes Pottery Tour

fingerlakespotterytour.com
June 10–11, 2023
3 Tour Stops | 19 Artists

9

Hilltown 6 Pottery Tour

hilltown6.com
July 29–30, 2023
8 Tour Stops | 26 Artists

10

Hudson Valley Pottery Tour

hudsonvalleypotterytour.com
October 21–22, 2023
6 Tour Stops | 14 Artists

11

Lincoln Clay Tour

facebook.com/LincolnClayTour
May 13–14, 2023
4 Tour Stops | 15 Artists

12

Maine Pottery Tour

mainepotterytour.org
May 6–7, 2023
54 Tour Stops | 54+ Artists

13

Michiana Pottery Tour

michianapotterytour.com
September 23–24, 2023
10 Tour Stops | 50+ Artists

large events in person and online in 2023

In addition to the pottery tours, several large in-person and online craft shows occur each year at a singular venue. Many of these events include not only sales of ceramic ware, but also demonstrations, lectures, and workshops. **Note: Please inquire with each event and venue for up-to-date information.**

47th Annual Philadelphia Museum of Art Craft Show

www.pmacraftshow.org/category/ceramics
November 3–5, 2023
In Person | 28 Ceramic Artists

Pottery on the Hill

potteryonthehilldc.org
November 17–19, 2023
In Person | 20 Artists

The Art School at Old Church: 49th Annual Pottery Show & Sale

oldchurchpotteryshow.org
December 1–3, 2023
In Person | 26 Artists

Smithsonian Craft Show

smithsoniancraftshow.org
May 1–5, 2024
In Person | 12 Ceramic Artists

Flower City Pottery Invitational

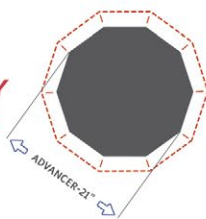
flowercityarts.org
October 13–15, 2023
In Person + Online | 20 Artists

Spruce Pine Potters Market

www.sprucepinepottersmarket.com
October 14–15, 2023
In Person | 27 Artists

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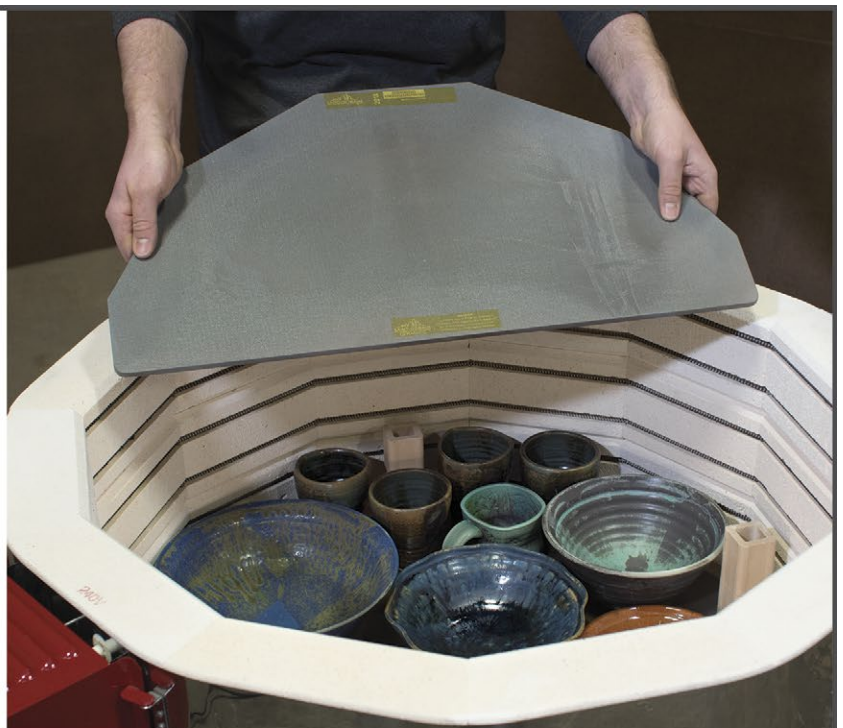


Often Imitated, Never Equaled

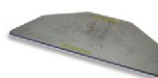
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-Charan Sachar

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**2636 Pioneer Way East
Tacoma, WA 98404
www.scottcreekpottery.net**



long-term resident artists

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

The American Museum of Ceramic Art (Amoca), Pomona, California www.amoca.org



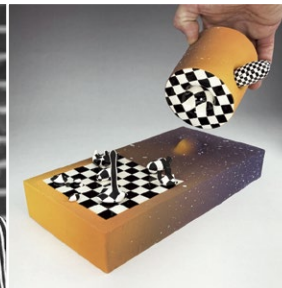
Breana Ferreira
09/2022–08/2023

Carbondale Clay Center, Carbondale, Colorado www.carbondaleclay.org



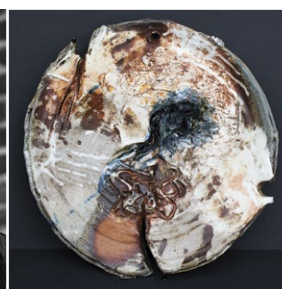
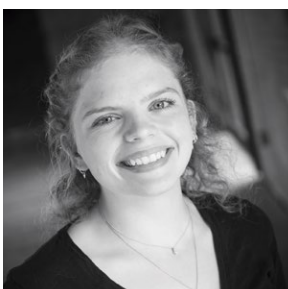
Molly Altman
09/2023–09/2024

Morean Center for Clay, St. Petersburg, Florida www.moreanartscenter.org



Mike Cannata
08/2021–08/2023

Ethan Fielder
08/2022–08/2024



Jordan Kramer
08/2021–08/2023

Dakota Parkinson
08/2022–08/2024

Morean Center for Clay (continued)



Amy Sanders
08/2022-07/2023

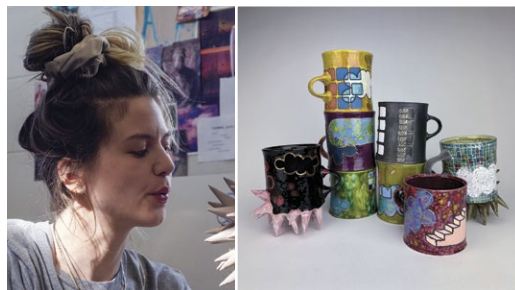
Rebecca Stevens
08/2022-07/2023

Lawrence Arts Center, Lawrence, Kansas
lawrenceartscenter.org



Dehmie Dehmlow
08/2023-07/2024

Baltimore Clayworks, Baltimore, Maryland
baltimoreclayworks.org



Patrick Bell
09/2023-08/2024

Shea Kister
09/2023-08/2024



Clarissa Pezone
09/2023-08/2024

Jai Sallay-Carrington
Lormina Salter Fellow
09/2023-08/2024



Wayman Scott
EMBARC Fellow
09/2023-08/2024



Cathy Lu

Office for the Arts at Harvard, Allston, Massachusetts
ofa.fas.harvard.edu



Audrey An
09/2022–08/2024

Forrest Sincoff Gard
09/2023–08/2024



Cathy Lu
09/2023–08/2024

Mudflat Pottery School, Somerville, Massachusetts
www.mudflat.org



Madeleine Hartley
09/2023–09/2024

Northern Clay Center, Minneapolis, Minnesota
northernclaycenter.org



Larry Buller
TBD 2024

Karima Duchamp
TBD 2024



Joon Hee Kim
TBD 2024

Ellen Kleckner
TBD 2024

Belger Crane Yard Studios, Kansas City, Missouri
belgerarts.org



Joel Pisowicz
08/2023-07/2024

Gina Pisto
08/2023-07/2024



Logan Reynolds
08/2023-07/2024



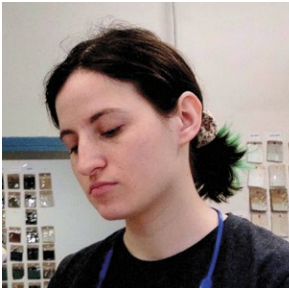
Ellen Kleckner

KC Clay Guild, Kansas City, Missouri
kcclayguild.org



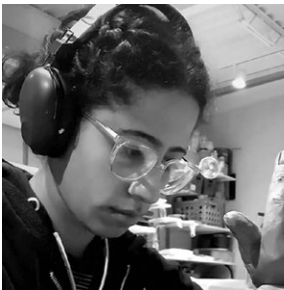
Allison Achtenhagen
08/2023–07/2024

Huey Lee
08/2023–07/2024



Izanna Perry
08/2023–07/2024

Archie Bray Foundation for the Ceramic Arts, Helena, Montana
archiebray.org



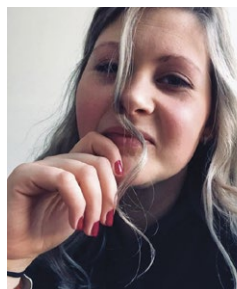
Sarah Alsaied
09/2023–09/2025

Shea Burke
09/2022–09/2024



Colby Charpentier
09/2022–09/2024

Soojin Choi
09/2021–09/2023



Austin Coudriet
09/2023–09/2025

Laura Dirksen
09/2023–09/2025



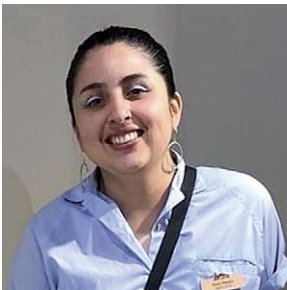
Austin Riddle

Archie Bray Foundation for the Ceramic Arts (continued)



Sydney Jimenez
09/2021-09/2023

Simphiwe Mbunyuza
01/2023-01/2025



Kristy Moreno
09/2021-09/2023

Janina Myronova
12/2022-12/2024



Austin Riddle
09/2022-09/2024

Megan Thomas
09/2022-09/2024



Maura Wright
09/2022-09/2024



Kayla Noble

The Clay Studio of Missoula, Missoula, Montana
www.theclaystudioofmissoula.org



Tessa Hoenic
 09/2022-08/2024

Kayla Noble
 Wood-Fire Resident
 09/2023-08/2024



Matthew O'Reilly
 09/2022-08/2024

Grace Orwen
 09/2022-08/2024



Krissy Ramirez
 09/2023-08/2024

Red Lodge Clay Center, Red Lodge, Montana
www.redlodgeclaycenter.com



Maxwell Henderson
 09/2023-07/2024

Marlaina Lutz
 09/2023-07/2024



Tyler Quintin
 09/2023-07/2024

Shannon Webb
 09/2023-07/2024



Tessa Hoenig



Shannon Webb

Clay Art Center, Port Chester, New York
www.clayartcenter.org



Schuyler Forsythe
09/2023–08/2024

Jess Levin
09/2023–08/2024



Evelyn Mtika
09/2023–08/2024

Stephanie Perez
Westchester
Community Fellow
09/2023–08/2024

Odyssey ClayWorks, Asheville, North Carolina
www.odysseyclayworks.com



Maddison Graybill
07/2020–12/2023



Jess Levin

Penland School for Crafts, Penland, North Carolina
penland.org



Daniel Garver
10/2021–10/2024
Photo: Ariana Sellers

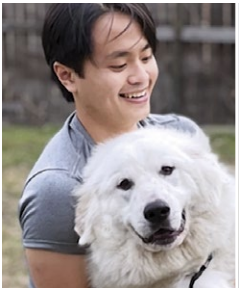
Sean O'Connell
11/2021–01/2025

Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee
www.arrowmont.org



Marissa Childers
06/2023–05/2024

Pottery Northwest, Seattle, Washington
www.potterynorthwest.org



Brian Vu
12/2020–09/2023



Marissa Childers

awards

Rosalind Stracey Ceramic Award

This award offers a year of business support, studio space at Cockpit Deptford, and access to a Rohde kiln. Also included are selling and promotional opportunities and one-to-one coaching. The Rosalind Stracey Ceramic Award is open to any maker working in an area of ceramics that is committed to developing their practice.

The recipient of the 2022 Rosalind Stracey Award was Sara Dodd. For more information visit cockpitstudios.org/awards/rosalind-stracey-ceramic-award-at-cockpit.



1 Sara Dodd working in the studio. 2 Sara Dodd's *Balance*, 9¾ in. (25 cm) in height, porcelain, wooden tray frame.

The Faenza Prize International Competition

This competition began in 1938 as a national event and is organized by the MIC of Faenza. The winners for the 62nd Faenza Prize are Yves Malfliet and Wei Bao. Both of the artists reflect on the relationship between man, society, nature, and the environment. Yves Malfliet won the over 35 award, while Wei Bao won the under 35 award.



3, 4 Yves Malfliet's sculpture.



2023 USA Fellows

USA Fellowships recognize artists for their contributions to the field and allows them to decide how to support their lives. The award consists of an unrestricted amount of \$50,000 accompanied by a year of financial planning and additional artist services. The two ceramic artists awarded in 2023 were Winnie Owens-Hart and Syd Carpenter. For more, www.unitedstatesartists.org/award.



5 Winnie Owens-Hart's *Wade in the Water*, 31 in. (79 cm) in height, from the "Sista' African American Women" series, Kohler Slip Clay, 2015. *Photo: Kohler.*
6 Winnie Owens-Hart. *Photo: Floyd Parks.* **7** Syd Carpenter. **8** Syd Carpenter's *Ramshackle Fence*, 6 ft. 2 in. (1.9 m) in length, clay, graphite, acrylic, wood, 2008–2012.

Northern Clay Center (NCC) awards several grants and residencies to individuals each year. Here's a look at the artists who received awards in 2023. For more information about the Northern Clay Center grants, visit northernclaycenter.org/artist-services/grants-for-artists.

BIPOC Studio Fellowship (BIPOCSF)

The BIPOC Studio Fellowship supports one early career ceramic artist of color working in a functional, sculptural, relational, or installation-based manner. The 2023 recipient will share a furnished studio space and will be provided additional resources to pursue mentorship opportunities including participation in the National Council on Education for Ceramic Arts (NCECA) conference, support for materials and firing, and to aid the cost of living. The 2023 recipient was Akshar Patel (September 1, 2023–August 31, 2024).

1 Akshar Patel.



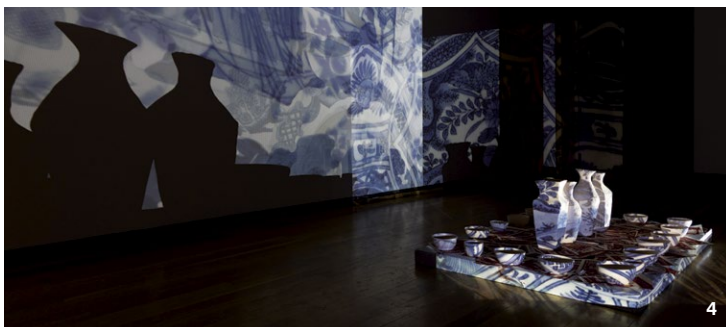
Fogelberg Studio Fellowship (FSF)

The Fogelberg Studio Fellowship is open to artists that are Minnesota or Wisconsin residents. This fellowship will support one early career ceramic artist working in a functional manner and pursuing a career in studio pottery. The 2023 recipient receives a furnished private studio. The 2023 recipient was Carley Holzem (September 1, 2023–August 31, 2024).

2 Carley Holzem. 3 Carley Holzem's pitcher, 9 in. (23 cm) in height, cone-6 porcelain, 2022.

Warren MacKenzie Advancement Award (WMAA)

This award is available to current undergraduate or graduate students, recent graduates, or those who have completed a university-equivalent training in ceramics. During the grant year, the recipient can research a new technique or process, study with a mentor or in an apprenticeship setting, travel to other ceramic art centers or institutions for classes and workshops, collaborate with artists of another media, and travel. One cash award was given in 2023, up to \$2000. The 2023 recipient was Cecilia Lu (May 1, 2023–April 30, 2024).



4 Cecilia Lu's *Elegy for Exported Desire*, stoneware, projection, 2021. 5 Cecilia Lu.

McKnight Artist Fellowship for Ceramic Artists

The McKnight Artist Fellowship for Ceramic Artists supports Minnesota ceramic artists who identify with any methodology: functional, sculptural, relational. Two \$25,000 grants are awarded annually. Fellowship support may include, but is not limited to: experimenting with new techniques and materials; purchasing materials and equipment; collaborating with other artists; and pursuing education, exhibition, or travel opportunities. The recipients will also be featured in a workshop and an exhibition. The 2023 recipients are Chotsani Elaine Dean and Anna Metcalfe.



6 Chotsani Elaine Dean. 7 Chotsani Elaine Dean's *Memory Spoon*: 'a new menu and new customers, from *The Meal Market to Merchants Coffee House, to The New York Manumission Society, c.1709-1785*'; ceramic, porcelain paper clay, fired cone 6 in oxidation, resin, silica sand, dried flowers (the dried flowers that are embed in the resin were grown in the artist's garden in South Carolina, dried and preserved the flowers brought to Minnesota), 2021. 8 Anna Metcalfe. 9 Anna Metcalfe's *Pop up Picnics: Picnic Box*, to 20 in. (51 cm) in width, slip-cast and thrown porcelain, screen-printed underglaze prints, laser-etched wood, waxed canvas, beeswax wood sealer, 2017-present.

Anonymous Artist Studio Fellowship (AASF)

The Anonymous Artist Studio Fellowship is awarded to two early career ceramic artists working in a functional, sculptural, relational, or installation-based manner. The fellows will share a furnished studio space. The artists awarded for 2023 were E.C. Comstock and Harry Malesovas. Their fellowships will take place September 1, 2023 to August 31, 2024.



10 E.C. Comstock. 11 E.C. Comstock's *Imbricate*, 22 in. (56 cm) in height, reduction-cooled soda-fired stoneware, hand-dyed fabric, 2022. 12 Harry Malesovas.

The Color Network Grants

The Color Network's Career Development Grants offer support to ceramic artists of color at various stages of their career. The \$2500 grants are awarded to artists of color working in ceramics to support material and equipment purchases, travel for ceramic-engaged opportunities, non-tuition educational expenses, or curatorial initiatives expenses.

For 2022–2023, grants were awarded to Andres Alejandro Aceves and Nydia Salinas at Clay Valley Studio to fund the purchase of studio equipment, and to Lena Chin, Jesus Chuy Guizar, Shaya Ishaq, Yesha Panchal, Sam Shamard, and Vivianne Siqueiros to support travel to the 2023 National Council on Education for the Ceramic Arts Conference in Cincinnati, Ohio, for a panel presentation. For more information visit www.thecolornetwork.org/opportunities.



1 Group photo at Core Clay during the opening reception for The Color Network's group show "Project M." Left to right: Shaya Ishaq, Jesus Chuy Guizar, Sam Shamard, Vivianne Siqueiros, Lena Chin, Yesha Panchal. 2 Nydia Salinas and Andres Alejandro Aceves of Clay Valley Studio.

Jerome Ackerman Endowed Internship

The Jerome Ackerman Internship takes place at the Alfred Ceramic Art Museum. Laura Ackerman-Shaw established this internship in honor of her father Jerome "Jerry" Ackerman. This is a paid internship offered to undergraduate students from the School of Art and Design. The internship is also designed to further intern's professional goals, while helping the Museum address its organizational needs.

In 2022, the internship was awarded to Frank E. Pecoraro-Frayre, studying art and design with a focus on ceramic art. In 2023, Gabrielle Williamson, a fourth-year student in the School of Art and Design, was awarded the internship. For more information visit www.alfred.edu.

3 Gabrielle Williamson at the Alfred Ceramic Art Museum. 4 Frank E. Pecoraro-Frayre holding a pot created by Jerome Ackerman in the Alfred Ceramic Art Museum collection.



Indiana Heritage Fellowship

This award recognizes a traditional artist that has made great contributions to their artistic tradition and their community. The recipients of this award receive \$1000 and an art prize. Dick Lehman received this award for 2023. Lehman has celebrated a 40+ year career in ceramics. He is known internationally for his many writings, wood-firings, and travels. Lehman is also a co-founder of the Michiana Pottery Tour.



5 Dick Lehman.

National Endowment for the Arts Organizational Grants

The National Endowment for the Arts (NEA) grants have been awarded to numerous organizations in 2023 for support of programming involving ceramics.

- 516 Arts in Albuquerque, New Mexico, received \$35,000 to support an exhibition and public programming exploring themes related to changing ecological realities in New Mexico.
- Art for the Journey in Richmond, Virginia, received \$20,000 to support a visual arts program for adults living with Alzheimer's and other neuro-cognitive disorders.
- Art Mobile of Montana (Art Mobile) in Dillon, Montana, received \$20,000 support a traveling exhibition and visual arts education program featuring original artwork by Montana artists.
- The American Museum of Ceramic Art (AMOCA) in Pomona, California, received \$38,000 to support an exhibition on contemporary Indigenous art and accompanying catalog.
- The Art Students League of Denver in Denver, Colorado, received \$35,000 to support an artist-in-residence and an apprenticeship program.
- The Berkeley Art Center Association (Berkeley Art Center) in Berkeley, California, received \$15,000 to support an exhibition and related public programming focused on works by Asian American women artists.
- The Chicago Artists' Coalition (CAC) in Chicago, Illinois, received \$44,000 to support a juried residency program for both artists and curators.
- Contemporary Art for San Antonio (Blue Star Contemporary) in San Antonio, Texas, received \$20,000 to support a series of contemporary art exhibitions and complementary public programs at Contemporary at Blue Star.
- The Dayton Visual Arts Center (DVAC) in Dayton, Ohio, received \$36,000 to support exhibitions including works by contemporary women artists, and related public programming.
- The Disjecta Contemporary Art Center (Disjecta) in Portland, Oregon, received \$25,000 to support Oregon Contemporary Biennial 2024, a survey of works by Oregon visual artists.
- The Edmundson Art Foundation, Inc. (Des Moines Art Center) in Des Moines, Iowa, received \$20,000 to support the exhibition, "Underneath Everything: Humility and Grandeur in Contemporary Ceramics."
- The National Art Education Association (NAEA) in Alexandria, Virginia, received \$40,000 to support professional development for visual arts educators.
- The National Council on Education for the Ceramic Arts (NCECA) in Boulder, Colorado, received \$37,000 to support exhibitions and educational programming for an annual conference on the ceramic arts.
- The Ox Bow in Saugatuck, Michigan, received \$42,000 to support an artist residency program.
- The Pratt Fine Arts Center (Pratt) in Seattle, Washington, received \$20,000 to support the Master Artist and Artist-in-Residence programs.
- The Society for Arts in Crafts (Society for Contemporary Craft) in Pittsburgh, Pennsylvania, received \$25,000 to support the exhibition "Climate Awakening: Crafting a Sustainable Future" at the Society for Contemporary Craft.
- The University of Michigan at Ann Arbor (on behalf of University of Michigan Museum of Art) in Ann Arbor, Michigan, received \$40,000 to support a public art commission by artist Cannupa Hanska Luger at the University of Michigan Museum of Art.
- The Women's Studio Workshop, Inc. (WSW) in Kingston, New York, received \$30,000 to support an artist-in-residence program and additional activities celebrating the institution's 50th anniversary.

color trends

Shades of fuchsia, magenta, pink, and red can be elusive in fired ceramics. Below are a handful of pinks, plus complimentary recipes for greens to use in combination for a natural, floral look.

THE PANTONE HOME + INTERIORS 2023 COLOR OF THE YEAR:

VIVA MAGENTA



SATIN CLEAR G1214Z

Cone 6 Oxidation

Wollastonite	26.21 %
Ferro Frit 3124	34.95
EPK Kaolin	33.99
Silica	4.85
	<hr/> 100.00 %

For Pink:

Add: Mason Stain 2080

Manganese Alumina Pink 6.80 %

For Green:

Add: Black Copper Oxide 2.43 %

This recipe was developed by Tony Hansen (DigitalFire.com). Shared by Charlotte Grenier in the April 2023 issue of *Ceramics Monthly*.



HILLIGOSS UNDERGLAZE

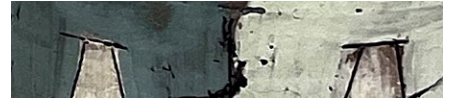
Cone 04–02

Ferro Frit 3134	2 tbsp
Ferro Frit 3195	½ tbsp
OM 4 Ball Clay	2 tbsp
Mason Stain	1 tsp

Add: Bentonite 1 tbsp
Gum Solution 1 tsp

Start with 1 tsp of darker Mason stains and 2 tsp for light Mason stains. Increase the amount as needed. Combine ingredients and run through a 60-mesh sieve.

Shared by Kimberly Hilligoss in the July/August 2022 issue of *Pottery Making Illustrated*.



PETE PINNELL'S REAL AUTHENTIC LIP SMACKIN' SMOOTH EASY

TERRA SIGILLATA

Cone 04–6 Oxidation

Dry Clay	14 lbs
Water	28 lbs

For Green:

Add: MS Celadon 6201 2 tsp

Pour the 28 pounds of water into a 5-gallon bucket. Add the 14 pounds dry clay (OM 4 ball clay works well for a white base). Add enough sodium silicate to deflocculate (a few tablespoons). Allow to settle for 2 hours, then remix and let settle again for 24 hours. Siphon out the middle of the bucket (this is the terra sigillata) without disturbing the sludgy mixture below or the water on top. I usually get about 2 gallons of terra sigillata per batch. Throw the rest away; do not reclaim. Terra sigillata is best when the specific gravity is about 1.15, and the useful range is between 1.1–1.2. To use, apply 2–3 thin coats of terra sigillata to bone-dry greenware and then buff it.

Suggestions for adding colorants: Combine 1 cup of terra sigillata to 1–3 tsp of Mason stains (MS). Add a few sprinkles of Epsom salts to help prevent the stain from settling.

Shared by Mark Arnold in the September 2022 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
	<hr/> 100.00 %

Add: Titanium Dioxide 7.50 %

For Pink:

Add: Erbium Oxide 8.00 %

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 and lead to more matte surface.

Shared by Brenna Dee McBroom in the September/October 2021 issue of *Pottery Making Illustrated*.



NANCY'S PINK ICING GLAZE

Cone 6 Oxidation

Barium Carbonate	1.98 %
Gerstley Borate	6.46
Lithium Carbonate	11.26
Magnesium Carbonate	2.82
Whiting	12.39
Nepheline Syenite	23.61
Silica	41.48
	<hr/> 100.00 %

Add: Tin Oxide 3.05 %
Dark Rutile 3.55 %

Specific gravity: 1.40. Testing this glaze on white and brown stonewares yielded noticeable color response differences. The surface is a pleasing silk matte and is completely opaque. Extreme accuracy is required when mixing to result in a strong pink.

Shared by Alisa Clausen in the February 2020 issue of *Ceramics Monthly*. Original recipe shared by Harold McWhinnie in the January 1982 issue of *Ceramics Monthly*.



BASIC ASH

Cone 10 Reduction

Wood Ash (unwashed)	50 %
Custer Feldspar	50
	<hr/> 100 %

A simple and very stable ash glaze that presents a nice green color over iron-bearing stoneware. Applies best when dipped as opposed to pouring or brushing. Should be applied fairly thickly.

This recipe was shared by Erik Wilson in the July/August 2023 issue of *Pottery Making Illustrated*.

MKM POTTERY TOOLS

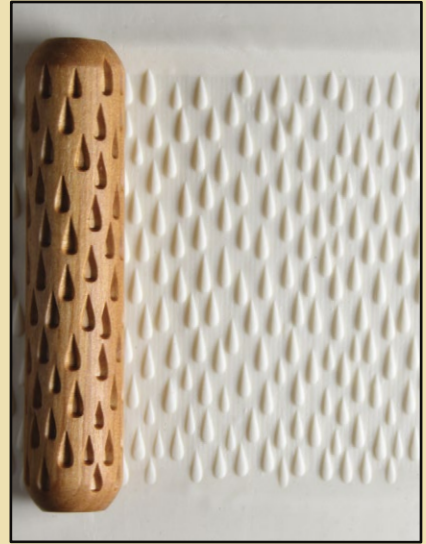
New! MKM Rollers!



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BHR-151 (12cm)



BHR-152 (12cm)



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icons remembered



Anthony Merino

June 16, 1965–August 8, 2022

Anthony Merino was born in Worcester, Massachusetts. He graduated from Augustana College with a BA in English, ceramics, and art history, and from the University of North Texas with an MFA in ceramics. Merino was a talented artist who presented at and curated ceramics shows throughout the US and internationally. He was an active member of the National Council on Education for the Ceramic Arts (NCECA) and was a prolific writer, publishing his first review in the January 1993 issue of the *New Art Examiner*. In the decades following he published well over 100 reviews on ceramics, fine arts, and television criticism. He wrote numerous articles and reviews for *Ceramic Monthly*. He is survived by his wife, Tugba Bagis Merino. *Photo courtesy of Tugba Bagis Merino.*

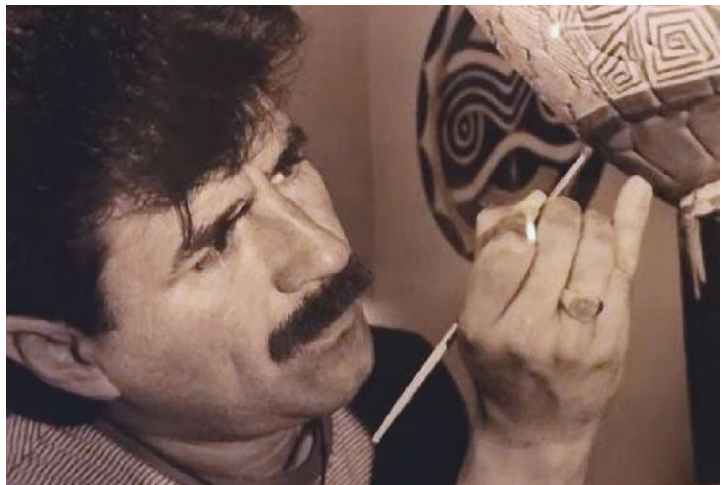
—Sourced from *The Berkshire Eagle*.

Ricky Maldonado

May 5, 1953–December 30, 2023

Rick Maldonado was a ceramic artist from Los Angeles, California, known for his sculptures decorated with thousands of hand-painted glaze dots. Maldonado worked a myriad of jobs that eventually led him to take his first ceramics class at Burbank Creative Arts Center in 1991. In 1993, he began studying ceramics at Otis College of Art and Design with Porntip Sangvanich and Ralph Bacerra. As his talent developed and his career took off, he became an award-winning artist known for his geometrically detailed pottery. A master coil builder, Maldonado's pieces are hand burnished, slip decorated, and over glazed. His works are collected both nationally and internationally. *Photo courtesy of Suzanne O'Deegan.*

—Sourced from *Amoca (American Museum of Ceramic Art) and the Beatrice Wood Center for the Arts.*



Dan Anderson

November 2, 1945–February 5, 2023

Dan Anderson was born in Minnesota and attended the University of Wisconsin-River Falls, and the Cranbrook Academy of Art in Michigan. Anderson's studies and passion for both art education and ceramics led him to serve as the head of ceramics at Southern Illinois University, where he taught for 32 years (1970–2002). He remained in Illinois after his retirement and worked alongside wife and fellow artist Caroline Bottom Anderson at their studio in Edwardsville. Anderson's ties to the Midwest are represented in his architectural forms of rural America. His studio work examined ceramics as a medium for contemporary sculpture, while often focusing on industrial tools and machines, such as water tanks, cooling towers, and oil cans. *Photo courtesy of Joe Molinaro.*

—Sourced from the Smithsonian American Art Museum



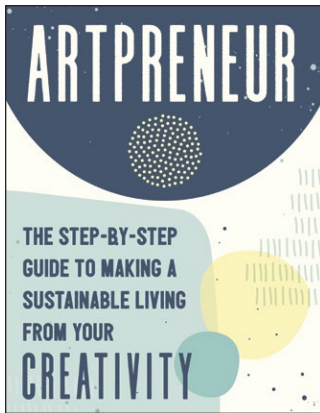
Léopold Foulem

April 4, 1945–February 18, 2023

Léopold Foulem was a world-renowned ceramic artist. Known for his distinct marriage of Baroque and Pop art styles, Foulem employed clay, ready-mades, abstraction, and assemblage to investigate and deconstruct queer identity and sexuality. He had been active for over 50 years and his work had been featured in over 40 solo exhibitions. Foulem was awarded the Jean A. Chalmers National Crafts Award in 1999, the Saidye Bronfman Award for excellence in the fine crafts in 2001, and the 2003 Prix Éloizes as Artist of the Year in the Visual Arts. His work is collected by many museums including the Gardiner Museum, the Los Angeles County Museum, the Montreal Museum of Fine Arts, the Musée national des beaux-arts du Québec, the Canadian Museum of Civilization, the Winnipeg Art Gallery, and the Victoria and Albert Museum. Additionally, The Chancellery of Honours appointed Foulem to the Order of Canada—the highest civilian distinction available in the country. *Photo courtesy of Richard Milette.*

—Sourced from cfileonline.org.

recent books



Artpreneur: The Step-by-Step Guide to Making a Sustainable Living from Your Creativity

by Miriam Schulman

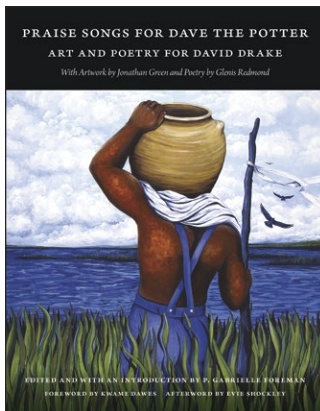
This handbook provides inspiration and steps needed to build a personal brand and consistent sales of your work. It can also help you plan out and develop your art business. 256 pages, HarperCollins Leadership, Nashville, Tennessee, 2023. www.harpercollinsleadership.com/9781400235148/artpreneur. ISBN 978-1400235148.



Strange Clay: Ceramics in Contemporary Art

by Ralph Rugoff (Foreword), various contributors

This book accompanied a large-scale exhibition at Hayward Gallery, London, exploring how contemporary artists are using clay and ceramics in inventive and surprising ways, pushing the boundaries of the medium. 176 pages, Hatje Cantz, Berlin, Germany, 2023. www.hatjecantz.com/products/59995-strange-clay. ISBN 978-3775752558.



Praise Songs for Dave the Potter: Art and Poetry for David Drake

by P. Gabrielle Foreman

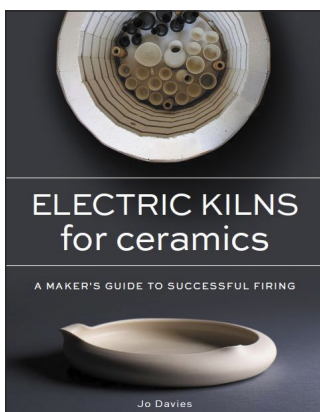
P. Gabrielle Foreman examines how Drake has inspired visual artists and poets through his pottery and poetry. Many of his pots were inscribed with original verse, preserving his poetry for generations to come. 248 pages, University of Georgia Press, Athens, Georgia, 2023. <https://ugapress.org/book/9780820362496/praise-songs-for-dave-the-potter>. ISBN 978-0820362496.



Design and Create Contemporary Tableware: Making Pottery You Can Use

by Sue Pryke and Linda Bloomfield

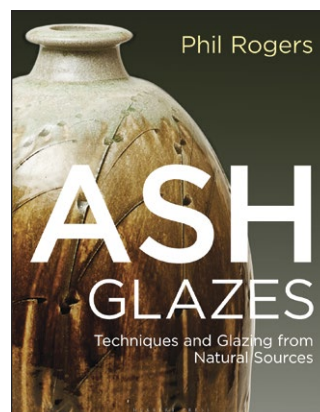
This is a guide for artists, whether established or emerging. There are step-by-step guides to forming methods, including handbuilding, pinching, throwing, etc. 224 pages, Herbert Press, New York, New York, 2023. www.bloomsbury.com/us/design-and-create-contemporary-tableware-9781789940725. ISBN 978-1789940725.



Electric Kilns for Ceramics

by Jo Davies

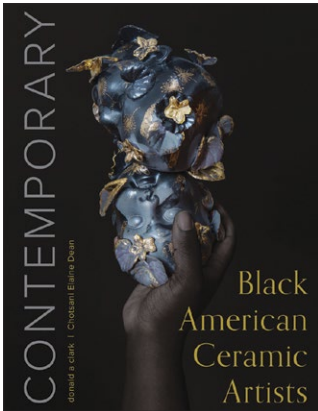
This book thoroughly covers the techniques of firing electric kilns for ceramic ware. Readers will also find tips that can be used to achieve the best results when firing and suggestions on what to avoid. 128 pages, The Crowood Press, Marlborough, England, United Kingdom, 2023. www.crowood.com/products/surface-decoration-for-ceramics-by-claire-ireland. ISBN 978-0719841477.



Ash Glazes: Techniques and Glazing from Natural Sources

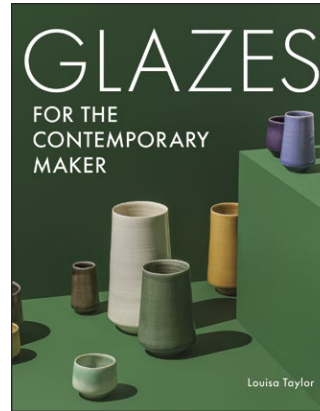
by Phil Rogers

This is the third edition of this book with updated images and recipes. This book discusses collecting and testing wood ashes, shares how to create glazes, and explains thoroughly how to use ash glazes on your pots. 192 pages, Herbert Press, New York, New York, 2023. www.bloomsbury.com/us/ash-glazes-9781789940947. ISBN 978-1789940947.



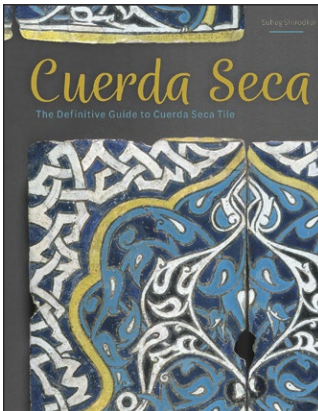
Contemporary Black American Ceramic Artists
by Chotsani Elaine Dean and Donald A. Clark

This book honors the contributions, presence, and experiences of Black artists who are part of the contemporary clay community. 256 pages, Schiffer Craft, Atglen, Pennsylvania, 2023. www.schifferscraft.com/products/contemporary-black-american-ceramic-artists?_pos=1&_sid=30d45be83&_ss=r. ISBN 978-0764364570.



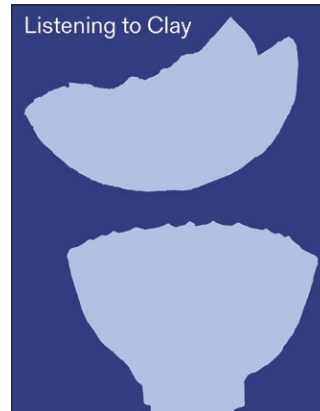
Glazes: For the Contemporary Maker
by Louisa Taylor

Louisa Taylor introduces glaze chemistry, materials, and application methods with step-by-step guidance. There are over 200 glaze recipes accompanied by images. 144 pages, The Crowood Press, Marlborough, England, United Kingdom, 2023. www.crowood.com/products/glazes-for-the-contemporary-maker-by-louisa-taylor. ISBN 978-0719842405.



Cuerda Seca: The Definitive Guide to Cuerda Seca Tile
by Suhag Shirodkar

This book is for someone interested in creating cuerda seca tiles. The process is laid out from choosing the correct clay body to installing the tiles. 176 pages, Schiffer Craft, Atglen, Pennsylvania, 2023. www.schifferscraft.com/products/cuerda-seca?_pos=1&_sid=08e28468a&_ss=r. ISBN 978-0764363092.



Listening to Clay: Conversations with Contemporary Japanese Ceramic Artists
by Alice North, Halsey North, and Louise Cort

The first book to tell the stories of the most revered living Japanese ceramists of the century in their own words, tracing the evolution of modern and contemporary ceramics in Japan. 352 pages, The Monacelli Press, New York, New York, 2022. www.phaidon.com/monacelli/art-and-photography/listening-to-clay-conversations-with-contemporary-japanese-ceramic-artists-9781580935920. ISBN 978-1580935920.



The Beginner's Guide to Decorating Pottery
by Emily Reinhardt

This book begins with basic information on working with clays, then delves into color theory, form and function, and keeping a sketchbook for inspiration. There are also beginner-friendly surface-decoration projects. 160 pages, Quarry Books, an imprint of Quarto Books, London, England, 2023. www.quarto.com/books/9780760381397/the-beginners-guide-to-decorating-pottery. ISBN 978-0760381397.

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
Alabama											
Benzle Porcelain (Huntsville)											• www.benzleporcelain.com
Arizona											
Dolan Tools (Phoenix)							•				www.ceramictools.com
Marjon Ceramics Inc. (Phoenix)	•	•	•	•	•	•	•	•	•	•	www.marjonceramics.com
Marjon Ceramics Inc. (Tucson)	•	•	•	•	•	•	•	•	•	•	www.marjonceramics.com
California											
Clay Factory Inc. (Apple Valley)							•				www.clayfactory.net
Phoenix Ceramic & Fire Supply (Arcata)	•	•	•	•	•	•	•	•	•	•	phoenixceramic.shop
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.alpha-firedarts.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 Puggger Mfg., Inc. (Ukiah)				•		•	•				peterpuggger.com
Pure & Simple Pottery Products (Willits)							•				pureandsimplepottery.com
Colorado											
National Council on Education for the Ceramic Arts (Boulder)								•		•	www.nceca.net
Herring Designs, LLC (Breckenridge)							•				www.HerringDesigns.com
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
Connecticut										
Rusty Kiln Ceramic Studio (North Windham)	•	•	•	•	•	•	•		•	www.rustykiln.com
R.T. Vanderbilt Co. Inc. (Norwalk)			•							www.rtvanderbilt.com
Delaware										
Nabertherm, Inc. (New Castle)				•						www.nabertherm.com
Florida										
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
Georgia										
Davens Ceramic Center (Atlanta)	•	•	•	•	•	•	•	•		www.davensceramiccenter.com
Olympic Kilns (Flowery Branch)				•	•					www.olympickilns.com
Larkin Refractory Solutions (Lithonia)				•					•	www.larkinrefractory.com
Idaho										
The Potter's Center (Garden City)	•	•	•	•	•	•	•	•		thepotterscenter.com
Wendt Pottery (Lewiston)	•	•	•	•	•	•	•		•	www.wendtpottery.com
Illinois										
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
Indiana										
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
Iowa										
Johnson Gas Appliance Co. (Cedar Rapids)				•	•					www.johnsongas.com
Bartlett Instrument Co. (Ft. Madison)				•						www.bartinst.com
Kansas										
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
Kentucky										
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
Louisiana										
Alligator Clay Company (Baton Rouge)	•	•	•	•	•	•	•	•		www.alligatorclay.com
Sinistra Studio LLC (Metairie)	•	•					•			www.sinistrastudio.com
Maine										
Portland Pottery Supply (Portland)	•	•	•	•	•	•	•	•	•	www.portlandpottery.com
Maryland										
Clayworks Supplies, Inc. (Baltimore)	•	•	•	•	•	•	•	•	•	www.clayworkssupplies.com
Chesapeake Ceramics Supply (Halethorpe)	•	•	•	•	•	•		•		chesapeakeceramics.com

	Prepared Clays	Prepared Glazes	Raw Materials	Kiln and Accessories	Wheels	Studio Equipment	Tools and Supplies	Books and Videos	Tile and Bisque Services	Website
Massachusetts										
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
Michigan										
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
Minnesota										
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
Mississippi										
Dogwood Ceramic Supply (Gulfport)	•	•		•	•	•	•	•	•	www.dogwoodceramics.com
Mississippi School of Folk Arts (Natchez)	•	•	•	•	•	•	•			www.natchezpottery.com; www.msfolkart.org
Missouri										
Crane Yard Clay (Kansas City)	•	•	•	•	•	•		•	•	www.kcclay.com
ClayStamps (Kansas City)							•			www.claystamps.com
Krueger Pottery Supply (St. Louis)	•	•	•	•	•	•	•	•	•	www.kruegerpottery.com
Montana										
Archie Bray Foundation (Helena)	•	•	•	•	•	•	•		•	www.archiebrayclay.com
Nebraska										
Glaser Ceramics (Lincoln)						•	•			www.glaserceramics.com
Nevada										
Cress Mfg. Co. (Carson City)				•						www.cressmfg.com
Aim Kiln Mfg. (Minden)	•		•	•			•		•	aimkiln.com
New Jersey										
Creative Hobbies, Inc. (Bellmawr)		•		•			•		•	ehobbycraft.com
Peters Valley School of Craft (Layton)									•	www.petersvalley.org
Ceramic Supply Inc. (Lodi)	•	•	•	•	•	•	•	•	•	www.ceramicsupplyinc.com
L&L Kiln Mfg. Inc. (Swedesboro)				•	•					hotkilns.com
Hammill & Gillespie Inc. (Union)			•							www.hamgil.com
New Mexico										
Coyote Clay & Color (Albuquerque)		•								www.coyoteclay.com
Free Freight Pottery Supply LLC (Albuquerque)	•	•	•	•	•	•				www.freefreightpotterysupply.com
New Mexico Clay, Inc. (Albuquerque)	•	•	•	•	•	•	•	•	•	www.nmclay.com
New York										
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)							•			philippefaraut.com
Bailey Pottery Equipment (Kingston)	•	•	•	•	•	•	•	•	•	www.baileypottery.com
Peekskill Clay Studios, The Hat Factory (Peekskill)	•									www.peakskillclaystudios.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
Alpine Kilns and Equipment LLC (Warwick)				•	•	•			•	www.alpinekilns.com

	Prepared Clays	Prepared Glazes	Raw Materials	Kiln and Accessories	Wheels	Studio Equipment	Tools and Supplies	Books and Videos	Tile and Bisque	Services	Website
New York (continued)											
Doo-Woo Tools LLC (Warwick)											
Rochester Ceramics, Inc. (Webster)	•	•	•	•	•	•	•	•	•		www.rochesterceramics.com
North Carolina											
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
Ohio											
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
Oregon											
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
Pennsylvania											
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.petro molds.com
South Carolina											
Newberry Arts Center (Newberry)										•	www.newberryartscenter.com
Clay-King.com (Spartanburg)	•	•		•	•	•	•		•		www.clay-king.com
South Dakota											
Dakota Potters Supply (Sioux Falls)	•	•	•	•	•	•	•			•	www.dakotapotters.com
Tennessee											
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
Texas											
Armadillo Clay & Supplies (Austin)	•	•	•	•	•	•	•	•	•	•	www.armadilloclay.com
Trinity Ceramic Supply Inc. (Dallas)	•	•	•	•	•	•	•				www.trinityceramic.com
American Ceramic Supply Co. (Ft. Worth)	•	•		•	•	•	•	•	•	•	www.AmericanCeramics.com
Dry Creek Pottery (Granbury)										•	www.drycreekpottery.com

	Prepared Clays	Prepared Glazes	Raw Materials	Kiln and Accessories	Wheels	Studio Equipment	Tools and Supplies	Books and Videos	Tile and Bisque Services	Website
Texas (continued)										
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
San Angelo Museum of Fine Arts (San Angelo)									•	www.samfa.org
Utah										
Capital Ceramics Inc. (Salt Lake City)	•	•	•	•	•	•			•	www.artisticindustriesutah.com
Vermont										
StudioPro (Whitingham)						•	•			www.studioprobats.com
Virginia										
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
Washington										
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
West Virginia										
Danser, Inc. (Parkersburg)			•							www.danserinc.com
Wisconsin										
MKM Pottery Tools LLC (Appleton)							•			www.mkmpotterytools.com
Nasco Arts & Crafts (Fort Atkinson)	•	•	•	•	•	•	•			www.enasco.com
School Specialty/ Sax Arts & Crafts (Greenville)	•	•		•	•	•	•	•		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
Canada										
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)	•	•	•	•	•	•	•	•	•	tuckerspotteryshop.com
France										
A.I.R. Vallauris, Galerie Aquí Siam Ben (Vallauris)								•		www.air-vallauris.org
Italy										
La Meridiana International Ceramics School (Certaldo)										www.lameridiana.fi.it
The Netherlands										
Blaauw Kilns (1046 BE, Amsterdam)			•		•	•				www.blaauwkilns.com
United Kingdom										
Bailey Decal Ltd. (Stoke-on-Trent)							•			baileydecal.co.uk



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JEN-KEN KILNS

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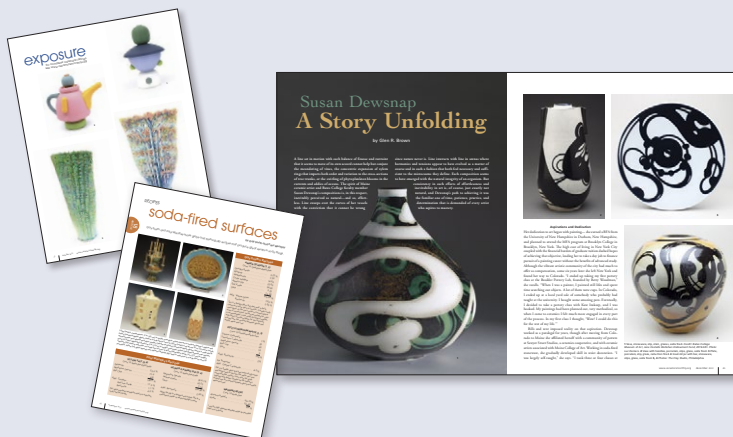


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