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**Editorial**

editorial@ceramicsmonthly.org  
 telephone: (614) 895-4213  
 fax: (614) 891-8960  
**editor** Sherman Hall  
**assistant editor** Holly Goring  
**assistant editor** Jessica Knapp  
**editorial assistant** Erin Pfeifer  
**technical editor** Dave Finkelnburg  
**online editor** Jennifer Poellot Harnetty

**Advertising/Classifieds**

advertising@ceramicsmonthly.org  
 telephone: (614) 794-5834  
 fax: (614) 891-8960  
 classifieds@ceramicsmonthly.org  
 telephone: (614) 794-5843  
**advertising manager** Mona Thiel  
**advertising services** Jan Moloney

**Marketing**

telephone: (614) 794-5809  
**marketing manager** Steve Hecker

**Subscriptions/Circulation**

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**Design/Production**

**production editor** Cynthia Griffith  
**design** Paula John

**Editorial and advertising offices**

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 Westerville, Ohio 43082

**Editorial Advisory Board**

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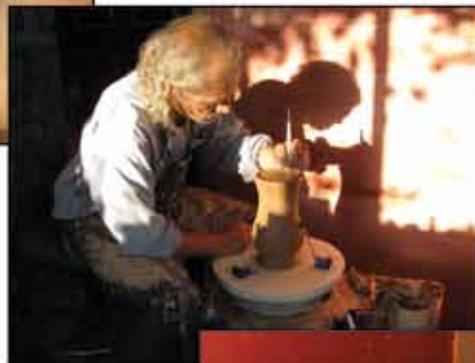
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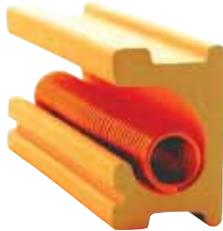
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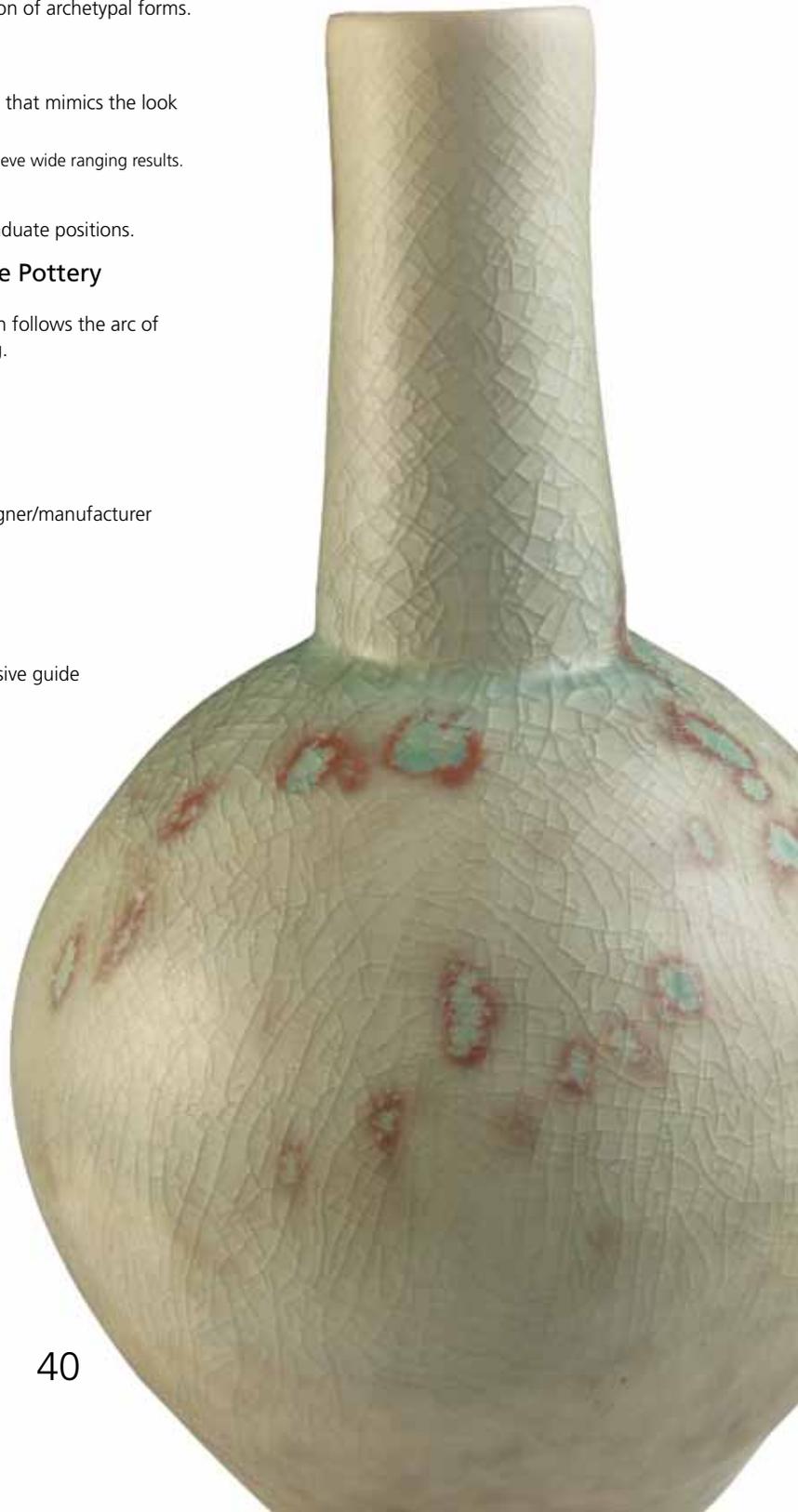
- 57 If you want to see ceramics, you need to see our comprehensive guide to exhibition venues that show clay on a regular basis. Find a clay venue near you, starting on page 57.

## studio visit

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It's all about balance for this potter who is constantly mindful of the potential difference between creative expectation and the realities of being a potter.

**cover:** *Triptych*, 23 in. (58 cm) in width, handbuilt earthenware, hollow construction, glaze, sand-blasted, 2007, by Jerilyn Virden, Penland, North Carolina; page 36.





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# from the editor

Sherman Hall  
respond to shall@ceramicsmonthly.org

There are few things as hopeful or promising as shelves full of bisqueware, right before I ruin it all with glaze. Oh, I joke—sort of. Right along with that hope and promise ride the partnership of trepidation and doom. I will sit and stare at this work, saving it in my mind as it is, unruined, still viable, afraid to take that leap into the glaze bucket. Until I remember that I've done my homework; I've run the tests; I've made 20 plates in the hopes of ending up with 12; I've practiced the application; I've read everything I can to address the proclivities of this particular glaze. I am ready, and this kiln load will be great!

We all have our own solutions for dealing with this situation. Mine used to be making my best guess and testing it. This made for way too many tests, so I have since learned to be a bit of an information junkie about glazes. I can't hold it all in my head, but I've trained myself to slow down and revisit my sources and notes, before proceeding. I'll let you know how that works in this next load.

In true information-junkie fashion, we recently conducted an official reader survey

for the magazine, and we have come up with some very interesting and useful feedback from you, which we will be addressing in upcoming issues. I won't let the cat out of the bag just yet with some of the more exciting additions to come, but there are some things



**This bisqueware is soon to be subjected to the complexities of glazing and firing. Luckily, science (and hope) is on my side!**

we'll start right away. The first is to begin including more glaze and recipe information (sure, it's a little self-serving, given the shelves of ware I have to glaze, but as long as our interests coincide, I think it's fine). This month, John Britt and intern Lindsey Elsey have supplied us with more recipes for Peach Bloom glaze than any of us can reasonably use. They did so much testing that there is bound to be a good starting point in one of the 67 tests included in "Experiments in

Peach Bloom," on page 40. That's just a taste of the 600 tests they fired in their attempts to rediscover this beautiful, variable, elusive glaze. And I thought *I* had testing overload.

Another glaze-related item I found fascinating, when talking to our technical editor Dave Finkelnburg, is that cobalt can produce colors besides blue. I mean, if there's anything predictable in ceramics, it's that cobalt makes blue, right? Not so fast, says Dave. Luckily, he's a very smart guy who knows how to walk me through complex issues that otherwise make my head spin. That's what he's done for this month's Techno File (p. 12). You should check it out and then experiment with making your cobalt glazes turn green—or purple—or black.

Me, I'm sticking with my no-cobalt glaze that I've tested six ways to Sunday, in production-line fashion, all the way through the entire dinner set. And I remain hopeful—partly because I have to be, but mostly because I choose to be.

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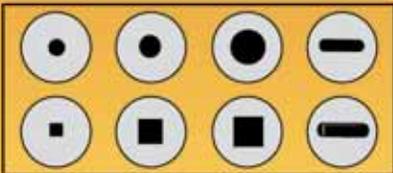




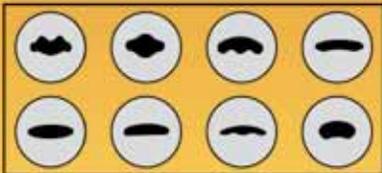
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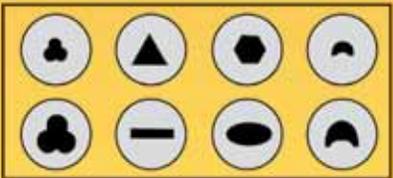
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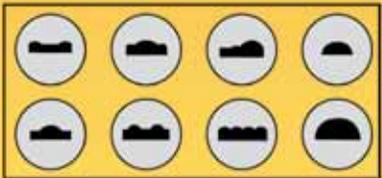
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## A Response to "The New Ceramic Absence"

As I was enjoying the historical facts and masterful writing in "The New Ceramics Absence" [Comment, May 2010], I began wondering about how artistic cycles have shifted back and forth between representation and abstraction. It is interesting that, during economic hard times, artists historically have (knowingly or unknowingly) shifted toward representational art, often portraying human and animal forms. On the other hand, during economic good times, the art generally moves back toward abstraction, taking greater creative risks.

Artists frequently create and live in their own world, some with various forms of armor surrounding their growth process, so there are always exceptions to general truths. I tend to believe that the best art strikes the chords

of life inside the hearts, souls, and minds of the viewer, and thus meets a need. This in turn allows the artist's work to endure the test of time.

So my question is does this new "absence" end up leaving the audience with less? Less is not always more, even if the surface is slick, the results crisp and machine like, the creations virtually obtained, the forms repeating themselves, the color range monochromatic. Perhaps the viewer wants more, needs more, from today's ceramic artist. In these economic hard times will we start seeing greater numbers of artist move towards representational imagery and the viewers cozying up to works that are relatable?

*Steven L. Gorman, Independence, Missouri*

## Crystalline Obsession

The article by Diane Creber, "The New World of Crystalline Glazes," in the September 2010 issue is a great introduction to the exciting advances in this area. I took up ceramics as a "hobby" and it quickly became a fascination, a passion, and maybe even an addiction. I went from cone 6 electric, to

cone 10 gas, to cone 10 electric crystalline, to reducing crystalline glazes in a combination electric/gas kiln.



In the best of all worlds, the heat would come from electric coils, the time/temperature control from an electronic controller, and the reduction from liquid propane controlled by an oxygen sensor. With these controls, one can reliably program firings to heat and cool according to a variable time schedule, and to introduce the reduction at precise moments and

in precise amounts during the firing.

For anyone thinking of getting started, there's a crystalline glaze forum at <http://s3.excoboard.com/crystal> where you can join potters from all over the world who share the same interest.

*Arnold Benton, Weston, Connecticut*

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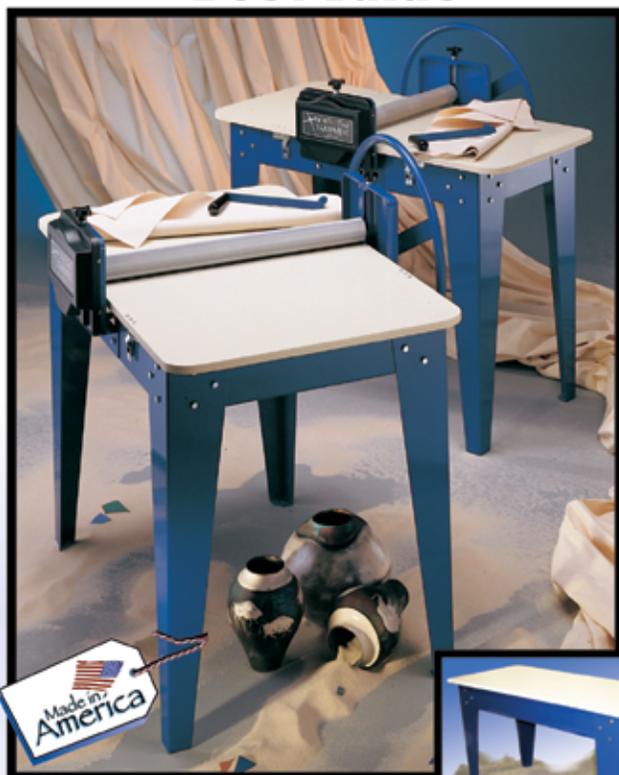
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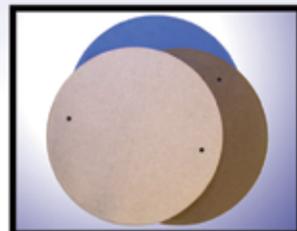
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Cobalt is an extremely powerful colorant that almost always produces an intense blue, but it doesn't have to be that way all the time. This oxide is actually quite versatile and can make glazes that run the gamut from green to purple, pink to blue violet, blues mottled with red, pink, and even an intense black. There are four major factors that can affect a glaze's color: the clay and slip beneath it, kiln atmosphere, fired temperature, and the glaze composition, including the colorants.

## Defining the Terms

**Oxide:** A chemical compound containing at least one oxygen atom as well as at least one other element. Oxides result when an element combines with oxygen. Some raw materials are used in oxide form (like black cobalt oxide) while others form oxides during the firing process. In a glaze firing the oxygen usually comes from air, though in a fuel-fired kiln it may also come from carbon monoxide and carbon dioxide.

**Carbonate:** The compound of carbon and oxygen in a 1:3 ratio that gives a negatively charged ion. It is generally insoluble. When fired, the carbonate breaks down and CO<sub>2</sub> goes up the chimney, leaving behind an oxide.

**Valence Electrons:** The unbound, shared electrons that move among atoms rather than moving within a single atom.

**Mole:** The base unit of measure for the amount of substance, either atoms or molecules. This unit is used in unity molecular formulas for glazes.

## More Cobalt Facts

- Cobalt Oxide: CoO is 1.4 times stronger than cobalt carbonate
- Cobalt Carbonate: Co<sub>3</sub>O<sub>4</sub> (mix of CoO and Co<sub>2</sub>O<sub>3</sub>)
- CoO and Co<sub>3</sub>O<sub>4</sub>, although mainly thought of as colorants, are also strong fluxes
- Melting point (oxide): 328°F (1805°C), not yet volatile even at 2552°F (1400°C)
- Strongest coloring oxide: 0.25% noticeably blue in a transparent base glaze, used in a wide array of decal inks, underglaze colors, body stains, and colored glazes
- Soluble in glaze melt, thus it has little or no opacifying effect
- Very fine particle size, gives more uniform color in glazes
- Atmosphere and firing temperature do not change the color
- Very dependable color results in both oxidation and reduction conditions, and in fast and slow firing
- Toxic (inhalation and ingestion)

## Just Like Taking a Little Slice out of a Rainbow

When a fired glaze is exposed to light, the color of the glaze will depend entirely on which wavelengths of the light are absorbed by the valence electrons in the glaze colorants. The energy level of the valence electrons determines which photons it will absorb (absorb them all and you have black) or emit (emit them all and you have white). Emit only one wavelength and you have that color, just like taking a little slice out of a rainbow. Cobalt in a fired glaze usually absorbs all wavelengths of visible light except blue and thus a glaze containing cobalt is blue.

However, two or more colorants in a glaze interact so that the wavelengths of light absorbed are different for the combination than for either colorant by itself. The interaction between atoms of one colorant, say cobalt, and another, say chrome, alters the energy level of the valence electrons of both elements. That is why we may add both cobalt (blue) and chrome (green) to get a glaze that is turquoise.

Flux elements such as sodium, stabilizers such as alumina, and even some glass formers also influence valence electrons. Because the glass formed in the glaze firing controls the interaction of the glaze elements, what you see in the mixed glaze is almost never the color you get in the fired glaze.

## The Possibilities . . .

REITZ GREEN GLAZE cone 9-10	EMILY'S PURPLE cone 9-10
Gerstley Borate . . . . . 2%	Dolomite . . . . . 7%
Whiting . . . . . 5	Gerstley Borate . . . . . 12
Nepheline Syenite . . . . . 70	Talc . . . . . 15
Petalite . . . . . 15	Custer Feldspar . . . . . 41
Ball Clay . . . . . 8	Ball Clay . . . . . 5
100%	20
Add: Rutile . . . . . 2%	100%
Cobalt Carbonate . . . . . 1%	Add: Bentonite . . . . . 2%
	Black Cobalt Oxide . . . . . 2%
	Tin Oxide . . . . . 2%



Reitz Green Glaze over white stoneware, fired to cone 10 in a light reduction, by Dave Finkelnburg.



Emily's Purple glaze over porcelain, fired to cone 9-10 in a medium reduction, by Cynthia Bringle.

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## ... and the Practice

If we use lots of talc, dolomite or another source of magnesium in a cobalt glaze, a beautiful bubble-gum purple glaze can be the result! Magnesium oxide (MgO) shifts the wavelengths of light emitted from our fired cobalt glaze from blue to purple. Every mole of flux should include more than 0.2 moles of MgO to get purple. Make a line blend varying MgO content to test for the shade of purple desired. Lesser amounts of MgO will produce lavender, larger amounts combined with an opacifier will produce a strong grape purple.

Alumina and titania in a cobalt glaze will shift the fired glaze color from blue to green. Because a significant amount of alumina can be dissolved from the clay body by the glaze during firing, glaze thickness can cause the same glaze to turn blue (where thick) and green (where thin) on the same piece. Glaze layering can have a similar effect with layering of the cobalt glaze over a white glaze firing blue but the cobalt glaze alone firing green. Cobalt greens are invariably satin to matte rather than glossy glazes. These glazes are typically flux saturated and the matteness comes from precipitating crystals of the flux in combination with aluminum and silicon. The amount of titanium oxide used, either as rutile or titanium dioxide, influences the green color. While cobalt greens have been reported using as much as 7.5% rutile in a cone 9 glaze, 2% rutile is far more typical. Less rutile also helps avoid pinholes in the glaze. The two glaze examples given here, Reitz Green Glaze and Emily's Purple, are both cone 9-10, but cobalt's spectrum of effects can be seen at all temperatures.

Black glazes are typically achieved using cobalt oxide or cobalt carbonate plus a blend of iron and other metallic oxides. Typical cobalt levels are between 1 and 3% and iron levels up to 9%. The total of all the colorant oxides need not be more than 10 or 11%. Cobalt should be used with care—it is expensive, and in thick applications, too much cobalt can make a glaze fluid enough to flow off the ware. Iron is not required to make a black glaze, but as an alternative, it is inexpensive, readily available, and non-toxic. One or more of the oxides of copper, manganese, and chrome are added in many black glazes. Glazes high in iron black tend to fade brown and glazes with high amounts of cobalt tend to fade blue over a white glazes. A simple black glaze can be made with 9% red iron oxide plus 2% cobalt. If other oxides are used, a good starting point is 4% iron, 2% cobalt, 2% manganese dioxide, and 2% copper oxide.

### BLACK MATTE GLAZE

cone 6 oxidation

Whiting	17.9 %
Zinc Oxide	8.0
Potash Feldspar	49.2
EPK Kaolin	19.9
Silica	5.0
	100.0 %
Add: Red Iron Oxide	6.7 %
Cobalt Oxide	1.3 %

Have a technical topic you want explored further in Techno File? Send us your ideas at [editorial@ceramicsmonthly.org](mailto:editorial@ceramicsmonthly.org).

## tip of the month: sink trap made easy

Clay down the drain will eventually clog the pipes. Even if you are recycling the majority of slip and clay chunks, an amazing amount of clay still goes down the drain if you're not careful.

A sink trap prevents clay from clogging your pipes. Here is how to make an inexpensive one from commonly available parts. And the best part, this one is easy to clean out when it fills up.

### Materials

- 5-gallon plastic bucket
- 2-inch-diameter ABS pipe 6-inches long, to fit between bucket and rubber coupler
- 2-inch-diameter ABS pipe to fit between the rubber coupler and the P-trap.
- 2-inch ABS male threaded by female slip-fit adapter
- 2-inch ABS female threaded by female slip-fit adapter
- 2-inch rubber coupling
- Silicone
- ABS cement



Plumbing varies from one sink to the next; you may need additional fittings or elbows to make your specific connection. My drain pipe is 2 inches.

Your sink drain should already have a P-trap, which prevents sewer gases from escaping back into your room. Install your bucket between the sink drain and the P-trap.

Drill a 2-inch hole into the side of the 5-gallon bucket, so the top of the hole is about 2 inches from the top of the bucket. From the outside of the bucket, stick the 2-inch male

adapter through the hole so the threads are on the inside of the bucket. Screw the female end onto the male adapter. Be sure to use silicone around the adapter both inside and outside the bucket to prevent water from leaking. Attach the 6-inch piece of ABS to the slip fit end of the male adapter. The rubber coupling connects the pipe from the bucket to the pipe into the P-trap.

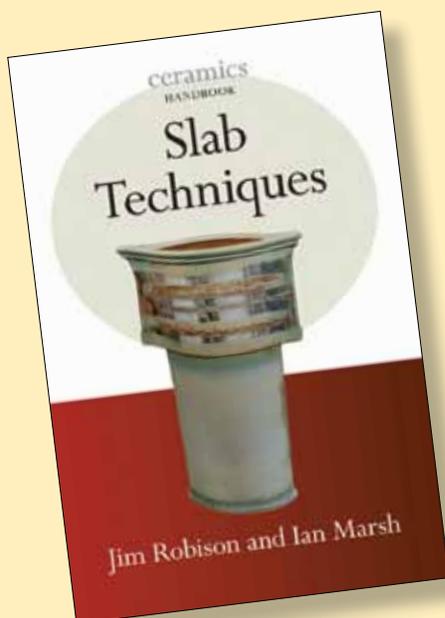
Once you are confident everything fits securely, glue all connections with ABS cement. DO NOT glue the pipe that drains from the sink into the bucket or the rubber coupling.

To empty the bucket of trapped clay, remove the pipe on the bottom of the sink and loosen one screw on the rubber coupling. This will allow you to slide the bucket out from under the sink.

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## Just Released



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JIM ROBISON AND IAN MARSH

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(optional) **Auto-Feed** Bulk Loader

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### Amped Up

A group exhibition of works by artists who fire in electric kilns at a variety of temperature ranges was recently on view at the Roswell Art Center West Gallery ([www.roswellclaycollective.com](http://www.roswellclaycollective.com)) in Roswell, Georgia.

The exhibition, curated by Joe Singewald, is a survey of a variety of approaches, styles, and surfaces that are possible with work fired in electric kilns. Oxidation firing and vessels are the common threads in the exhibition, but each of the eight participating artists is working with their own distinctly unique aesthetic. Included are handbuilt and thrown works fired at low, mid, and high temperatures by Sunshine Cobb, Stephanie DeArmond, Ernest Gentry, Niel Hora, Peter Jadoonath, Jay Jensen, Jill Lawley, and Wendy Olson.



**Above:** Jill Lawley's *Juice Box Pourer* (based on the shape of kids' juice boxes), 5¼ in. (13 cm) in height, red stoneware, green and black glazes, white interior glaze, fired to cone 6 electric, 2010.

**Left:** Sunshine Cobb's oval grid serving dish, 20 in. (51 cm) in length, coil-built and altered earthenware clay body made using ⅓ locally dug clays, layered slips, clear glaze, fired to cone 01 electric, 2010.

**Pippin Drysdale:  
Tanami Mapping**

A solo exhibition of works by Australian ceramist Pippin Drysdale was recently on view at Booker-Lowe Gallery ([www.bookerlowegallery.com](http://www.bookerlowegallery.com)) in Houston, Texas.

The exhibition featured 26 porcelain vessels and closed forms that together form table-scapes. “This new body of work, ‘Tanami Mapping,’ is comprised of hand-thrown porcelain vessels and experimental closed forms,” states Nana Booker of Booker-Lowe Gallery. “Her goal was to perfect the closed form, and to utilize her signature intricate incising and a rich palette of custom-made glazes to capture the feel of the Tanami Desert and the Bungle Bungles, stratified and wind-carved rock formations in Western Australia. Her work has always referenced places she knows intimately. She has visited the desert often, befriending the indigenous people who have called it home for at least 50,000 years.”



**Right:** Pippin Drysdale's *Patterson's Curse*, to 10<sup>7</sup>/<sub>16</sub> in. (26 cm) in height, porcelain vessels, poured and sprayed glaze, Liquitex resist decoration, fired to cone 4/5, 2009.

**Below:** Pippin Drysdale's *Renaissance*, to 18 in. (46 cm) in height, porcelain vessels and closed forms, poured and sprayed glaze, Liquitex resist decoration, fired to cone 4/5, 2009. *Photos: Robert Firth/ Acorn Photo Agency.*



# exhibitions

## Marge Brown Kalodner Graduate Student Exhibition

A juried exhibition of sculptural and utilitarian work made by students in various graduate programs across the United States was recently on view at The Clay Studio ([www.theclaystudio.org](http://www.theclaystudio.org)) in Philadelphia, Pennsylvania.

"There are many difficult times that one faces in life in general and in life as an artist. Being in graduate school or making the transition from graduate school to the life of a studio artist are two of those times," states Jeff Guido, the Clay Studio's Artistic Director. "One is continuously questioning their abilities, their talent, the content of their work, the quality, its value (not monetary), and their own personal aesthetic sensibility. It is a time of uncertainty, where the realities of making a life for oneself in an exceptionally challenging field finally start to become real. It is a time when support and affirmation are critical.

"This exhibition provides this kind of support and affirmation, identifying emerging artists whose work is deserving of attention. It provides them a forum for showing their work and introduces our ceramics community to this next generation of talented individuals."

1. Chandra DeBuse's *Nut Rider Platter*, 18 in. (46 cm) in length, ceramic, 2010. 2. Tara Polansky's *The Shadow*, 7½ in. (19 cm) in length, porcelain and decals, 2008. 3. Andrew Gilliatt's group of bowls, 6 in. (15 cm) in height, porcelain and decals, 2010. 4. Christine Colby's *Wish You Were Here (Made in Philadelphia)*, 11 in. (28 cm) in height, porcelain, red earthenware, and glaze, 2009. 5. Matthew Ziemke's *Consumption Rendering No. 1*, 7 ft. 4 in. (2.2 m) in height, ceramic, wood, and acrylic, 2010.



## Casual Geometry: Mark Pharis

A solo exhibition of works by Mark Pharis was recently on view at Trax Gallery ([www.traxgallery.com](http://www.traxgallery.com)) in Berkeley, California.

Mark Pharis has a long history of innovation in his work. He moved from wheel throwing and altering forms to hand formed sculptural vessels, yet he intends his pots to be used with food. He uses design software to work out two-dimensional patterns and assembles his pots by cutting forms and piecing them together. Pharis works as a seamstress would, employing patterns to make volumes. He frequently experiments with other materials, using sheet lead, cardboard, and cast iron. He has been influential, not only in his manner of working, but in the forms that he generates.

Mark Pharis' teapot, 8 in. (20 cm) in length, earthenware with terra sigillata.

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Above left and right: Martina Lantin's *At the Table* (plate installation), 7 ft. (2.1 m) in height installed, each plate 9½ in. (24 cm) in diameter, thrown and cut earthenware, slips, toner resist transfer, and glaze, electric fired to cone 03, 2010.

Left: Thaddeus Erdahl's *Callithumpian*, 4 ft. 5 in. (1.3 m) in height, coil- and slab-built earthenware, engobes, and glaze, fired to cone 03, wax, and wood stand, 2010.

### 2010 Artist in Residence Exhibition

A multimedia exhibition of works by current artists in residence, among them ceramic artists Martina Lantin and Thaddeus Erdahl, was recently on view in the Sandra J. Blain Galleries on the campus of the Arrowmont School of Arts and Crafts ([www.arrowmont.org](http://www.arrowmont.org)) in Gatlinburg, Tennessee.

“Thaddeus Erdahl works figuratively to satisfy his urge for documenting the conflict between what he describes as ‘our internal thoughts and the expectations of polite society,’” states the gallery’s Director, Karen Green. “Drawing inspiration from well-loved toys and obsolete artifacts, he invites the viewer to disconnect from their present situation and conjure their own narrative.”

“The social history of objects is also present in Martina Lantin’s functional ceramics. Inspired by early English porcelains and Renaissance majolica, she explores the ability of objects to construct and contain a story. Her plate installations reference notions of accumulation and variability.”

### Johan Thunell: Self Portrait

A large scale self portrait by Johan Thunell was recently on view at Höörs Konsthall in Höörs, Sweden.

*Self Portrait* consists of two images and many portraits. One of the images is created by 600 earthenware heads or masks made of various earthenware clays, that are arranged based on color and value scale and then mounted to a board. The second is an enlarged version of a self portrait painted by the artist 50 years ago, which is painted on the backing board.

As the exhibition progresses, the heads are gradually removed from the board, revealing the painted image. As Thunell explains it, “Behind all the masks that constitute the artist’s image is a blue-eyed boy.”

Johan Thunell's *Self Portrait*, 6 ft. (1.9 m) in height, 600 earthenware heads, 3 in. (7 cm) in height each, slips, various firing techniques, wood backing board with painted self portrait image.



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Tampa skyline photo by Judy Kennamer

Sculpture: Nan Smith  
Photo: Allen Chouman



**Contiguous...Ceramic Sculptures by Cristina Córdova and Jerilyn Virden**

A two-person exhibition of works by Cristina Córdova and Jerilyn Virden was recently on view at Crimson Laurel Gallery ([www.crimsonlaurelgallery.com](http://www.crimsonlaurelgallery.com)) in Bakersville, North Carolina.

“Cristina Córdova’s sculptures are provocative and haunting yet beckon those who come upon them to look closely and try to understand their suffering and longings,” states John Lara, vice president of Crimson Laurel Gallery. “Through the primary vehicle of the figure, Córdova is in constant search for a presence.

“Jerilyn Virden looks to primitive objects that have a contemporary relevance. She pares down forms and exaggerates isolated elements, thus accentuating their sense of generosity and strength.” (For images and more information on Virden’s work, see page 36.)

**Cristina Córdova’s *Florilegio*, 15½ in. (39 cm) in length, 2010.**

**A Chosen Path: The Ceramic Art of Karen Karnes**

An exhibition of work by Karen Karnes is on view through January 8, 2011 at the Arizona State University Art Museum Ceramics Research Center ([www.asuartmuseum.asu.edu](http://www.asuartmuseum.asu.edu)) in Tempe, Arizona.

According to the companion book to the exhibition, edited by Mark Shapiro, Karnes has created some of the most iconic pottery of the late 20th and early 21st centuries. The body of work she has produced in her more than 60 years in the studio is remarkable for its depth, personal voice, and consistent innovation. Many of her pieces defy category, invoking body and landscape, pottery and sculpture, male and female, hand and eye.

Equally compelling are Karnes’ experiences in some of the most significant cultural settings of her generation: from the worker-owned cooperative housing of her childhood, to Brooklyn College under modernist Serge Chermayeff, to North Carolina’s avant-garde Black Mountain College, to the Gate Hill Cooperative in Stony Point, New York, which Karnes helped establish as an experiment in integrating art, life, family, and community.

**Karen Karnes’ vessel, wood-fired, glazed stoneware, 1984. Collection of Dr. Martin and Joyce Halpert. Photo: Anthony Cuñha.**



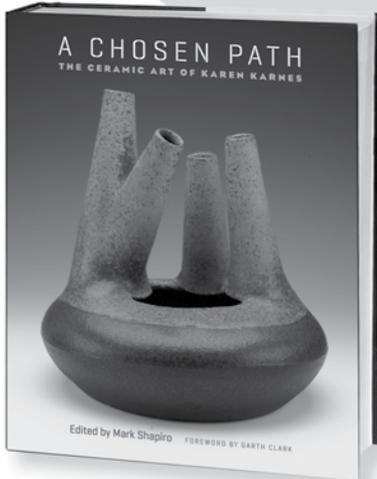
**Hong-Ling Wee’s *Prayer House No. 4*, 11 in. (28 cm) in height, handbuilt and wheel-thrown stoneware, colored slips, fired to cone 02.**

**That House I Go Back To**

A solo exhibition of ceramic sculptures by Hong-Ling Wee was recently on view at the Garrison Art Center ([www.garrisonartcenter.org](http://www.garrisonartcenter.org)) in Garrison, New York. The exhibition featured Wee’s series of *Prayer Houses*, inspired by her travels to Laos, Myanmar (Burma), Tibet, and China. The sculptures represent sanctuaries and sacred spaces where people conduct the extremely private act of praying.

“I am drawn to spaces where humans feel close to the divine, and I like to reflect upon elusive qualities such as privacy, security, and comfort that define a sanctum,” said Wee. “The experience of safe and quiet spaces is what the work is about, and the windows and doors invite the viewer’s curiosity.”

# NEW from NORTH CAROLINA



## A CHOSEN PATH

The Ceramic Art of Karen Karnes

*Edited by Mark Shapiro*

*Foreword by Garth Clark*

There are too few books that treat pottery as seriously as other art forms; too few that pay sufficient tribute to the achievements of women artists; and too few that situate great art within a rich biographical context. This finely textured book does all three, providing in-depth analysis not only of Karnes's pots and sculpture, but also of the life of the fascinating person who made them."

—**Glenn Adamson**, Deputy Head of Research and Head of Graduate Studies, Victoria and Albert Museum

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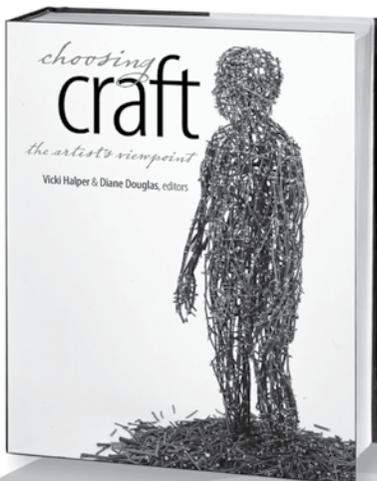
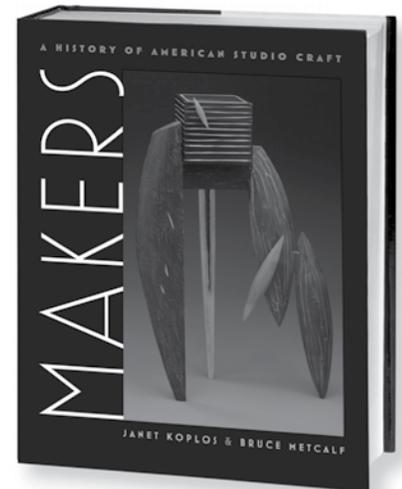
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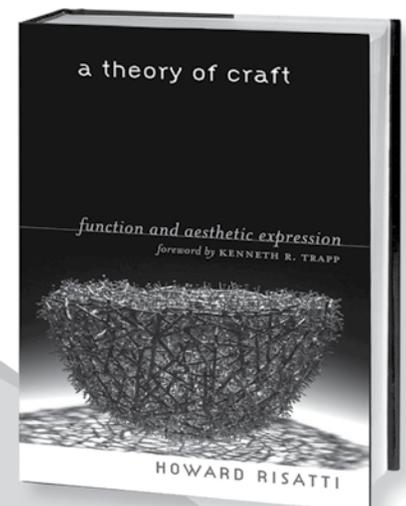
*Foreword by Kenneth R. Trapp*

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## Naked

Naked, an exhibition of all-white porcelain objects was recently on view at the Houston Center for Contemporary Craft ([www.crafthouston.org](http://www.crafthouston.org)) in Houston, Texas.

The exhibition highlights the work of five contemporary ceramists: Charles Birnbaum, Lindsay Feuer, Heather Knight, Jennifer McCurdy, and Kamila Szczesna. Each of these artists works in all-white porcelain, using no colored glazes to decorate their objects, so the material, form, and surface of each piece become the primary focal points. This stripped-down or “naked” body of work reveals the sublime qualities of porcelain: delicate, translucent, smooth, and full of possibility.

HCCC Curator of Fine Craft, Gwynne Rukenbrod, envisioned an exhibition of non-functional sculptural works that asks the viewer to concentrate exclusively on form and material. “To me, there is an inherent beauty and peacefulness in white porcelain objects,” she explains. “The emphasis is no longer on the glaze or type of firing, but on the object itself. The artists featured have shown exceptional craftsmanship through their focus on material, technique, and texture, and the exhibition allows their refined aesthetic to shine through.”

Jennifer McCurdy's *Vortex Vessel*, porcelain, 2010. Photo: Gary Miranda.



Left: Ken Eastman's *Imari*, part of a range of work made by the Royal Crown Derby Porcelain Company. Right: Peter Ting's one-off bird candlesticks created for Royal Crown Derby Porcelain Company.

## Shanghai Exposure

A multimedia exhibition including ceramics by Ken Eastman, Paul Scott, and Peter Ting was recently on view at the Bluecoat Display Centre ([www.bluecoatdisplaycentre.com](http://www.bluecoatdisplaycentre.com)) in Liverpool, England.

In honor of the Shanghai Expo, which is taking place this year and at which Liverpool is represented, the exhibition celebrates links with Shanghai. Liverpool has long been involved with China, from Chinese ceramics to textiles and metalwares that were imported during the 18th and 19th centuries. The exhibition explores the influences of Chinese culture present on artwork made by artists currently working in the U.K.

Ken Eastman began working with the Royal Crown Derby Porcelain Company in 2006. Working with original pattern manuscripts from the Derby factory archives, Eastman became absorbed in their originality and wonderful sense of color and composition.

Peter Ting is a highly creative and well-respected ceramics and crystal designer known for his Imari Shuffle dinnerware series created in 2006 for Royal Crown Derby.

## California Clay Competition

A juried exhibition of sculptural and functional works by 37 California artists working with clay was recently on view at The Artery ([www.theartery.net](http://www.theartery.net)) in Davis, California.

“Encased within [my sculptures] are steel rod skeletons with yarn materials for structure,” states Allen Chen. “Working with steel and yarn gives me the strong yet flexible structure to form and apply the paper clay onto. Putting the work into the kiln to go through the ceramic process transforms the work. The clay is now stronger than steel, yet the softer steel core continues to give it support. I

am fascinated with this process and what it does to the relationship between these two materials.

“I believe that this process relates philosophically to the idea of dualism. The push-pull effects of organic versus mechanical, nature versus man-made are the springboard for the ideas I use to make art.”



Allen Chen's *Swamp Thing*, 24 in. (61 cm) in diameter, ceramic, paper clay, slab construction, fired to cone 04, 2010.

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# PEREGRINACIÓN

## Mexican Folk Ceramics

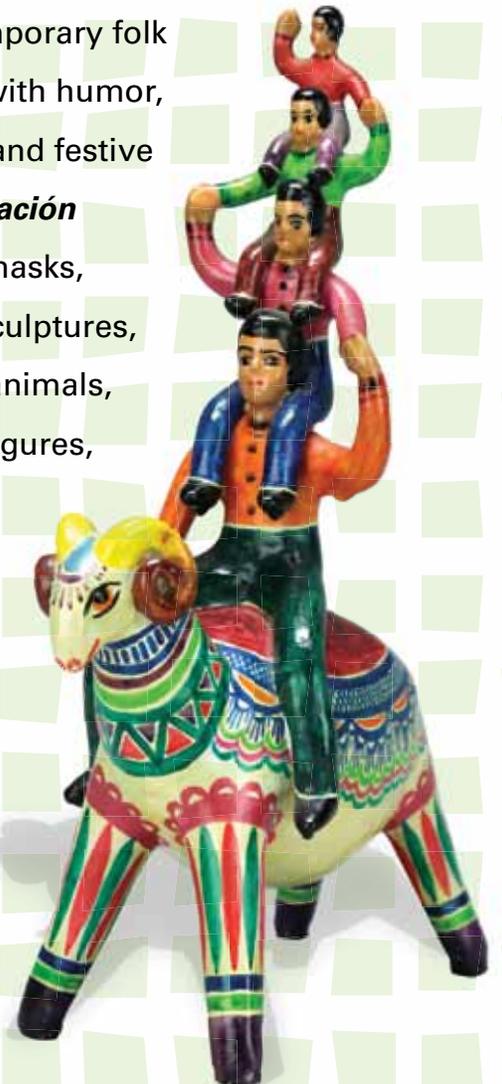


October 9, 2010 – January 8, 2011

Grand Opening Reception, October 9, 6-9 pm



A vibrant and colorful exhibition of Mexico's contemporary folk ceramics, infused with humor, whimsical stories, and festive traditions. *Peregrinación* includes *catrinas*, masks, skulls, tree of life sculptures, devils, mermaids, animals, imaginative spirit figures, tableaux, religious icons, utilitarian objects, and tiles.





### Preview & Lecture

*(Members Only)*

Friday, October 8, 7:30 p.m.

With collector, Rocky Behr, owner and curator of The Folk Tree, Pasadena, California.

### Opening Reception

Saturday, October 9, 6-9 p.m.

With Música, Aperitivos, y Vino!

### El festival del día de los muertos

*(Day of the Dead Festival)*

Saturday, October 30, 6-9 p.m.

With Mariachi music, face painting, community altar making, pan de muerto, champurrado, and tamales.

### Children's Day

Saturday, November 6, 1-4 p.m.

With hands-on activity, making clay alcancías (head banks) while enjoying Mexican folk stories.

### 2nd Saturday Lecture Series

Saturday, November 13, 6-7 p.m.

and Chili Bowl Fundraiser, 12-9 p.m.



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1. Terra-cotta head, Iwinrin Grove, 12th–15th century. 2. Unfired terra-cotta human head, Osun, 12th–15th century. 3. Terra-cotta head with elaborate crown, Ita Yemoo, 12th–15th century. 4. Terra-cotta chameleon, Ibadan Road, 12th–15th century. 5. Terra-cotta torso with beaded necklaces, Kubolaje, 12th–15th century; *copyright of the Trustees of the British Museum*.

## The Kingdom of Ife: Sculptures from West Africa

by Dr. Murray Lee Eiland

“The Kingdom of Ife: Sculptures from West Africa” was recently on view at the British Museum ([www.britishmuseum.org](http://www.britishmuseum.org)) in London, England.

African art made a huge impact on the West. The painter Paul Gauguin (1848–1908), disappointed with impressionist painters, sought a new vision. He found European painting lacked an understanding of symbolism as well as depth. The same motifs were copied over and over. The movement that has been labeled as “primitivism” was a departure from this. Using bold designs from Africa, Micronesia, and North America, it introduced a new world to European artists. Many abstract artists—admittedly or not—derived much inspiration from non-Western art at this time. Gauguin died in Tahiti, and soon after his death, his paintings and his appreciation for non-Western art caught on in Europe. In many ways the same viewpoints are prevalent today. Collectors of “tribal arts” often contrast simplicity and boldness with what they describe as decadent representational art from Europe. A case can be made to support this hypothesis. As technique becomes ever more central, something is lost in impact. Yet one cannot simply suggest that all of African art can be placed into one category.

The reality is that the primitive movement conveys more about how the West views other cultures than it does about those cultures. Africa has a tradition of naturalistic art, but it peaked before the arrival of Europeans. While some early explorers were aware of the antiquity of West Africa, it was only finds made in the 20th century that led to a re-appraisal. Sadly, this knowledge has largely been the preserve of specialists, but there is increasing popular interest in ancient Africa. There is still much to learn, particularly considering that

Classical Greek and Roman civilizations have been intensely studied for hundreds of years. The art of ancient Ife follows its own artistic canon. It is not tribal in any sense of the word. The ancient city of Ife in northwest Nigeria is regarded as the capital of the Yoruba speaking people. The language is spoken by about 60 million people in West Africa (basically Nigeria, Benin, and Togo).

Between 800 and 1000 CE the city began to develop into a center for art, particularly ceramic and bronze. It witnessed a golden age in the 14th century, before being eclipsed by successor states such as Benin. It is important to realize that this was a period before the European Renaissance. Much of the high art was focused on the monarchy. The present ruler of Ife, or Ooni, still sits on a throne with a beaded crown, scepter, and whisk. Much of the regalia looks the same as that portrayed in ancient sculpture. Many of the figures have large heads; it was thought the essence of the person was contained in the head. It is unlikely that the figures were accurate portrayals of individuals (any more than ancient Greek sculpture) but rather idealized conceptions of the human form. One of the most notable features on many faces are the striations. It has been suggested that these are intentionally inflicted scars or the result of applying caustic juices to the face. Other faces appear to have light lines indicating paint. These practices have not completely died out in Nigeria today. The lines may also represent beaded veils. It cannot be denied that the lines add texture and may also be simply an artistic convention to make a face more appealing.

There are many versions of the creation myth, one of which states that the creator instructed one of the deities to go from the underworld



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6. Terra-cotta head of Lajua, Ife Palace, 12th–14th century. 7. Terra-cotta head fragment with cat whisker marks, Okukun Walode, 12th–15th century. 8. Terra-cotta ram head, Abiri, 12th–14th century. 9. Terra-cotta ram or goat, Osangangan Obamakun, 12th–15th century. All images copyright Karin L. Willis/Museum for African Art/Nigerian National Commission for Museums and Monuments, unless otherwise noted.

and create humans from clay. The creator then came down from the sky taking earth with him. It was spread over the primeval waters by a chicken, and the next creature to take slow, tentative steps was the chameleon. Interestingly, from the perspective of a potter, ceramics were made before the earth was created. Modern ethnographic observations suggest that ceramic—either sacred or secular—are made by women. Does this suggest that the terra-cotta heads were made by women, or was sculpture appreciated as a separate art? There is a strong tradition that men normally work stone, metal, and wood. However, if women made ceramic sculptures, then it is likely that they also would have made the clay cores that would have formed the basis of a lost-wax casting that would be finally expressed in copper. There are several examples among the modern Yoruba people of collaborative art. Both men and women work together on mask ensembles as well as for mat weaving. Perhaps the ancient sculptures of Ife reflect not one but several artists, perhaps of different genders.

One notable feature of the sculptured heads, both metal and terra cotta, is that they follow that same stylistic traditions. It is also possible the same artists created in copper and ceramic. There are also a range of other objects, animals, and sacrificial victims, made in a variety of styles and media. The function of the life sized heads is uncertain. They were likely not funeral effigies. According to Yoruba ritual practice, rulers never die. As “deputies of the deities” they are said to disappear or descend into the earth. This would literally take place, as the remains of rulers would be scattered in sacred places so they could support their community. Several Yoruba have said:

“No one has ever seen the tomb of an *oba* (sacred ruler).” It is far more likely that the heads were associated with annual ceremonies of purification. The top of the life-sized heads would offer a particularly suitable display for the royal headgear. The heads may have served as surrogates for supporting regalia in between rulers.

A catalog of the show is available (co-published with the British Museum). It is well illustrated and has several essays that place the material into cultural context. Anyone interested in the inter-relationship of ceramic and bronze would be interested, as would those with a wider interest in art. The artistic canon that is represented here is one that is not often seen, and it deserves a much wider following, particularly among ceramicists. The show conclusively demonstrates that Western conceptions of “primitive” art should be revised. While it is difficult to be certain, it is likely that Gauguin would have approved.

*The show “The Kingdom of Ife: Sculptures from West Africa” will travel on a North American tour organized by the Museum of African Art. After leaving London, the show will travel to: Houston Museum of Fine Arts, September 12, 2010–February 2011; Virginia Museum of Fine Arts, in Richmond, Virginia, February 25–May 22, 2011; the Indianapolis Museum of Art, July 10–October 9, 2011; and the Museum of African Art, New York, New York, November 4, 2011–April 8, 2012.*

**the author** *Dr. Murray Lee Eiland is an archaeologist living in London. He has a particular interest in ceramics and regularly writes articles for magazines.*



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1. Misty Gamble's *Tan Hands*, 15 ft. 10 in. (4.8 m) installed, ceramic, resin, 2009. 2. *Tan Hands* (detail). 3. *Shoe Pile* (detail). 4. *Shoe Pile*, 8 ft. (2.4 m) in height, ceramic, molding, wallpaper, 2010. 5. *Chanel No. 11*, 3 ft. 4 in. (1 m) in height, ceramic, cast aluminum chair, 2008. 6. *Chanel No. 2*, 3 ft. 4 in. (1 m) in height ceramic, cast aluminum chair, 2008. 7. *Updo Stump*, 24 in. (61 cm) in height, ceramic, 2010. 8. *Chanel No. 9*, 3 ft. 4 in. (1 m) in height, ceramic, cast aluminum chair, 2008.

**Misty Gamble's Priming and the Currency of Worth** by Stephanie Lanter

Women, clothes, hair, and shoes...sigh. What more can there possibly be to say? It takes a lot of nerve to address an issue this ubiquitous. Misty Gamble's recent exhibit at Sherry Leedy Contemporary Art ([www.sherryleedy.com](http://www.sherryleedy.com)) in Kansas City, Missouri, is nervy both in intent and effect; an uncomfortable show about uncomfortable stuff.

On average, a Chanel suit costs about \$5000. Imelda Marcos had approximately 2700 pairs of shoes when she fled the Philippines in 1986. Chanel and Marcos share something far more complex than wealth, far less shallow than grocery store check-out-line domination; they represent power. Even in her ridicule, Marcos has been referred to as "The Steel Butterfly," and a classic tweed "power suit" emboldens many a female executive. In this installation, Gamble merges the contrasting elements of elegance and vulgarity, resulting in much more than another sermon on the evils of wealth and fashion.

Upon entering the installation, one feels cornered. Though the vintage floral print wallpaper evokes delicate feminine aristocracy, a sense of tacky decadence relieves one from any obligatory propriety. A pile of pretty pumps sucks you down to the lacquered wood veneer floor, revealing the cast off's designer labels. Bearing strong resemblance to a stage set, this faux boudoir corner is mysteriously messed up.

The dissatisfied dresser remains anonymous—an engaging tactic. Five other characters (one disembodied) that neatly punctuate the space have similarly ambiguous identities, despite the many clues their outfits and postures give to era and class. Chanel suits articulate three of the carefully caricatured ladies, and Coco's trademark colors also replace their flesh tones. Sitting with tight knees on ornate aluminum stools, they are primed, poised and amazingly coiffed. Are they housewives aided by "mama's little helpers" at a garden luncheon? Any conversation would require shouting across the broad distances between them—hardly likely decorum. Each one does seem actively involved in some dialog, indicated by Botox boosted eyebrows, alert chins and animated hand gestures. Their diminutive size and iris-less eyes render them contrarily passive. Seeming to "hold it all in," *Chanel No. 11* either

has her arms trapped in her sleeveless jacket or has no need for them, since (according to Gamble) "her cosmetically perfected bosom is so beautiful." Despite this and her impossibly tiny feet, she is strangely dignified; unapologetic, even proud—as are her cohorts. As we realize this, we are faced with our own roles in this performance.

Masterful clay rendering lends layers to these dichotomous creatures. Skin texture is mottled, in contrast with smooth, sleek garments. Oversized, clunky hands, stubby fingernails, and bellies bulging from cinched waistbands are confidently sculpted. These are sensitive, humorous hints of an inconspicuous, but vulnerable, humanity. Gamble explores obsession both through a meticulously researched making process and her subject matter. Perfectly vogue hairstyles are just as essential here as designer clothing; and the newest piece shown, *Updo Stump*, takes tresses over the top. Enveloped by luscious locks that twist over and around any identifying features, the hair has grown into a mask. While evoking pop artist Peter Vandenberg's primitive, elongated heads, or the iconic cartoon mother, Marge Simpson, *Updo Stump* is more creepily sensual, more powerfully narrative-free.

After greeting the ladies, we cannot avoid the confrontational row of *Tan Hands*. Reduced to her attention-demanding series of gestures, the owner of these bejeweled, manicured, fake-n-bake hands is left to our imagination. Showing off her "currency of worth," an oversized cut-glass rock of a ring adorning her left hand, we might be tempted to laugh her off as a grotesque stereotype. Her invisibility, however, suggests that this might be anyone. As in the best satire, we are provoked to self-reflect. Perhaps we are all subject to this use of commodities to signify our importance, this exchange of individuality for popularity.

Gamble is in the great company of other female ceramic sculptors examining the female figure and all its connotations. It is a broad conversation to be had, and she contributes a mature and witty voice.

**the author** *Stephanie Lanter is a clay and fiber artist currently teaching in the art department at Washburn University in Topeka, Kansas.*

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## Just the Facts

### Clay

Mostly porcelain (Miller #15, #550, and Matt and Dave's), some stoneware, and porcelaneous stoneware

### Primary forming method

Wheel-thrown with carving, drilling, brushing, abrading, and polishing

### Favorite surface treatment

carving

### Primary firing method

Electric oxidation—plus the privilege to put pots in Jody Johnstone's anagama firing twice a year

### Favorite tool

I love all of my tools and refuse to play favorites.

### studio

My studio is a piece of heaven tucked into the middle of a small town in Maine. The studio takes up half of the first floor of a 22×32-foot building designed for efficiency and light. It has clerestory windows on three sides, 7½-foot barn doors, 10-foot ceilings, and radiant-floor heat. This space also serves as my wood shop. The rest of the floor houses a full bath as well as my wife's studio and office. The basement is used for storage and a painting studio. The upstairs houses children (future additional studio space—just be patient). I love how well all the systems function; natural and artificial light, temperature control, air quality, plumbing, work and material storage, tools, work surfaces, and task flow. Most often, I feel I work with my studio, not just in it. It's such a joy to be in that space—to sweat and grind away at a piece or to just sit still and contemplate the work. The studio stands twenty steps away from my bedroom. Most of the time, this is a marvelous blessing, but sometimes (2am, for instance) this particular blessing too easily allows for obsession.

### paying dues (and bills)

I find it hard to think of something that isn't part of my ceramic training, especially if I don't separate ceramic training from art training. My undergraduate degree is in print-making. After college I sailed professionally, worked as a goldsmith, and as a carpenter building houses. I taught high school art for 17 years. In 1994, I took a weekend workshop at Haystack Mountain School of Craft with Paulus Berensohn. That experience went in very deep. I went on to earn an MFA in ceramics, graduating in 2001, and have kept clay as the central focus of my art ever since. I've yet to find another medium that has so much to teach.



I spend between 30 and 60 hours per week in the studio. I average about five hours a week on business details and correspondence. This, and taking care of my house and family, is what I do.

### body

I play hockey during the cold months and bike during the warm ones. I do acupuncture a couple of times a year and am currently working with a sports massage therapist to increase my flexibility and elasticity.

My family and I have major medical coverage with a \$10,000 deductible. It's very expensive and not at all adequate. There's not enough room here to talk about health care in this country.

### mind

The magazines I read regularly include *CM*, *Ceramics: Art and Perception*, *The New Yorker*, *The Week*, *The Utne Reader*, and *Wooden Boat*. My wife, Kate Braestrup, is a writer. I often read what she is working on as well as maintaining a steady diet of contemporary fiction and non-fiction. Lately, I've been enjoying the Stieg Larsson books and *Outliers* by Malcolm Gladwell.

My family, my home, my community, and my work sustain me. When my relationships are in balance, when my attention flows from one to another, I can just roll. However, if I allow separation

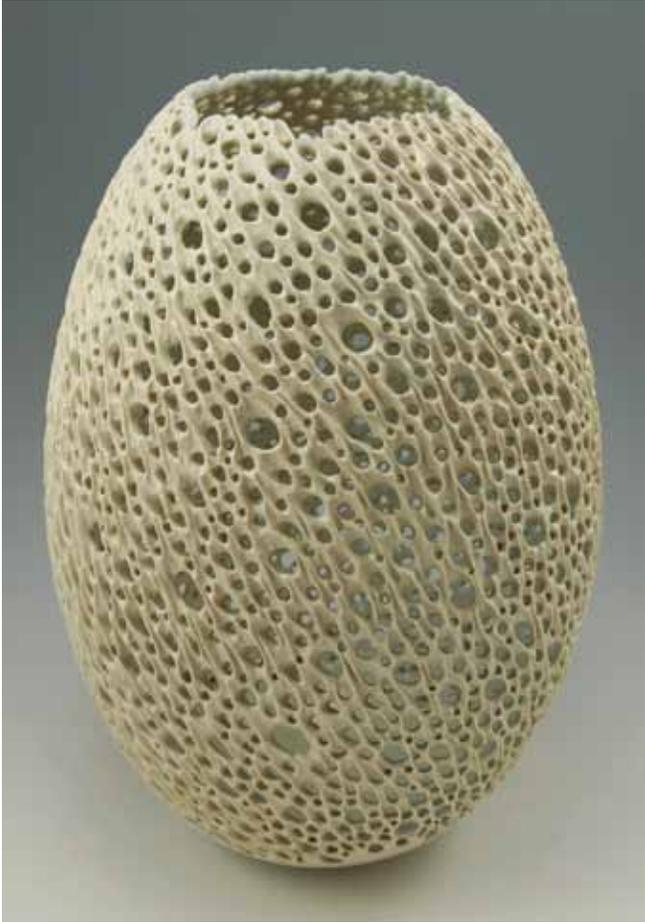
and discord between the elements of my life, through lack of either attention or gratitude, my energy drains away.

When I work all day in the studio; when I wedge, and throw, trim, and carve, and the work seems to just pass through me, then step into the kitchen and put together something beautiful and nutritious for my family; when it all feels like the same effort, that's a good day. My work saps me when it's separate from my life, when I fight or ignore the flow and rhythm of practice and attention.

As a teacher, I recall insisting that criticism was vital to an artist's success. Imagine, it turns out to be true. The criticism that most helps my work occurs in three distinct ways. I count the comments, reactions, and suggestions of buyers and admirers at galleries and shows as useful and well worth considering. Of course, not all opinions are created equal. It's a true joy, however, when a stranger is willing to ask not just how I did something but why. We can then delve into a discussion of motivation and experience that opens both of us to new perspectives and possibilities. This is a spontaneous and unexpected gift. The rest of the critical picture gets filled out in a more deliberate, disciplined way. I am very fortunate to live in a close and open community full of highly accomplished, practicing artists, many of whom I greatly respect and admire. I have asked some of these people into my studio, and our exchange is invaluable. A couple of them serve as mentors,



**Above:** For his signature perforated pots, Simon first drills all the holes in bone-dry greenware using both a standard and dental drill. **Right:** Further shaping and polishing of the holes is done using the dental drill with a brush attachment.



providing standards to reach toward. The last level, and frankly, one that I hadn't anticipated in its importance, is the exchange with a very small group of close friends. These are friends who are in my studio regularly, who know my work intimately, and whose work and studios I know as well. These are friends who bear their challenges, suggestions, and questions on a foundation of mutual respect, support, and love. For me, as a working artist, these few people are a rare, treasured, and phenomenally important blessing.

### marketing

I make a broad selection of work and sell to a corresponding cross-section of people. I sell cups for \$30 as well as vases and sculptures for thousands. Maine has a thriving, creative economy, and I feel well represented in my community. Each year I also do two retail shows, one with the Maine Crafts Guild and a holiday show with three other local artists. I have two open studios annually, one privately promoted and one as part of an arts tour ([www.artisanstour.org](http://www.artisanstour.org)).

I doubt there is anything unique about my marketing strategy. I suspect there are plenty of other artists who share my level of incompetence and distinct preference for making the work over marketing it. I admit I enjoy having my work find its way into local homes and collections. However, any local market has limitations. I make work that functions on several levels, and is understood and appreciated correspondingly. As my work grows and evolves, so must my audience. I am seeking representation outside of Maine. Applying to some national shows could be worth the effort.

Spontaneous encouragement from artists in far away places can be counted among my online successes. I'm also very proud to be linked on the website of the beloved French artists from Atelier Buffile ([www.buffile-ceramiste.com](http://www.buffile-ceramiste.com)). My website serves as a terrific

communication tool, but so far, has not proved to be a particularly effective sales platform.

### most valuable lesson

There are so many lessons I have to learn over and over again. The one that crops up most often I believe to be a Buddhist adage: "We suffer because of the conflict between our expectations and what is." This seems to cover a multitude of sins. How many times have I lost focus as I fantasize about how a piece is going to come out, instead of giving my full attention to what is actually occurring as I work? How many times have I opened up a kiln, anticipating specific results, and been forced to waste energy getting past those expectations before I can even see what I've got? How many times has the piece I liked least in a show of my work received the most attention? It's not that I shouldn't have high expectations; the trouble comes when I'm so attached to these that they blind me to what is. If I allow the clay to form me as I form it, we get along fine. I don't expect or even desire to do anything new. I'd rather work to join and continue the great traditions of art and clay than try to separate myself from them.

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*Triptych*, 23 in. (58 cm) in width,  
handbuilt earthenware, hollow  
construction, glaze, sandblasted, 2007.

# Jerilyn Virden

## The Evolution of a Form

by Robin Dreyer

Dough bowls and grinding stones: these humble, functional forms were the starting point for potter/sculptor Jerilyn Virden's highly evolved, double-walled ceramic vessel sculptures. "I saw them in New Mexico" she says. "I was drawn to the massiveness of the forms. The dough bowls were very roughly hacked out of a solid piece of wood. The grinding stones felt as though they had just evolved into their forms through necessity. They were flat stones that became bowls over years and years of grinding grain on them. It gave the forms a gracefulness as well as a history. They seem to possess a slow movement with great power, like water moving down a river."

She was studying with Peter Beasecker in the MFA program of Southern Methodist University and trying to follow whatever forms attracted her aesthetically. "I was looking at all this stuff," she says, "and I didn't know what I liked about it so I just started trying to make those forms, and I made these things that looked just like wooden dough bowls only they were made out of clay, and they were really heavy because they had a different shape on the outside than they did on the inside." She was making the forms by building oversized forms out of thick coils and then carving back into them. "I could carve this really nice curve on the inside and spend a long time just focusing on that curve," she remembers.

Virden is a lively person who smiles and laughs easily. She works in a small, rustic studio at the end of a gravel road in the North Carolina mountains, not far from Penland School of Crafts. It was during a Penland workshop with Robert Turner in 2000 that potter Julia Galloway suggested she make her forms with double-walled construction. “They were getting bigger and bigger,” she says. “I started working with slabs and they would just break into pieces. I was propping things up with newspapers and laying slabs over the top—I tried all these different things and they were terrible.”

Double-wall construction turned out to be the solution for creating the forms. “I was hesitant at first,” she remembers. “It seemed like a tedious way to work. But once I overcame the technical difficulties, it opened up a whole new world of form.” She was working first with high-fire porcelain and then with stoneware—the materials she was most familiar with. But she had persistent trouble with cracking in the large pieces. After she completed her MFA in 2001, Virden began a three-year artist residency at Penland. One of her fellow residents was sculptor Cristina Córdova who persuaded her to move away from high-fire clays. “It was Cristina who finally drilled it into my head that I should be dealing with earthenware,” she says.

It was also during that time that Virden developed the surface treatments that still characterize her work. Again, she credits Córdova’s assistance. “She taught me how to layer materials so that unexpected things happen in the kiln. An electric kiln only provides heat, so you must set up the situation for something to happen,” she says.

She starts with a groggy clay that retains scratches as she scrapes and carves the forms. After bisque firing, she paints the surface with an oxide and then wipes it off so it stays only in the scratches. Then she sprays on an opaque glaze followed by a clear runny glaze. In the kiln, the clear glaze melts and begins to move, pulling pieces of the stiff opaque glaze into suspension. This creates thin sections in the opaque glaze that reveal the dark oxides underneath, producing patterns through a process she has set into motion but does not control. For this to work, she explained, the clear glaze has to be shiny, but a shiny surface is not what she’s after. “To remove the shine, each piece is sandblasted,” she says. “This also reveals tiny bubbles that are suspended in the shiny glaze, adding another pattern on the surface that I did not have to directly place.”

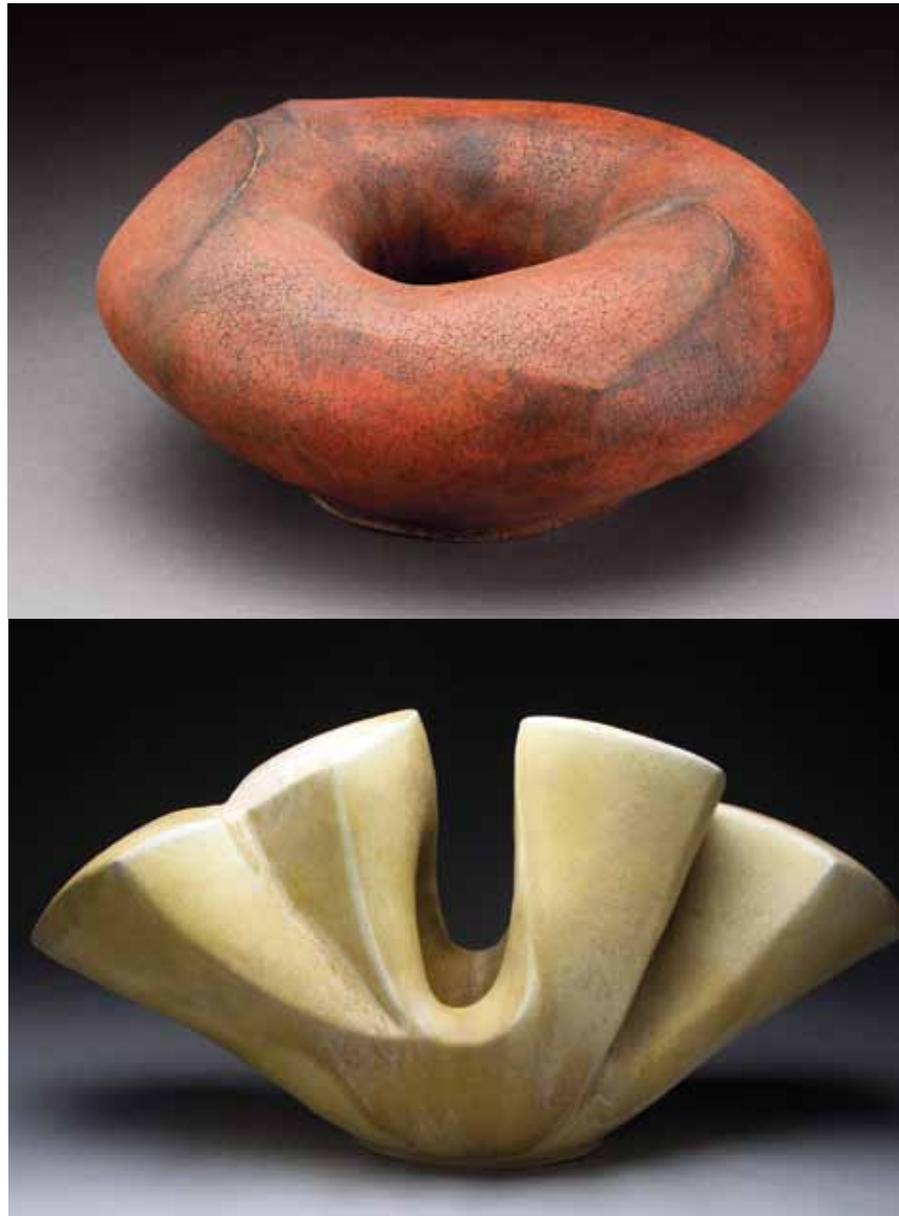
With her major technical problems resolved, Virden was able to concentrate her energy on developing the forms that had inspired her. “Originally, I liked the idea of a simple bowl as a sculpture so the pieces were really tied to a bowl. After a while I wanted to separate them from functional work and put them clearly in the sculptural realm. When that happened I just thought, wow, the walls can encroach on the center space and I can make it architectural.”

“When I started working with the double-wall construction, I realized that I could make the wall of the piece as fat as I wanted. When you look at a bowl, your eye kind of reads the rim to see how thick it is and how heavy it’s going to be when you pick it up. So if it’s got a wafer thin rim and it’s really thick on the bottom, the bowl will seem heavy when you lift it. But if it’s got a big fat rim, even if it actually is heavy, it will seem balanced, because you are expecting it to be heavy.

“I like that generosity or massiveness. I want it to feel bigger than it is. I’m trying to look at scale and proportion and the way you can expand different parts of the form. So I was blowing up

**Below: *Red Ablation*, 9 in. (23 cm) in diameter, handbuilt earthenware, hollow construction, glaze, sandblasted, 2006.**

**Bottom: *Amber Fold*, 25 in. (64 cm) in width, handbuilt earthenware, hollow construction, glaze, sandblasted, 2009.**



the walls, blowing them up out of proportion to a bowl shape, but since you are reading it as a bowl it makes it seem even bigger. If I made a house to the same size as these pieces, it would look cute, because it looks like a house. But because it looks like a bowl, it feels even bigger because it's something small, blown up. And then some parts started shrinking. The interior, the bowl part, got smaller. I can do this because of the double walls. They are connected, but they are independent. If they were solid then I could only exaggerate the difference between the inside and the outside up to a point."

As her work evolved, the rims not only got fatter, they sometimes doubled or tripled in volume. All that volume has to go somewhere and so the pieces acquired a deep fold in the middle. The interior spaces became so small that they functioned not so much as void or a well, but more as a dividing point or a fold between two voluptuous forms—reminiscent of blossoms or the roof of the Sidney Opera House or, in their more angular variations, the compressed steel sculptures of Tom Joyce.

In some of her recent pieces, Virden has bisected the form along two perpendicular lines and then folded the resulting sections to make pieces she has titled *Eddy* for their resemblance to a swirling current in water. "I was trying to make them less like bowls; I wanted more movement," she says. "So I started making maquettes.

## Firing Schedule for Double-Walled Bowls

- 1: 80°F/hr to 205°F hold for 5-6 hours (or until there is no moisture coming off of the piece)
- 2: 80°F/hr to 300°F hold for 10 min. (to make sure even the inside of thickest wall has reached 212°)
- 3: 250°–350°F/hr to 1000°F (This depends on how large the piece is, the larger the piece the slower the speed.)
- 4: 80°F/hr to 1250°F (Slow down for quartz inversion. )
- 5: 250°–350°F/hr to 1910°F
- 6: 80°F/hr to 1940°F (Slow down for glazes to heal over)

Follow steps 1–5 for the bisque firing and use steps 2–6 for the glaze firing.

When I begin with a drawing, everything is an outline and I tend to end up with a two-dimensional profile. If I start with a ball of clay and I just cut it and move pieces back and forth, then it starts to look like folding or crinkling or something cut open.

"Because the maquettes are small, they have the proportions of a small object; the walls are thick compared to the overall size of the piece. When I scale it up, I try to retain those proportions.



*Eddy*, 24 in. (61 cm) in width, handbuilt earthenware, hollow construction, glaze, sandblasted, 2008.

## DOUBLE THE WALLS, DOUBLE THE DRYING

By Jerilyn Virden

MONTHLY METHODS

Hollow construction allows the walls of a piece to have tremendous volume, but it brings up several technical difficulties. These issues can be overcome by paying close attention during several stages of the process. By the term *hollow construction* or *double walled*, I am referring to a form that shares one bottom, and the walls are hollow.

I begin with an open bowl. As I build the walls up, I begin a second wall from the floor inside of the bowl. Once these are to the height that I want, it is time to bring them together to trap air in between. The closing connection is the most crucial. Once the walls are closed, I can no longer access that inner space to reinforce joints. It must occur without having a hand inside to compress against. This can be done by having the last connection be at a place where the wall changes direction. This allows me to effectively push one surface against the other with both hands on the outside.

Once the piece is completed, trimmed, and ready to be dried, I poke a hole in the wall to allow moisture to evaporate from the inside of the piece while drying. This also relieves pressure created by the trapped air as the piece shrinks, and it serves as a release for the steam in the beginning part of the firing. I use a sewing pin so that the hole is so small that the glaze seals it up. I only need the hole during the drying and bisque; the hole is not essential during the glaze firing.

The piece is dried for the first two to three days under a layer of fabric and plastic. For the next three to six days, the piece dries under a layer of fabric only. It is best to wait at least six days before firing, so I make the double-walled pieces at the beginning of my work cycle. If cracks form, they will be where the wall transitions from the outside to the inside. This is the case during the firing as well. For this reason, I make sure that all drying occurs slowly enough that the inside form and the outside form shrink at the same time. I fire in an electric kiln with a computer so that I can control the rate of rise in temperature.

Right: *Shift*, 23½ in. (60 cm) in width, handbuilt earthenware with terra sigillata, 2010.



I am presented with the engineering problem of how to translate a solid, complicated form into hollow walls. A problem that I initially thought sounded tedious has become the part that I really enjoy. Another advantage of maquettes is that if I decide to change the shape of a wall I don't have to worry that I might cut into some part of the structure, ruin it, and have to start all over. It's purely form, and I can deal with whatever technique I need when I scale it up."

Looking at the last decade of Virden's work, what is striking is an almost straight-line evolution. She has maintained an amazing level of focus on particular techniques, creating a unified, distinctive body of forms. Her most successful pieces perfectly integrate form, color, and texture and present the viewer with arresting visual poetry.

The noted ceramic artist Tom Spleth has followed Virden's work closely, and he offered this assessment: "Jerilyn is one of the most dead-on intuitive ceramic artists I know. She is a 21st-century young woman with a husband and family who has an uncanny ability to make work that resonates with the most profound ceramics ever produced in any culture. She is unerring in the decisions she makes concerning her work. By that I mean she is not influenced by contemporary trends and attitudes or the vicissitudes of ambition but holds true to her own powerful vision."

For further information on Jerilyn Virden, and to see more images of her work, visit [www.jvirdenceramics.com](http://www.jvirdenceramics.com).

**the author** Robin Dreyer is the communications manager at Penland School of Crafts in North Carolina.

# Experiments in Peach Bloom

by John Britt

Peach Bloom glazes are some of the most delicate, beautiful, and elusive glazes known. They were used in China during the Qing dynasty (1644–1911) to decorate objects for the emperor’s writing table, like water pots and ink wells, as well as decorative vases and bowls. In his definitive book *Chinese Glazes*, Nigel Wood lists many names for Peach Bloom glazes, like “apple red,” “bean red,” or “drunken beauty” for a category of glazes with various shades and a mottled surface, while “beauty’s blush,” “baby’s face,” and “peach blossom” are reserved for those with lighter tones. The number of names given to describe these glazes shows the wide variety in this magnificent glaze.

What is most intriguing is that the secrets of this glaze and firing technique have remained a mystery for centuries. However, at its core, Peach Bloom is a copper-based glaze that gives the impression of ripening fruit. So it may be a transparent green that blushes pink or a pinkish background with green or red speckling.

I have long been interested in this glaze but had never had an opportunity to pursue it fully. Then, Lindsey Elsey, a studio arts major at Appalachian State University in Boone, North Carolina, approached me with an interest in studying copper red glazes for her senior internship, which would



## TOM TURNER FLAMBÉ 2

cone 10 reduction

Barium Carbonate . . . . .	3.89 %
Dolomite . . . . .	5.56
Gerstley Borate . . . . .	11.12
Whiting . . . . .	8.34
Wood Ash (soft wood) . . . . .	1.00
Zinc Oxide . . . . .	1.67
Kona F-4 Feldspar . . . . .	41.72
EPK Kaolin . . . . .	1.67
Silica . . . . .	25.03
	100.00 %
Add: Tin Oxide . . . . .	0.83 %
Copper Carbonate . . . . .	0.42 %

Vase, 11 in. (28 cm) in height, wheel-thrown porcelain, with Tom Turner Flambé 2 Glaze, black copper oxide sprinkled on when wet, bisque fired to cone 06, gas oxidation fired cone 10, striking for 2 hours at 1500°F, refired in electric bisque to cone 06 along with greenware pots made of dark stoneware.

end with her giving a presentation as well as an exhibition at the Crimson Laurel Gallery in Bakersville. She said that, for her, copper reds were the first truly satisfying glazes she experienced in her work. She felt that, beyond their vibrant color, successful copper reds embodied the idea that if everything came together just right—the clay body, the glaze mix, application, form, firing, and cooling—then magic could happen. Although she understood that struggling with so many variables could be a frustrating process, she believed that, in the end, producing one successful pot would be worth the entire struggle.

I suggested that rather than working with the entire category of copper reds, we focus on Peach Blooms, which are the most difficult to achieve. Since the project seemed interesting and challenging to both of us, we agreed to work together and began by designing a testing program.

### Current Literature

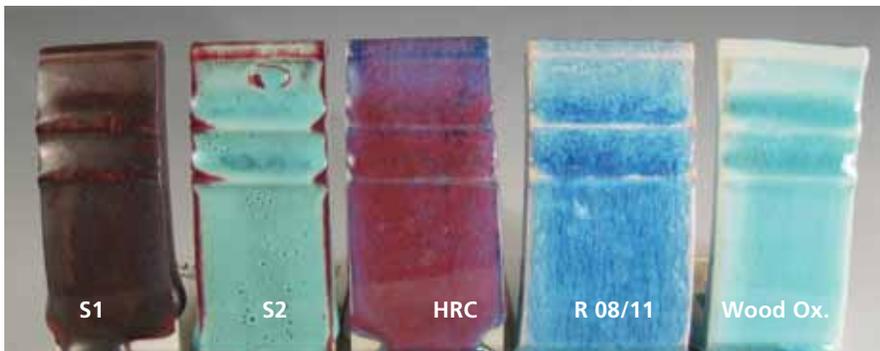
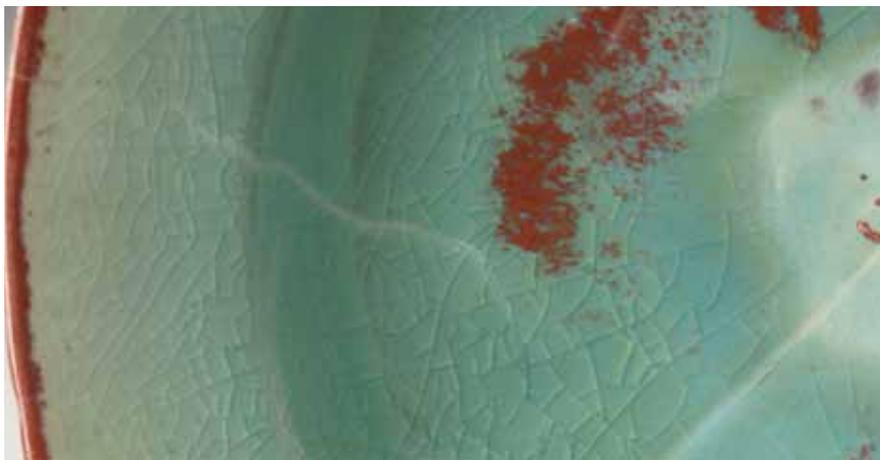
We found very little written on the subject of Peach Blooms. However, several books did have small sections: *Copper Red Glazes* by Robert Tichane, *Stoneware Glazes* by Ian Currie, *Chinese Glazes* by Nigel Wood and my book, *The Complete Guide to High-Fire Glaze: Glazing and Firing at Cone 10*. While none of these books have a definitive method, from these sources we set up a group of tests to see if we could achieve something close to ancient Peach Blooms.

### Testing Methods

- Aging glazes to allow crystallization (Currie)
- Spraying copper/tin over a celadon glaze (Britt)
- Layering copper pigment and clear glaze (Wood)
- Sprinkling black copper oxide over glazed pots, using coarse flaked copper oxide (Tichane)
- Using Oribe glazes in oxidation firing (Britt)
- Placing pieces in saggars coated with Oribe (Britt)
- Underfiring (Britt)
- Starting reduction later, around cone 011–08 (Britt)
- Striking firing (Britt)

Due to time constraints, we knew we could not pursue all these methods, and we decided the most promising were strike firing (reduction period during the cooling) aging glazes (because I had five “old” buckets of copper reds) and sprinkling coarse copper oxide on wet glazes. While our main focus was on these avenues, we could also sample some of the other ideas without fully investigating them to see if there were some areas for future study.

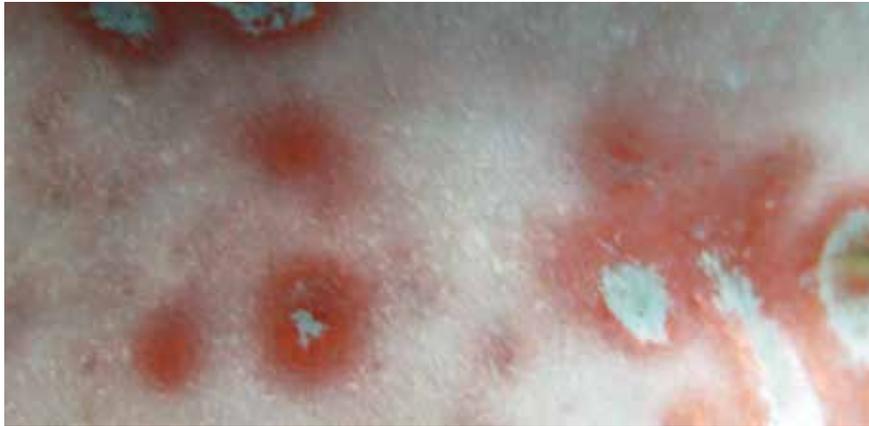
We then set out to collect as many copper red recipes as we could, eventually ending up with 80 distinct recipes. As we collected recipes, we searched for as wide a variation as possible. That way, even if we did not find the perfect recipe, we would at least get something in the ball park that would hopefully lead us in the right direction.



### DALY RED TITANIUM cone 10 reduction

Bone Ash . . . . .	1.0 %
Talc . . . . .	3.0
Whiting . . . . .	15.0
Zinc Oxide . . . . .	2.0
Ferro Frit 3110 . . . . .	17.0
Nepheline Syenite . . . . .	35.0
Silica . . . . .	27.0
	100.0 %
Add: Tin Oxide . . . . .	1.5 %
Titanium Dioxide . . . . .	3.0 %
Copper Carbonate . . . . .	1.5 %

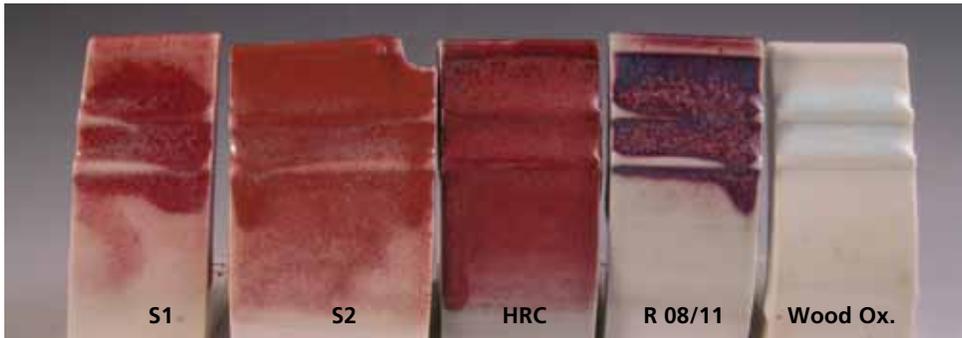
Bowl, 6 in. (15 cm) in diameter, wheel-thrown porcelain, with Daly Red Glaze (w/titanium dioxide), gas-oxidation fired cone 10, very quick cooling to 1500°F, then striking for 2 hours.



**SLOTCHY LAVENDER**

cone 10 reduction

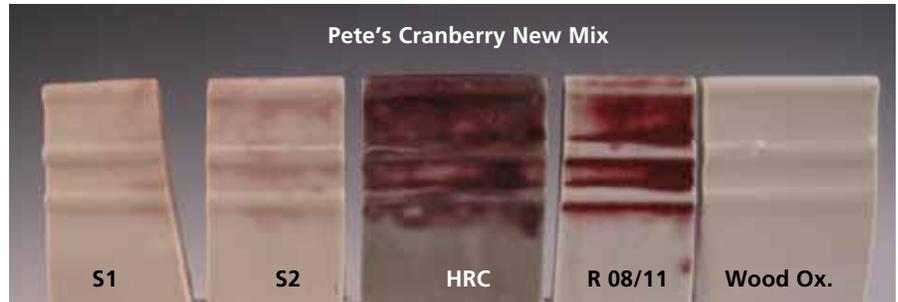
Barium Carbonate . . . . .	2.0%
Lithium Carbonate . . . . .	2.0
Whiting . . . . .	15.0
Zinc Oxide . . . . .	4.0
Hommel Frit 14 . . . . .	7.0
Custer Feldspar . . . . .	50.0
Silica . . . . .	20.0
	<u>100.0%</u>
Add: Tin Oxide . . . . .	1.0%
Copper Carbonate . . . . .	0.6%
Bentonite . . . . .	1.0%



Teabowl, 5 in. (13 cm) in height, wheel-thrown porcelain, with Splotchy Lavender Glaze, black copper oxide sprinkled on when wet, gas-oxidation fired to cone 10, striking for 2 hours at 1500°F, refired in electric bisque to cone 06 along with greenware pots made of dark stoneware.



Teabowl, 5 in. (13 cm) in height, wheel-thrown porcelain, with Pete's Cranberry Red Glaze sandwiched between Sam's Satin Celadon Glaze, gas-oxidation fired cone 10, striking for 2 hours at 1500°F.



**Pete's Cranberry New Mix**



**Pete's Cranberry Aged Mix**

**PETE'S CRANBERRY**

cone 10 reduction

Gerstley Borate . . . . .	10.20%
Whiting . . . . .	11.10
Custer Feldspar . . . . .	73.80
Silica . . . . .	4.90
	<u>100.00%</u>
Add: Copper Carbonate . . . . .	0.35%
Tin Oxide . . . . .	1.00%

**SAM'S SATIN CELADON**

cone 10 reduction

Barium Carbonate . . . . .	4.0%
Dolomite . . . . .	6.0
Whiting . . . . .	15.5
Custer Feldspar . . . . .	40.0
Silica . . . . .	34.5
	<u>100.0%</u>
Add: Synthetic Yellow Iron Oxide . . . . .	0.5%

We made 600 tiles of Helios, a Grolleg porcelain, and also threw several dozen test pieces that we would use after the initial test firings. We then made 300 gram batches of each test glaze, dipping five tiles in each glaze. Each of these was then fired in one of five different firing cycles.

### Firing Cycles

**Strike Firing 1 (S1)** oxidized to cone 10 (2345°F or 1285°C) in a gas kiln, cooled to 1550° F, then restarted and put into reduction (0.80 on the oxyprobe) for two hours, then shut off. Missing the initial glaze reduction period on the way up causes the glaze to seal over and then the striking (reduction period during the cooling) causes only the glaze surface to reduce to reds or spotty reds. The results from this firing cycle were so good that we did another (S2) to see if we could duplicate it, but this time with even heavier reduction.

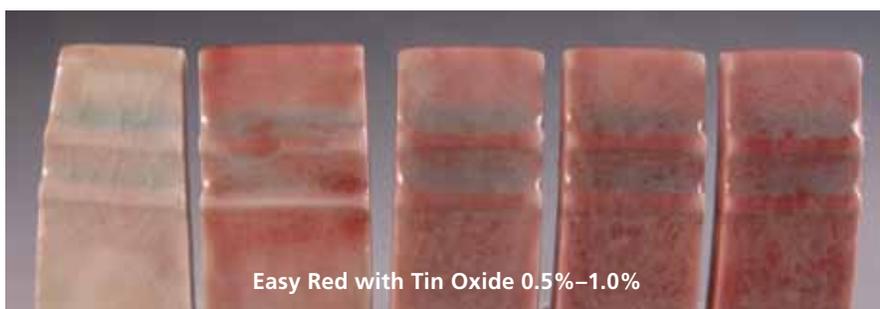
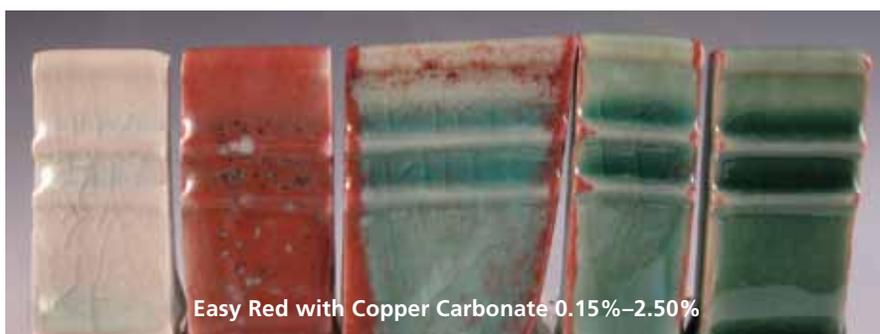
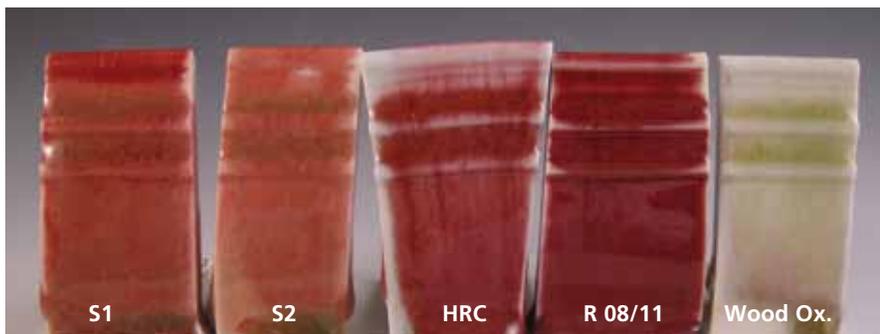
**Strike Firing 2 (S2)** was similar to S1, but with slightly heavier reduction (0.85 on the oxyprobe). Some of the pieces in this cycle came out of the kiln too dark or a flat monochrome red. This was caused by excessive reduction and meant we needed to lighten up reduction for the next trial. But in order salvage the pieces we wanted to reintroduce the spots and blue-green color, so we put

them into an electric bisque kiln firing and refired them to cone 06, this was basically an oxidation soak that re-oxidized some of the copper and caused the pieces to become more visually interesting.

We did another strike firing with a very a quick cool to 1550°F (843°C). This made no difference with our color but it did cause an interesting “earthworm” or “tear” mark effect. These appear to be cracks in the glaze or piece but, in fact, are the glaze surfaces cooling rapidly while the glaze under it is still molten, causing it to shift and tear (see example on p. 41).

Coarse copper oxide was also applied to some of the fresh raw glazed pots in these strike firings with the hope that we could better recreate the green or red spotting we saw in pictures. We made a shaker (similar to a pepper shaker) and just after we glazed our pots, but while they were still wet, sprinkled them with black copper oxide. Black copper is coarser than copper carbonate and we thought that it may not completely melt, thereby producing some green spots.

We reasoned that, since our grinding technology has greatly improved, the materials used today are much finer than those of the Qing dynasty, which may explain why you don't see much green spotting in glazes. Just as we had hypothesized, the black copper oxide produced green and black spots with green or red halos around them (see examples on pp. 40 and 42).

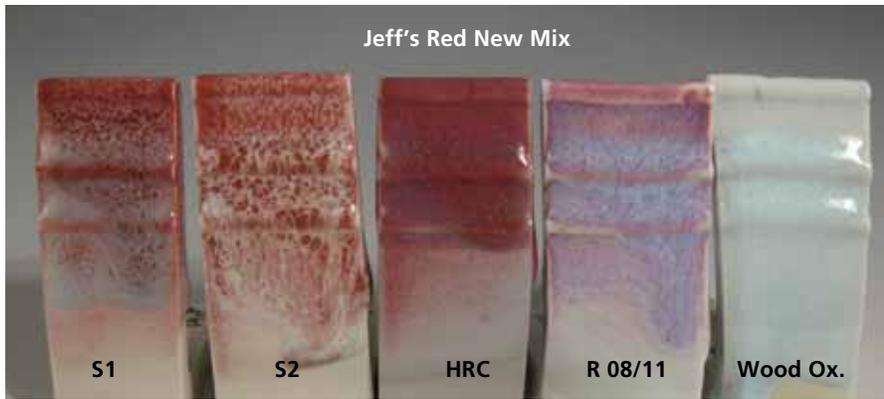


### EASY RED

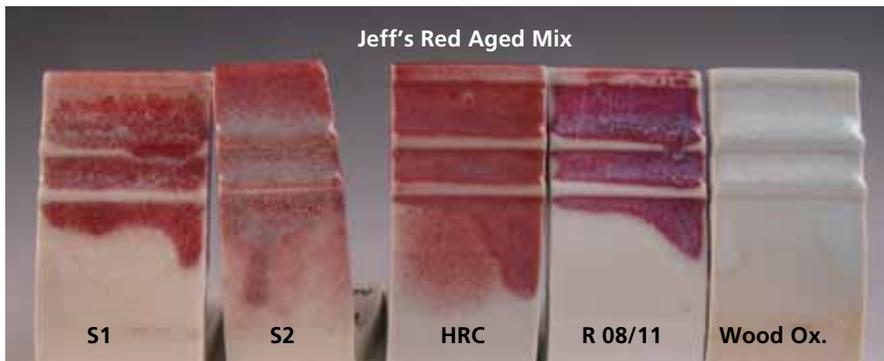
cone 10 reduction

Gerstley Borate . . . . .	10.7 %
Whiting . . . . .	10.7
NC-4 Feldspar . . . . .	40.3
Nepheline Syenite . . . . .	14.8
Spodumene . . . . .	6.7
Silica . . . . .	16.8
	100.0 %
Add: Tin Oxide . . . . .	1.0 %
Copper Carbonate . . . . .	0.3 %
Red Iron Oxide . . . . .	0.1 %

**Bowl, 8 in. (20 cm) in diameter, wheel-thrown porcelain, with Easy Red Glaze, gas-oxidation fired cone 10, striking for 2 hours at 1500°F.**



JEFF'S RED	
cone 10 reduction	
Barium Carbonate . . . . .	4.4 %
Dolomite . . . . .	8.7
Whiting . . . . .	8.4
Zinc Oxide . . . . .	1.7
Ferro Frit 3134 . . . . .	8.7
Custer Feldspar . . . . .	41.9
Silica . . . . .	26.2
	100.0 %
Add: Tin Oxide . . . . .	2.6 %
Copper Carbonate . . . . .	0.5 %
Bentonite . . . . .	1.0 %

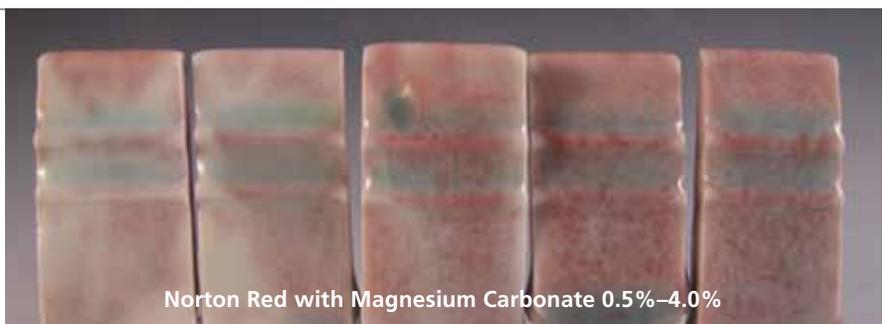


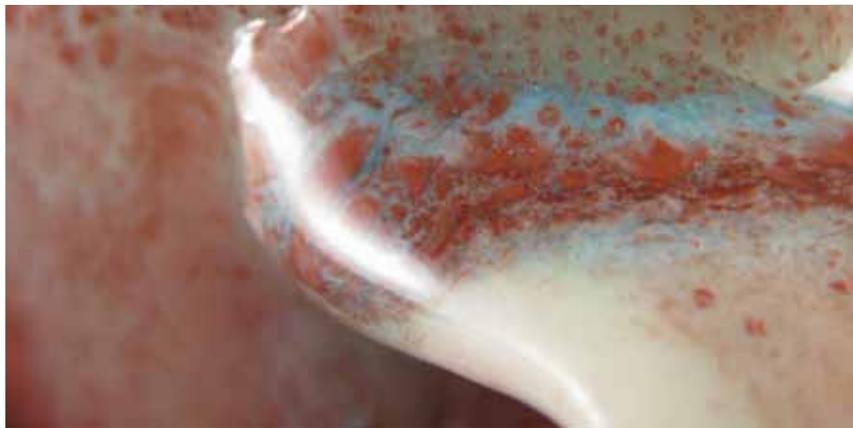
**Heavy Reduction Cycle (HRC)** was fired to cone 022 (1100°F or 593°C), which is the beginning of dull red heat, and then put into heavy reduction (>0.80 on our oxyprobe). This was continued until cone 10 was bent to the 3 o'clock position and then the kiln was closed up and allowed to naturally cool. The results were nothing in the Peach Bloom range but rather the standard copper reds with very dark red to black to purple with some mottled surfaces.

**R 08/11 Reduction Cycle** started reduction at cone 08 and held to cone 11 (0.72 on the oxyprobe). This is a little later than the standard reduction cycle, where you start reducing copper reds at cone 010 and we also went a little hotter, to cone 11.

**Wood Oxidation Firing** was attempted because we had the offer of space in a firing and we thought we might learn something since the Chinese potters of the Qing dynasty fired with wood.

NORTON RED	
cone 10 reduction	
Whiting . . . . .	14.1 %
Nepheline Syenite . . . . .	44.4
Ferro Frit 3134 . . . . .	13.1
Kaolin . . . . .	3.0
Silica . . . . .	25.3
	100.0 %
Add: Copper Carbonate . . . . .	0.2 %
Tin Oxide . . . . .	1.0 %

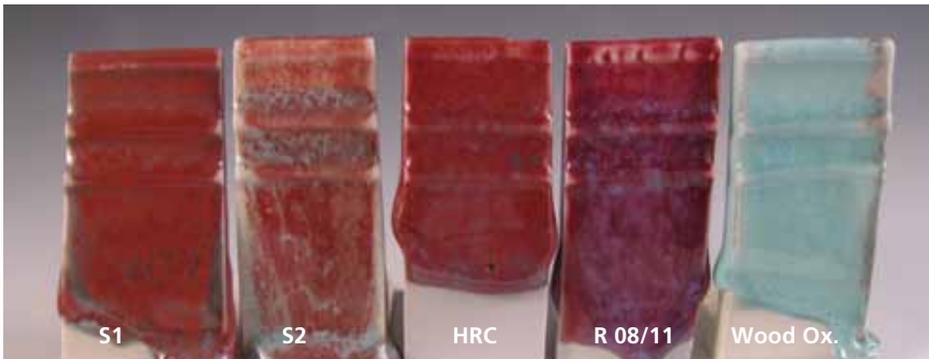




### JOHN'S RED

cone 10 reduction

Talc	3.64 %
Whiting	13.64
Zinc Oxide	4.55
Ferro Frit 3134	9.09
Custer Feldspar	48.18
EPK Kaolin	5.45
Silica	15.45
	<hr/> 100.00 %
Add: Copper Carbonate	0.80 %
Tin Oxide	1.20 %



Cup, 5 in. (13 cm) in height, wheel-thrown porcelain, with John's Red Glaze outside, Pinnel Celadon inside, gas-oxidation fired cone 10, striking for 2 hours at 1500°F.

Unfortunately, the firing was mainly oxidizing and so there were no Peach Blooms acquired in this firing.

### Results

- The crystallization of the aged glazes showed a great difference in the outcome of the tiles. See Jeff's Red (page 44) and Pete's Cranberry (page 42). The aged Splotchy Lavender (page 42) also produced some very interesting mottled results.
- Layering a blue celadon glaze with a copper red over it, as well as sandwiching the red in between two blue celadon coats, gave some wonderful mottled blue reds (Pete's Cranberry, page 42).
- Higher amounts of tin oxide in the glaze (0.15%–2.5%) did make the glaze more milky and mottled (Easy Red, page 43).
- Higher amounts of magnesium carbonate appeared to produce more pinks (Norton Red, page 44).
- Using black copper oxide as the source of copper and/or sprinkling it on while glazing produced green and red patches (Tom Turner Flambe 2, page 40, and Splotchy Lavender, page 42).
- Additions of copper carbonate (1%–3%) in the base recipe pushed it toward green and yet still retained some red highlights (Easy Red, page 43, and Norton Red, page 44).
- Refiring the over-reduced peach blooms (S2) in electric bisque with other greenware pieces of dark stoneware or earthenware gave the glazes a wonderful satin surface while re-oxidizing the red to blue with spots. This satin surface was caused by the gases (sulfur

being released from the earthenware clay. This will often happen if you mix dark greenware pieces in a majolica glaze firing (Tom Turner Flambe 2, page 40, and Splotchy Lavender, page 42).

### For Further Testing

Although we did achieve our goal of reproducing some beautiful Peach Bloom glazes, there is still a lot more to be learned about this elusive and beautiful glaze. Our testing led us to new and unusual methods of glazing and firing and opened many new roads for further testing. Layering two different copper reds and strike firing gave some more varied surfaces. Lower flux amounts made flat pink, as did under firing copper reds to cone 9 rather than cone 10. We did not get definitive results from saggar firing with Oribe or copper wash on the inside of the saggar. We also got no definitive results from spraying tin and copper over a celadon or under firing celadons, but that is not to say we have eliminated them from testing.

Through it all, it turns out that Lindsey was right: Occasionally, if everything comes together just right, magic can happen!

**the author** *John Britt is the author of The Complete Guide to High-Fire Glazes. For more information about John and his work, see [www.johnbrittpottery.com](http://www.johnbrittpottery.com).*

**research assistant** *Lindsey Elsey holds a BFA from Appalachian State University in Boone, North Carolina.*

# mfafactor

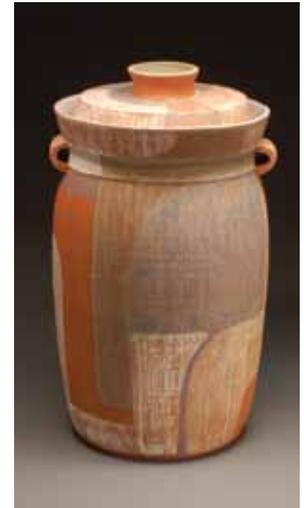
Indiana University–Bloomington Campus, The Henry Radford Hope School of Fine Arts

## Program Details:

- Years to complete/graduation requirements: 3 years/60 hour program with a thesis exhibition
- Applicants/year: 3–4 per year
- Positions available/year: 2 first year graduate assistantships (GA) and 1 competitive fellowship. 4 second-year GAs and 4 associate instructor (AI) positions. GAs receive a tuition waiver and \$11,000 stipend. AI's receive tuition waiver and \$11,300 stipend (both include health insurance).
- Numerous grant programs at the department, college, and university levels offer opportunities to fund special research, travel, and material needs.
- Career-planning or job-placement-assistance programs are available through the university. Additionally, a graduate level elective course, Professional Skills in Studio Art, is also offered.
- Cost (tuition and fees): In state \$5,839. Out of state \$17,000.



**Amy Norgaard, Visiting Assistant Professor, *Scarlet*, 38 in. (97 cm) slip-cast ceramic, glaze, fired in an electric kiln to cone 5, 2008.**



**Matt Repsher, Visiting Assistant Professor, *Sauerkraut Jar*, 20 in. (51 cm) in height, wheel thrown, red clay, engobes, electric fired to cone 5, 2009.**



**Tim Mather, Associate Professor, *Wigfy #52*, 16 in. (41 cm) in length, slip-cast ceramic, 2008.**



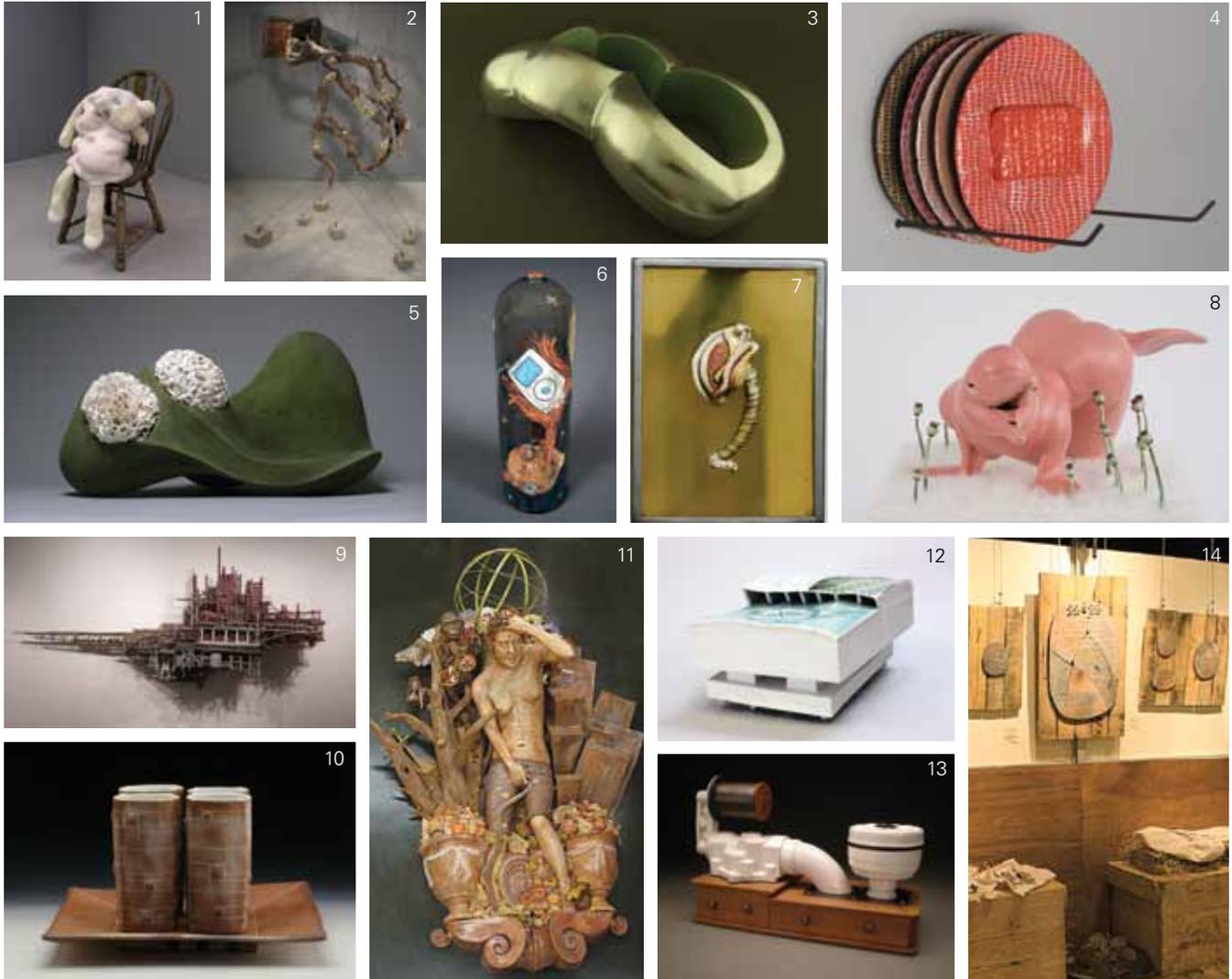
**Christyl Boger, Assistant Professor, *Sea Toy*, 28 in. (71 cm) in height, hand-built white earthenware, glaze, decals, gold luster, oxidation fired to cone 04, 2007.**



**Malcolm Mobutu Smith, Associate Professor, Ceramics Area Head, *Fen Tripod*, 14 in. (36 cm) in height, porcelainous stoneware, slip and glaze, multiple cone 6 firings, 2007.**

## Facilities Highlights

- 14,000 sq. ft. of ceramic's program space
- individual studios for second and third year students—approx. 300 sq. ft.
- graduate and undergraduate share facilities
- 14 electric kilns of various sizes and 12 test kilns
- 4 indoor gas kilns, 2 updraft, 2 downdraft
- 3 outdoor gas kilns; reduction, salt, and soda
- 2 wood-firing kilns; anagama and train style
- dedicated area for raku firing
- 2 Brent slab rollers
- manual and hydraulic extruders
- 2 spray booths
- de-airing pug mill
- 4 clay mixers (2 Soldner and 2 Bluebird dough mixer style)
- ball mill
- sandblaster
- welding booth
- wood-working tools
- dedicated spaces: kiln room, materials storage, separate plaster-mixing room, critique/installation space, undergraduate and graduate clay and glaze mixing facilities



1. Rachel Bleil, *Big Teddy Waited for You*, 29½ in. (75 cm) slab-built white earthenware, terra sigillata, electric kiln fired to cone 06, paint, 2008.

2. Annie B. Campbell, *Clutch*, 90 in. (2 m) in height, handbuilt mid-range stoneware, brown and tan paper clay, with black copper oxide wash, electric fired to cone 4, steel cable, S hooks, fabric, poultry wire, supported by steel wire network, 2009.

3. Nathan Etchison, *Fading Together*, 12 in. (30 cm) in length, wheel-thrown and altered porcelain, multi-fired in oxidation to cone 6 and cone 04, silver leaf, 2009.

4. Emily Loehle, *Meat Market Plate*, 10 in. (25 cm) deep, slip-cast ceramic, glaze and decals, oxidation fired to cone 6, brass, 2009.

5. David Katz, *Secure*, 26 in. (66 cm) in length, coil-built stoneware, saturated-sponge-burnout porcelain, engobe, fired in an electric kiln to cone 6, 2008.

6. Adams Puryear, *Bullet #2*, 22 in. (56 cm), handbuilt earthenware, colored slip, low-fire glaze, fired in an electric kiln, 2008.

7. Carrie Longley, *Larvum Cauda*, 7 in. (18 cm) in height, handbuilt, porcelain, glaze, and china paint, electric fired, resin, steel, 2009.

8. Keira Norton, *Poppy Love*, 25 in. (64 cm), in height, handbuilt stoneware, glaze, fired in an electric kiln to cone 3, oil paint, flocking, fake fur, 2009.

9. Dave Rowe, untitled, 16 in. (41 cm) in length, wood saws, glue, nails, paint, 2009.

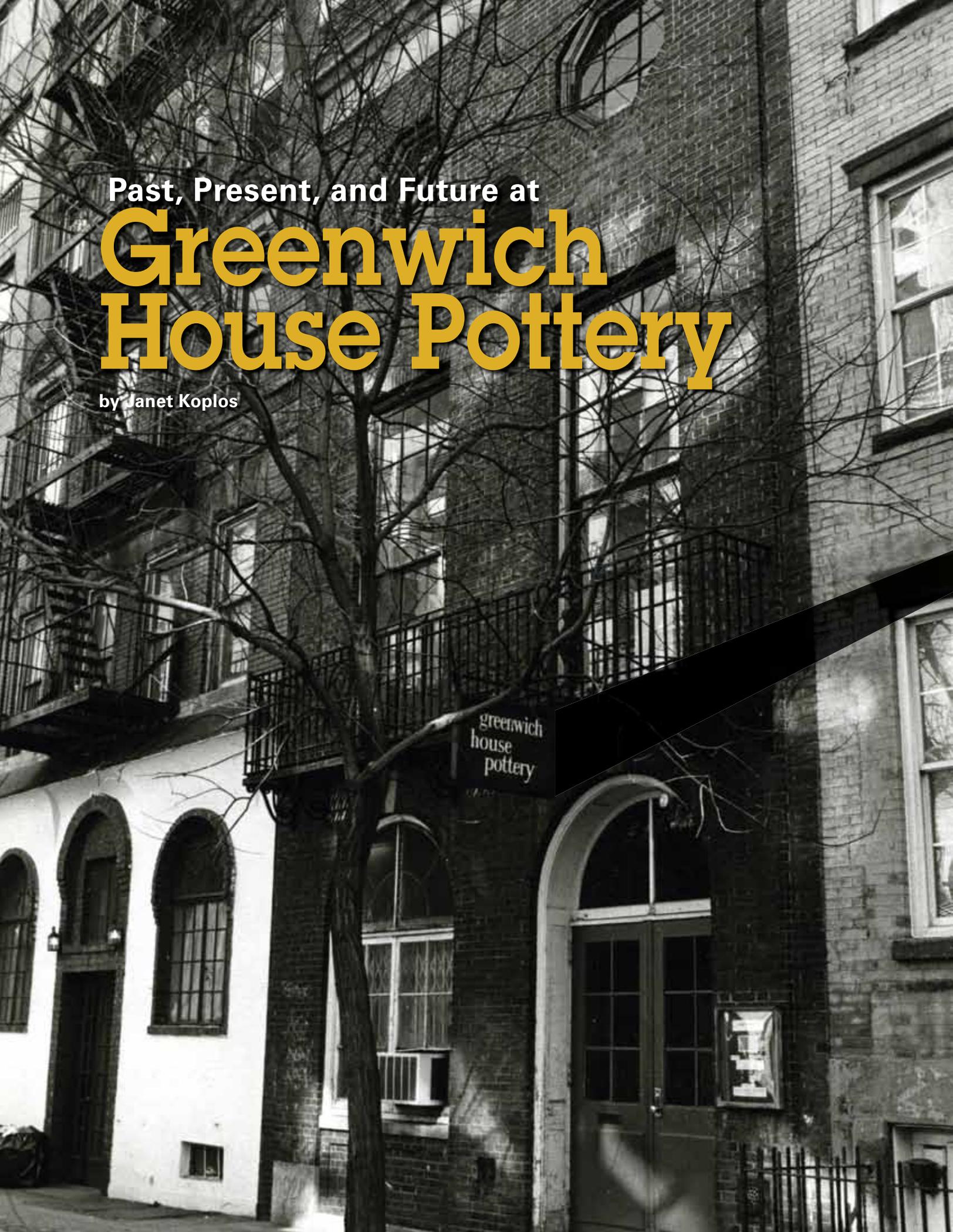
10. Phil Haralam, *Cutter Service*, 14 in. (36 cm) in height, thrown-and-altered stoneware, 2008.

11. Christine Golden, *The Wall*, 10 ft. (3 m) in height, slab-built and thrown-and-altered terra cotta, slips, oxides, low fire glazes, fired to cone 2, wood, oil, and acrylic paint, 2009.

12. Ben Fiess, *EP:G:VT::SR1*, 10 in. (25 cm) in length, cast-slab-constructed porcelain, glaze, fired in an electric kiln to cone 10, felt, 2008.

13. Robert Adams, Untitled, 14 in. (36 cm), slip-cast earthenware, glaze, electric fired to cone 04, copper with patina, wood with Danish oil finish, 2009.

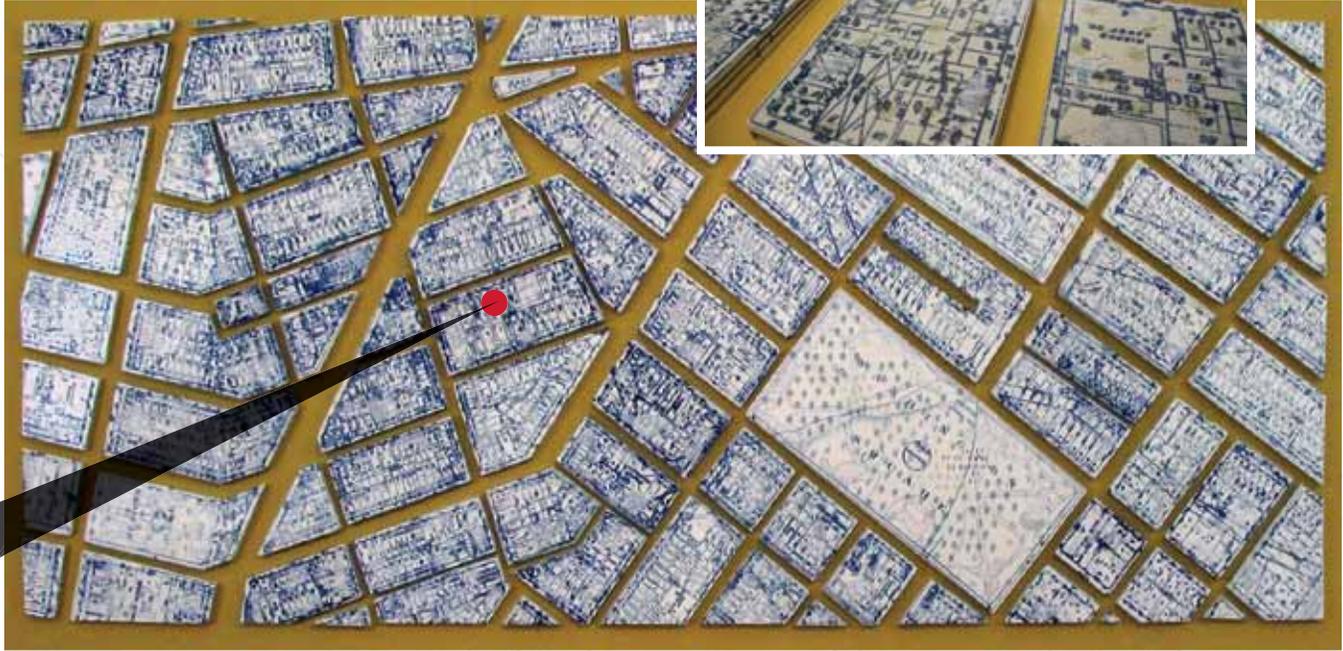
14. Lauren Duffy, *The Popa Culture Unearthed*, installation, 19½ ft. (6 m) in length, thrown, handbuilt, press-molded, slip-cast, carved ceramics, glaze, oxidation, reduction, and soda fired to cones 018, 05, 2, 6, and 10, soil, pallet wood, chicken, old hand tools and brushes, shovel, gloves, gold leaf, text panels, metal cable, epoxy, and fasteners, 2008.



Past, Present, and Future at

# Greenwich House Pottery

by Janet Koplos



Map of Greenwich Village made of porcelain tiles, by Andy Brayman and Ayumi Horie, as part of the 2009 exhibition “Who Lives in Greenwich Village,” held in conjunction with the 100th anniversary of Greenwich House Pottery.

The cluttered, clay-dusty halls and studios of Greenwich House Pottery (GHP) are alive with people in jeans and tee shirts, all busy handbuilding here or throwing on the wheel there, in the background music and/or talk and, usually, the roar of the 60-cubic-foot updraft gas kiln as well. In this fertile contemporary creative context, it’s hard to imagine that GHP was once a single room in which the classes were filled with boys in knickers or women in floor-length skirts and shirtwaists. GHP today is a prism in which, from certain angles, one can see back into 100 years of history.

It has been a century of change in the US experience of immigration and in the political and social history of the famed New York City neighborhood called Greenwich Village. Equally it’s a story of changes in the ceramics world and the growth of studio crafts.

### Early Days

The pottery’s parent institution, Greenwich House, was established in 1902 by social reformers Mary Kingsbury Simkhovitch, Jacob Riis, Carl Schurz, Felix Adler, and others. The concept came from the settlement house movement in late-19th-century England. At London’s Toynbee Hall, university graduates were encouraged to live (settle) among the poor workers in the city’s East End, to furnish a role model and aid in education of the lower classes. As

transplanted to the US, most famously in Jane Addams’ Hull House in Chicago, this social practice served immigrants.

In 1909, Greenwich House started pottery classes, taught at first by Leon Volkmar, as a means of acculturating foreign adults and children. Although this focus didn’t last long because new laws after World War I cut immigration quotas, GHP has its origin in that progressive social movement. Its history also reflects the noble and humanitarian ideals of the concurrent Arts and Crafts movement: the notion that work should be creative and satisfying for the worker in producing utilitarian objects for the greater public.

In the 1920s, the pottery became less a social service agency and more a community resource. The Village itself was changing from a crowded immigrant neighborhood to a “bohemian” cultural area, home to artists, playwrights, and musicians, as well as avant-garde dancers (Isadora Duncan) and radical political activists (John Reed). The pottery’s director from 1911 to 1941, fostering its change and development, was Maude Robinson, a graduate of Newcomb College. Her goals were aesthetic and professional more than sociopolitical. From the beginning there were periodic sales of ware to support the program (the practice continues today), and Robinson ambitiously sold work for public places such as a New York Public Library branch and had the pottery making large garden jars on commission for the prestigious architecture firm of



Peter Voulkos during a workshop in summer of 1964.



Sculpture by James Crumrine.



Byron Temple workshop, 1970.

Delano and Aldrich and even for financier J.P. Morgan. During the '30s a new kind of immigrant began to arrive in New York: refugees from the Nazi threat. Some of them already had ceramic training and produced wares at home, bringing them to GHP to be fired. That introduced a new service option and another source of income. Greenwich House Potters and Sculptors developed as a support group for the pottery and an exchange for potters; members were faculty, alumni, and advanced students. Among other things, they held fund-raising events for GHP and maintained an off-site sales gallery from the '20s until World War II.

#### The Jane Hartsook Era

GHP as we know it today developed after World War II, as what's now called studio craft began to flourish. The key figure for that period was Jane Hartsook, an Alfred MFA who became director of the pottery in 1945 (retiring in 1982 but continuing to teach at the pottery for many years). The fact that GHP was located in New York meant that important visitors dropped by. For example, Bernard Leach, traveling with his friends Shoji Hamada and Soetsu Yanagi, stopped in after giving a workshop at New York University in 1952. During a 1994 interview, Hartsook observed that Hamada particularly admired the bean pots GHP used to hold glazes and glaze materials.

Hartsook began to invite artists in residence, whose workshops and lectures interested GHP's regular adult students (the pottery's constituency is mostly adult women ranging from hobbyists to professionals, although it continues to offer classes for children and in recent decades, seniors; it has never focused on the college-age population). It has also attracted a larger audience including New York City artists. Tickets have been purchased and guest books signed by Louise Nevelson and Isamu Noguchi, to name a few.

Among the most fascinating visiting-artist stories are about the summer workshops led by Peter Voulkos in the early '60s and Tony Hepburn a few years later. Voulkos' presence, Hartsook was later to say (in a 1995 interview with Voulkos and Don Reitz), "put Greenwich House on the map" and in a sense "brought the west" to the East Coast. For Voulkos, it was a chance to spend time in the New York creative hothouse. He had first visited New York in 1954, when he drove up with poet M.C. Richards and musician David Tudor following his workshop at Black Mountain College in North Carolina. He had by then earned an MFA from the California College of Arts and Crafts, but he was living and working in Montana and still making the oversize resist-decorated functional ware that first brought him attention and awards. It was a thrilling and eye-opening occasion. Rudy Autio was later to recall of Voulkos' Black Mountain/New York City summer, "He came back to Helena. But he was never the same again. It must have been about the most important thing that had happened to him up to that time." (Rose Slivka, *Peter Voulkos: A Dialogue with Clay*. New York Graphic Society, 1978, p. 16)

In 1960, in a funny, voluble letter (typed in all caps, with plus signs instead of periods) thanking Hartsook for inviting him to GHP for a presentation, Voulkos wrote, "I really should never go to New York as I always hate to leave and then this horrible depressive mood stays with me like it seems forever. Anyway, I wish to thank you again for the deal and the dough, which I needed so much at that time. It did keep me in Ballantine's for about three more days. I did have fun." And he went on to propose that he teach a summer workshop of three or four weeks. He offered to teach "throwing with your nose" or "how to fire your kiln to cone 32" and added, "You may perceive a note of desperateness in my query which I assure you it is." She made the arrangements and he



The third-floor studio at 16 Jones St., circa 1990.



Children's class in 1957.

taught at GHP the summers of 1960, '61, '62, and '64; she also made connections with Teacher's College at Columbia University so that he could teach there as well.

Tony Hepburn, who became important for his teaching at Alfred and Cranbrook, initially came to attention in the US for writing in *Craft Horizons* on ceramics in his native England. He first visited the US with a British Council tour in 1968, and the following year he was the subject of a *Craft Horizons* feature article. Hartsook saw the story and invited him to come teach a summer course. GHP, in 1970, was the first place Hepburn taught in America. Besides being his introduction to sizzling summers in the city, it was the first time he had seen electric wheels. In an interview by Victoria Thorsen, Jane Hartsook, and Liz Zawada, Hepburn recalled that, in England, "mainly influenced by Leach, the current belief was that if you plug your machine into an electrical source of some sort then you're immediately out of control, that the only way to make pots was on a wheel that was propelled by your own body if you were to make any kind of sensitive response to the process. . . . these wheels were whizzing around. How did people even have time to think?"

His stint at GHP also gave him time to digest Voulokos's work in the GHP collection, representative of what Hepburn calls "the gunslinger approach." He was stunned by what he then called "lack of control, now I say the apparent lack of control. The physical engagement was unlike anything I had ever seen or done before. . . . the sequence I had been involved with was that one sorted out ideas and then made the thing. And this one was: you don't do that at all, anything can be anything at any time." Now he finds that wonderful, but then it was hard to understand. The GHP experience was the beginning of Hepburn's permanent engagement with America.

Hepburn's year, 1970, marked the establishment of a designated gallery space, in what had been the studio manager's residence. Originally a boardroom for the school that first occupied the building, it is a beautiful formal room with fireplace, moldings, oak floor, and tall windows reaching toward 12-foot ceilings. At first, exhibiting artists had to cover exhibition costs, including the printing of announcements; they had to help with installation of the work and there was no insurance. Nevertheless, no one turned down the opportunity to show in New York City! Hartsook again had her finger on the pulse of the time, and GHP became a valuable exhibition venue as well as an education center. The gallery presented both well-known and emerging artists, faculty and student shows, and some more commercial producers such as Artes Magnus of New York, Paris, and Geneva, which published limited-edition porcelains designed by "important contemporary artists."

A 1978 special exhibition of faculty work showed such exemplars as Vivika Heino (1946–47), James Crumrine (1948–current at the time of the show), Fong Chow (1956–57), Hui Ka Kwong (1963–69), Bruno La Verdere (1966–69), Byron Temple (1970–72), Jim Makins (1969–71 and then current), Sylvia Netzer (then current), and Margaret Israel (then current).

Hartsook's goal was always to expand the pottery. That was attuned to the time, when crafts were expanding everywhere. During her tenure it grew from a single room in the settlement house on Barrow Street to the present location, a three-story building a block away that it gradually fully occupied. And it grew from fewer than 50 students to about 400. When she began, the director also taught and did all the kiln firing. According to Ann Siok [1925–2010], a long-time faculty member, when she retired, GHP was "an internationally renowned institution with a gallery, a permanent collection, book and slide libraries, and a staff of well-known artists . . ." The

## Past



A class for women in 1925, at 27 Barrow St., which was the original location of Greenwich House Pottery.

## Present



Christa Assad constructs a teapot during a workshop at GHP in 2009.

## Future



Student Elizabeth Saviou shows off her tile, made as part of the Project Arts program at Greenwich House Pottery.

permanent collection, now numbering 170 objects, includes pots made in workshops by the visiting artists. The gallery was named for Hartsook on her retirement.

### More Recently

Since Hartsook's retirement (1982), a number of relatively short-term directors have come and gone, notable among them the artist Kim Dickey. The longest tenure was Liz Zawada's (1993-2007), who organized a 25th-anniversary show for the gallery that included interviews with a number of artists and a historical essay by Victoria Thorsen in the catalog, and she instituted annual juried shows of artists without gallery representation called "Artists on Their Own." The current director, Sarah Archer, a one-time GHP student now with a master's in decorative arts from the Bard Graduate Center, followed Zawada. She is assisted by Adam Welch, who has a master's in fine art from Virginia Commonwealth University and started at GHP as a student liaison in 2004. Both are active bloggers, promoting GHP (following the tradition of Hartsook, who often contributed to *CM*) and stimulating discussion with the aid of selected speakers, artist demos, exhibitions, and more. Resident Artists (two years, with the option of a third) and an expert studio manager contribute to the mix.

"What we're trying to do is re-imagine what a studio can be," Archer says. "It's not just a place to make things, it's also a place for non-makers to learn about what we do, to support emerging artists, even to question things like why people cling so passionately to something so anachronistic in our time. My dream is for the pottery to be a place for anyone to learn how to make things in clay (regardless of income or art experience) and for it to be an incubator for talent, for our residents and students who want to pursue ceramics professionally as makers, designers and teachers. Academia has many barriers that a place like GHP does not."

While GHP remains physically limited in size and its modest annual budget is just under \$1 million, it seems to get much bang for the buck. There are now two Alpine gas kilns, the 60-cubic-footer and a 28-cubic-footer rebuilt by current studio manager Albert Pfarr, as well as four electric kilns of about 12 cubic feet; GHP does cone 10 and 04 firings, has five clay bodies (porcelain, white stoneware, red earthenware, a standard stoneware throwing clay, and a strong sculpture clay called T1) and two sets of glazes for the different bodies. Besides an extraordinary history and its exciting location, Greenwich House Pottery has other things going for it: its reputation for not being tied to a single look or approach—giving broad scope to the participants—and the energy and spirit that Archer and Welch represent.

**the author** *Janet Koplos is co-author of Makers: A History of American Studio Craft, published by the University of North Carolina Press in 2010, and is a contributing editor to Art in America magazine. She lives in New York City.*

# Neil Moss

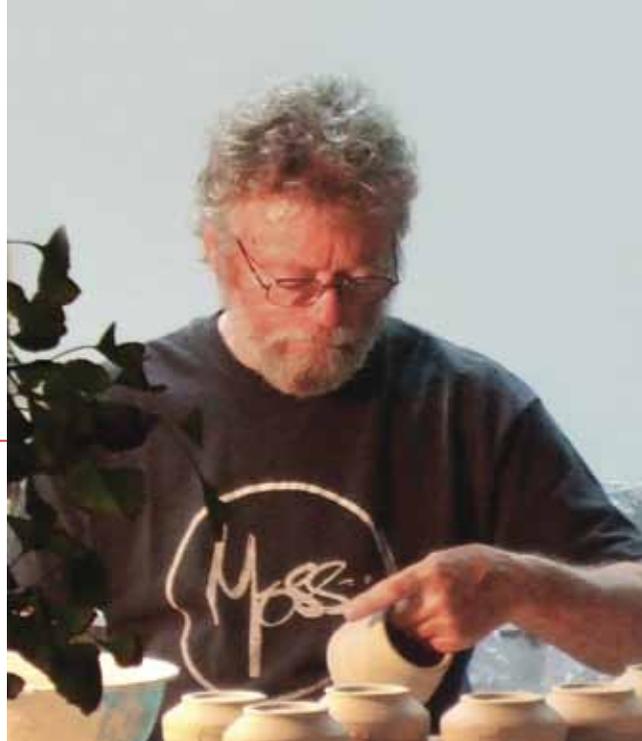
1941–2010

by Melinda Barth

When visitors entered the gallery at “kilnopening.edu,” the biennial invitational and juried exhibition of ceramic instructors and their students at the American Museum of Ceramic Art (AMOCA) in Pomona, California, they discovered a stunning collection of ceramic forms by Neil Moss. Among these were an ash-glazed basket with sculpted, gravity-defying, handle; a large, triangular vase with bamboo joints; and three tea bowls, Neil’s most recent and last pots, just returned from Australia where they were wood-fired by his friend Greg Crowe.

Perhaps no death is ever really expected, but Neil Moss succumbing to a brain aneurysm April 20 has shocked and saddened a community of ceramic artists, his friends, and the many students who have known Neil as a mentor who nourished them as potters and people.

After his migration west from his early years in Chicago, Neil completed degrees at Santa Monica College, a BA in art with a craft emphasis from California State University Northridge, and an MFA from UCLA, where he studied with Laura Andreson. For 40 years, Neil taught every level of ceramics at El Camino College, in Torrance, California. His energy and skill inspired thousands of students. David Armstrong, Founder of AMOCA, remarked, “Neil was one of the most enthusiastic ceramicists I’ve known. He didn’t just teach pottery, he lived it.” Neil managed the difficult balance of creating, showing, and selling his work even while he excelled at teaching. When Steven Portigal—a ceramic artist, sculptor, and instructor at Cerritos College—asked Neil when he planned to



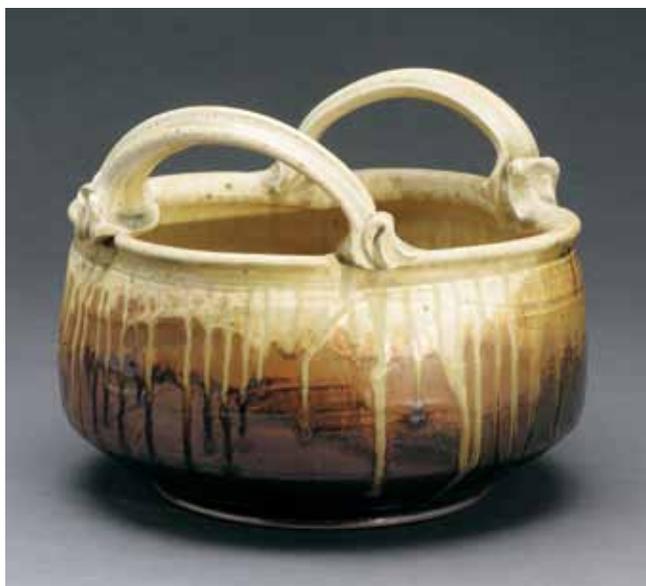
retire, Neil responded, “Why should I retire? I love what I do.” In his enthusiasm to bring the work and experience of other professional potters to his students and the community, Neil organized workshops and lectures for the Camino Clay Club. Over the years his ceramic students were fortunate to learn from many notable artists. One of those artists, Michael Sherrill, remarked that, “we had a very dear circle of friendship, a connection; we were direct and honest with each other.” He also reflected on the “rare and special respect” that Neil had for his students and they for him.

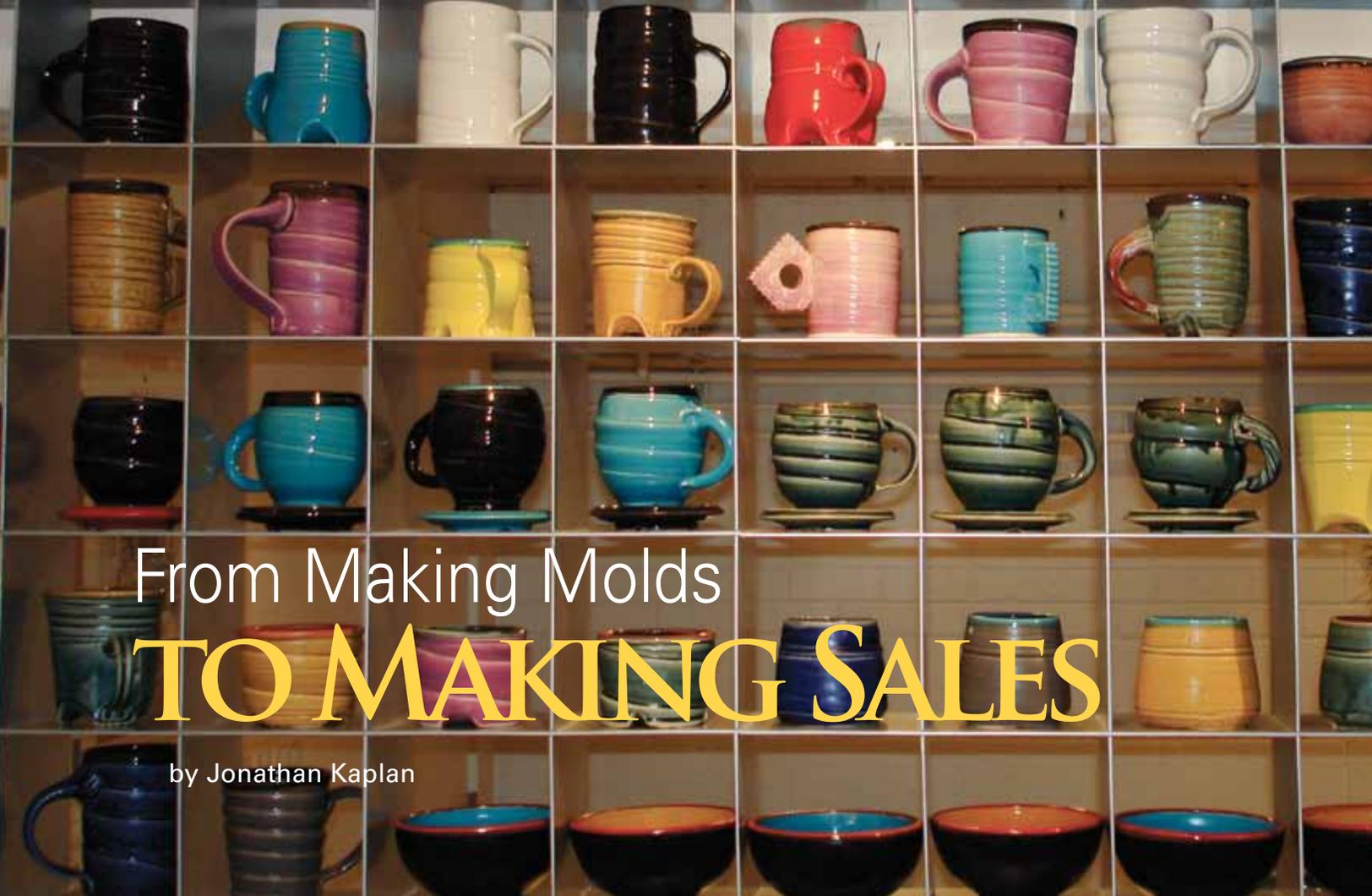
One of Neil’s former students, Doug Blechner, now an acclaimed potter and educator himself, remembers Neil as a teacher and mentor who became a professional colleague. He valued the respect he felt from his teacher: “He believed in me when I didn’t yet believe in myself.”

Although his education and long residency in California undoubtedly contribute to Neil’s being identified as a California artist, his reputation is international. In 1981, Neil traveled to universities and art associations in England, Scotland, and Wales, as well as Germany and Japan, to present information and slides on American West Coast potters he collected during a sabbatical. In 1991, he was the resident artist in the department of ceramic design at Monash University in Australia. During a 1995 sabbatical, Neil traveled throughout Japan and the influence of the potters of Kyoto is evident in much of his work.

Many of us value Neil’s functional forms that we have collected and used for decades—utilitarian work so beautifully designed and crafted that it blurs the distinction between pots and art. While his food-serving art forms will continue to enrich many of our lives, the professional ceramic community will remember Neil Moss for his ceramic art and presence in museums, galleries, and invitational shows throughout the world.

**the author** *Melinda Barth has recently retired after 30 years of teaching at El Camino College. She has been a beginning potter even longer than she was a professor of English.*





# From Making Molds TO MAKING SALES

by Jonathan Kaplan

Ceramic artists are makers of objects. There is a built-in lexicon associated with this activity, and most ceramic artists are quite at home with terms such as *pyrometric cone*, *extruder*, *reduction firing*, *bloating*, etc. Sometimes, there are some terms that can be confusing to even the more knowledgeable such as *eutectic*, *pyroplastic deformation*, *close particle packing*, or *coefficient of expansion*. Once we decide or have the need to talk about our work, we add another layer to our vocabulary. When I was an undergraduate and then a graduate student, we were prodded to look deeper into ourselves and to make that connection between our work, ourselves, and the world around us. And this is totally antithetical to the ceramics “techno speak” that can often punctuate pottery conversations. But as my career took shape, this layer of ceramic involvement became obvious, and is still very apparent in my current occupation as a gallery owner.

For many years, I was a ceramic designer, manufacturer, and educator. I made molds, slipcast, Ram pressed, and jiggered thousands of pieces for a diverse base of clients. I enjoyed the problem solving and the conceptualizing, design, and drawing phases of every project. My staff were able to move the work through the studio from start to finish. During this time, I also established the ceramics program at Colorado Mountain College in Steamboat Springs. All of my time was devoted to others at the expense of myself and my own ceramic work.

## The Move

In 2006, I decided to stop being a manufacturer and teacher and devote my time to making my own ceramics. This change of direction in my life would also include moving a rather large studio facility and my home from the mountains of Colorado into Denver. I have always felt that opportunities abound in our field, and that it's a matter of being open to seeing them. The move from the mountains to the city was daunting. Finding a building in an emerging arts district within a neighborhood in transition was nothing short of serendipitous. The real estate was a 10,000-square-foot warehouse on three city lots in need of a new purpose. It had some of the basics, but required quite an extensive renovation. As a designated “live/work” space, it was ideal for becoming my new studio and home in downtown Denver.

What I did not anticipate was the crude retail space in the front of the building, clearly begging to become a ceramic gallery. The entire building renovation project consumed three years, and Plinth Gallery opened in June of 2007 after almost seven months of construction.

## On the Other Side

For most of my career I have been a maker, and I was transitioning into being a seller of other artists' work. Even in an economy that was somewhat challenged, I was confident that I could sell fine clay work. Denver has a long history of ceramics and many



Left: A grid of cups on display at Plinth Gallery. Below: The glaze lab at Ceramic Design Group in 2006. Bottom: A solo exhibition of Dan Anderson's work at Plinth Gallery, May 2009.





**Ryan Mitchell's large-scale sculptural work, shown installed at Plinth Gallery in November and December, 2008.**

notables have emerged from the colleges and universities in the area. The Front Range communities boast many clay organizations and potters. A gallery focused exclusively on ceramics certainly made perfect sense to me.

Because I've been on the artist side of the gallery equation, we came up with a very complete "exhibitor's kit" that contains our terms of business, floor plans, and photographs of the gallery. We ask that a submission contain images of current work and be supported by complete electronic documentation. Part of my new job description involves outreach to the press, the community, and to our ever expanding email contact list. We make extensive use of social networking media and publicize our monthly First Friday openings with postcards and email notifications. All this would not be possible without the considerable work of a gallery manager. Many visitors have not experienced ceramics in a true gallery setting and there are usually many questions. My role is to be an educator as well as a business person.

### **Just Can't Stop Designing**

It is always exciting to unpack an artist's work and design the flow of a show. We have unique wall pedestals that can be affixed to the walls. When the gallery was being constructed, we incorporated a structural wood member running around the perimeter behind the sheetrock set at a viewable height so that these wall devices could be securely anchored. The lighting is a dimmable, low-voltage halogen cable system and can easily adjust to spotlight the work.

The footprint of the main gallery is approximately 500 square feet and demands that, as curator, I be attuned to the fact that showing less is more. Our second gallery space accommodates the work of artists that we represent on a continuing basis, and it occupies another 500 square feet.

### **Location, Location, Location**

Denver has a full complement of art districts and galleries and is supportive of the arts. Yet before opening Plinth Gallery, I noticed that, while pottery is shown at several locations, not one gallery exhibits exclusively fine ceramics. I think the economy of a clay-

only venue might be a reason. Opening a gallery is surely risky. It is a labor of love, much like that of making ceramics, that requires constant attention to every detail.

As we are located in a designated art district, one of my first questions to visitors is if they have ever been to the River North Art District. A conversation usually develops as the exploration in the gallery begins. We maintain complete biographical information on all our artists so most questions about the artist and their work can be addressed accurately.

### **Transferable Skills**

Ceramic work becomes more personal and more intriguing when the link between maker and object becomes seamless. The totality of our work encompasses the idea, its making, and the conversation that ensues. The craft of making work is detail dependent, and that same attention to detail is applicable in my current role as a curator.

Whether I was making work of my own inception or (as in my previous business, Ceramic Design Group) making work for others, details often made or broke a project. At Plinth, this is still true, but the "work" is different. When considering an artist's submission or proposal, I look at the images, read the artist's biography, résumé, and statement about the work, and my inner dialog works something like this: "Will it fit within the scope of the work that we currently exhibit or will it be obviously a step in another direction? How well presented is the work? Will it be a good match relative to the pricing of the other work in the gallery? Am I willing to take a chance with this work? Is this work ready for an exhibition or gallery representation?" Much like when working directly with clay, the answers to some questions are very obvious; other times I need to revisit the work or re-read the written materials in order to make an educated decision.

In my previous business, developing a project for a customer meant developing a relationship that would last for a long time. Every nuance of a client's intentions needed to be taken into consideration. Not only would there be significant money involved, but this was their idea, their project, their work that they entrusted to me to manufacture perfectly. In this way, attention to detail is in both the listening and in the making. Each project required its own "due diligence." Artists entrust me with their work. They have expectations and confidence in me as a gallery owner. Their work must be promoted and exhibited with the same due diligence.

While there may be significant differences between making work and being a gallery curator, there is a commonality of skills and purpose. I become an advocate for each and every artist that I promote in much the same way that I became a spokesman for the ceramic work I manufactured. It had the imprint of my hand and skill and, ultimately, my credibility.

**the author** *Jonathan Kaplan owns and operates Plinth Gallery in Denver, Colorado. For further information, see [www.plinthgallery.com](http://www.plinthgallery.com).*

# 2011 gallery guide

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United States listings are alphabetical by state, district or commonwealth, then cities within the state. International listings are by country and city. Contact information has been included to allow you to check current offerings and hours before visiting. To help us make the guide more comprehensive in the future, please send information about any omissions to *Ceramics Monthly*, Gallery Guide, 600 N. Cleveland Ave., Ste. 210, Westerville OH 43082, USA.

Work by Lin Utzon at The  
Museum of International  
Ceramic Art, Denmark.

## Alabama

Red Dot Gallery, 1001 Stuart St., **Birmingham** AL 35209; dori@reddotgallery.com; www.reddotgallery.com; 205-870-7608. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 2 clay artists; Scott Bennett and Dori DeCamillis; 2 clay exhibitions per year; 1 exhibition including clay per year.

## Arizona

Gallery 465, 2893 W. Sullivan Ranch Rd., **Clarkdale** AZ 86324; eideart@msn.com; www.eidefineart.com; 928-634-8695; 928-282-4328. Primarily exhibiting contemporary ceramics; sculptural, functional, and figurative works; representing Donald Bendel, Gary Brown, Verne Funk, Jim Leedy, Don Reitz, Victor Spinski, Tony Staroska, and Yukio Yamamoto; 6 clay exhibitions per year; 3 exhibitions including clay per year.

The Verde Gallery, Verde Valley Campus, Yavapai College, 601 Black Hills Dr., **Clarkdale** AZ 86324; virginia.pates@yc.edu; www.yc.edu/content/artgallery/default.htm; 928-649-5479. Primarily exhibiting historical and contemporary ceramics; functional, sculptural, figurative, and installation works; representing 2 clay artists; Virginia Pates and David Woof; 2 clay exhibitions per year; 3 exhibitions including clay per year.

Northern Arizona University Art Museum, 321 W. McMullen Cir., **Flagstaff** AZ 86011; art.museum@nau.edu; www.nau.edu/artmuseum; 928-523-3471. Primarily exhibiting contemporary ceramics; functional and sculptural works; 2 clay exhibitions per year; 3 exhibitions including clay per year.

Mesa Arts Center, 1 E. Main St., **Mesa** AZ 85201; artscenterinfo@mesaartscenter.com; www.mesaartscenter.com; 480-644-6560. Primarily exhibiting contemporary ceramics; 1-3 clay exhibitions per year.

King Galleries of Scottsdale, 7100 Main St., #1, **Scottsdale** AZ 85251; kgs@kinggalleries.com; www.kinggalleries.com; 480-481-0187. Specializing in Native American Indian ceramic artwork.

LKG Contemporary, 7171 Main St., **Scottsdale** AZ 85251; lkg@leonakinggallery.com; www.leonakinggallery.com; 480-945-1209. Primarily exhibiting contemporary ceramics.

Paul Scott Gallery, 7056 East Main St., **Scottsdale** AZ 85251; PaulScottGallery@qwestoffice.net; www.paulscottgallery.com; 480-874-3000. Primarily exhibiting contemporary ceramics; representing 1 clay artist; Mark Chatterley.

Udinotti Gallery, 4215 N. Marshall Way, **Scottsdale** AZ 85251; udinottigallery@qwestoffice.net; www.udinottigallery.com; 480-946-7056. Primarily exhibiting contemporary ceramics; representing Rudy Auto, Jeannie Collins, Stephen DeStaebler, Gary Grooters, Brian Harper, Nobuhito Nishigawara, Don Reitz, Patricia Sannit, John Toki, and Agnese Udinotti.

ASU Art Museum Ceramics Research Center, Arizona State University, Mill Ave. and Tenth St., **Tempe** AZ 85287-2911; peter.held@asu.edu; asuarmuseum.asu.edu/ceramicsresearchcenter; 480-727-8173. Primarily exhibiting contemporary ceramics; functional and sculptural works; American and British ceramics; 4-6 exhibitions per year; representing 2000 clay artists; 4-6 clay exhibitions per year; 8 exhibitions including clay per year. Permanent collection of more than 4000 pieces of American and British ceramics including works by Robert Arneson, Viola Frey, Jun Kaneko, Maria Martinez, Lucie Rie, Adrian Saxe, Toshiko Takeazu, Akio Takamori, Peter Volkos, and Kurt Weiser.

Obsidian Gallery, 4320 N. Campbell Ave., #130, **Tucson** AZ 85718; info@obsidian-gallery.com; www.obsidian-gallery.com; 520-577-3598. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; representing 20 clay artists; 3 clay exhibitions per year.

Sabino Stoneware Pottery, 326 E. 5th St., **Tucson** AZ 85705; burnersabino@aol.com; www.sabinopottery.com; 520 624-5201. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; United States; representing 1 clay artist; Janet K. Burner; 4 clay exhibitions per year; 4 exhibitions including clay per year.

## Arkansas

ART, 3711 Lehman Dr., Rogers, AR 72758, **Bentonville** AR 72712; bcstudio@sbcglobal.net; www.ARTon102.com; 479-273-0668. Primarily exhibiting contemporary ceramics; functional, sculptural, figurative, and installation works; public sculpture, murals, architectural ceramics; representing 1 clay artist; Becky Christenson; 1 clay exhibition per year; 1 exhibition including clay per year.

Pottery Gallery at Terra Studios, 12103 Hazel Valley Rd., **Fayetteville** AR 72701; pottery@terrastudios.com; www.terrastudios.com; 479-643-3314. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 30 clay artists; 3-4 clay exhibitions per year.

## California

Doster Gallery, 5970 A Entrada Ave., **Atascadero** CA 93422; dostergallery@gmail.com; www.dostergallery.com; 805-460-9038. Primarily exhibiting contemporary and historical ceramics; functional, sculptural, and figurative works; American and Japanese ceramics; 4 clay exhibitions per year.

ACCI Gallery, 1652 Shattuck Ave., **Berkeley** CA 94709; muse@accigallery.com; www.accigallery.com; 510-843-2527. Primarily exhibiting contemporary ceramics; California ceramics; representing 130 clay artists; 10 clay exhibitions per year.

The Potters' Studio Gallery, 637 Cedar St. at 3rd, **Berkeley** CA 94711; info@berkeleypottersstudio.com; www.berkeleypottersstudio.com; 510-528-3286. Primarily exhibiting contemporary ceramics; functional, sculptural, figurative, and installation works; works by artists associated with the studio; representing 6-15 clay artists; 6 clay exhibitions per year.

TRAX Gallery, 1812 Fifth St., **Berkeley** CA 94710; info@traxgallery.com; www.traxgallery.com; 510-540-8729. Primarily exhibiting contemporary ceramics; functional works; pots for use with food or decorative: for the table; representing 17 clay artists; 6-8 clay exhibitions per year.

Ruth Chandler Williamson Gallery, Scripps College, 1030 Columbia Ave., **Claremont** CA 91711; csalomon@scrippscollege.edu; www.scrippscollege.edu/williamson-gallery/index.php; 909-607-4690. Primarily exhibiting contemporary ceramics; sculptural, functional, figurative or installation works; Scripps has the Marer collection of contemporary ceramics, including Bengston, Kaneko, Mason, McIntosh, Price, Soldner, Takemoto, Wood, Woodman, and Volkos. Permanent collection of The Marer Collection, The Young Collection, and an extensive collection of Asian ceramics.

John Natsoulas Center for the Arts, 521 First St., **Davis** CA 95616; art@natsoulas.com; www.natsoulas.com; (530) 756-3938. Primarily exhibiting contemporary ceramics; 12 clay exhibitions per year.

Pence Gallery, 212 D St., **Davis** CA 95616; penceartdirector@sbcglobal.net; www.pencegallery.org; 530-758-3370. Primarily exhibiting contemporary ceramics; sculptural, functional, and figurative works; California art; 2 clay exhibitions per year; 15 exhibitions including clay per year.

The Artery, 207 G St., **Davis** CA 95616; artery@att.net; www.theartery.net; 530-758-8330. Primarily exhibiting contemporary ceramics; sculptural and functional works; California Clay

Competition; representing 19 clay artists; 2-3 clay exhibitions per year.

Berning Clay Gallery, 3270 Olive Hill Rd., **Fallbrook** CA 92028; berningclaygallery@sbcglobal.net; www.berningclaygallery.com; 760-723-0870. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; representing 2 clay artists; Kelly Berning and Trent Berning; 6 clay exhibitions per year.

Clay Mix, 1003 N. Abby St., **Fresno** CA 93701; info@clay-mix.com; www.clay-mix.com; 559-485-0065. Primarily exhibiting contemporary ceramics; functional, sculptural, figurative, and installation works; representing Craig Easter, Susanne French, Gary Georger, David Hicks, Scott Jennings, Garrett Masterson, Una Mjurka, Pat Oyama, Jim Romberg, and Tiffany Schmierer; 6 clay exhibitions per year; 6 exhibitions including clay per year.

Art Honors Life I The Gallery at FUNERIA, 2860 Bowen St. #1, **Graton** CA 95444-0221; arthonorslife@funeria.com; www.funeria.com; 707 829 1966. Primarily exhibiting contemporary ceramics; functional, sculptural, figurative, and installation works; funerary urns, vessels, reliquaries, and personal memorial art; representing 15 clay artists; 1 clay exhibition per year; 2 exhibitions including clay per year.

Lincoln Arts & Culture Foundation, 580 6th St., **Lincoln** CA 95648; info@lincolnarts.org; www.lincolnarts.org; 916-645-9713. Primarily exhibiting contemporary ceramics; Feats of Clay; 2-3 clay exhibitions per year.

Craft and Folk Art Museum, 5814 Wilshire Blvd., **Los Angeles** CA 90036; info@cafam.org; www.cafam.org; 323-937-4230. Primarily exhibiting contemporary ceramics; 2 clay exhibitions per year.

del Mano Gallery, 2001 Westwood Blvd., **Los Angeles** CA 90049; gallery@delmano.com; www.delmano.com; 310-441-2001. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing Angela de Mott, Donald E. Frith, Laura Peery, Biliana Popova, Cheryl Ann Thomas, and Noi Volkov.

Flux Gallery, 943 N. Hill St., **Los Angeles** CA 90012; liiith@fluxgalleryla.com; www.fluxgalleryla.com.

Freehand Gallery, 8413 W. Third St., **Los Angeles** CA 90048; email@freehand.com; www.freehand.com; 323-655-2607. Primarily exhibiting contemporary ceramics; functional works; American artists; representing 20+ clay artists; 2 clay exhibitions per year; 1 exhibition including clay per year.

Los Angeles County Museum of Art, 5905 Wilshire Blvd., **Los Angeles** CA 90036; publicinfo@lacma.org; www.lacma.org; 323-857-6000. Primarily exhibiting contemporary and historical ceramics. Permanent ceramics collections, French Limoges, Italian majolica, English porcelain and pottery, Southeast Asian, Japanese porcelain, tea ceremony ware.

Inferno Gallery, 4401 San Leandro St., **Oakland** CA 94601; info@infernogallery.com; www.infernogallery.com; 510-798-7637.

Beatrice Wood Center for the Arts, 8560 Ojai-Santa Paula Rd., **Ojai** CA 93023; artcenter@beatricewood.com; www.beatricewood.com; 805-646-3381. Primarily exhibiting contemporary and historical ceramics; functional and sculptural works; 6 clay exhibitions per year; 6 exhibitions including clay per year. Permanent collection of works by Beatrice Wood, as well as other artists.

Firehouse Pottery & Gallery, 109 S. Montgomery St., **Ojai** CA 93023; firehousepottery@sbcglobal.net; www.firehouse-pottery.com; 805-646-9453. Primarily exhibiting contemporary ceramics; representing 12 clay artists; Elaine Coleman, Tom Coleman, and Frank Massarella.

Xiem Gallery, 1563 N. Lake Ave, **Pasadena** CA 91104; suzette@xiemclay.com; www.xiemclaycenter.com; 626-794-5833. Primarily exhibiting contemporary ceramics; functional, sculptural, and sc works; Established and emerging local artists; representing 30 clay artists; 2 clay exhibitions per year.



Jeff Whyman



Jim Leedy

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ABOVE FROM LEFT: *My Gem Cup*, earthenware, graphite, 8-1/4"H x 5-1/2"W x 5"D. (\$1000) *Girl with Bird Cup*, earthenware, glazes, wax, graphite, 8-3/4"H x 6-1/4"W x 4-1/2"D. (\$1000) *Music to My Ears*, earthenware, glazes, wax, 8"H x 9"W x 4-3/4"D. (\$1200)



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“My sculptural work continues to be about female figures with pottery vessels and how they relate to each other symbolically, narratively and emotionally.”



*Calm Chaos*, stoneware brick clay,  
22"H x 16"W x 7"D.

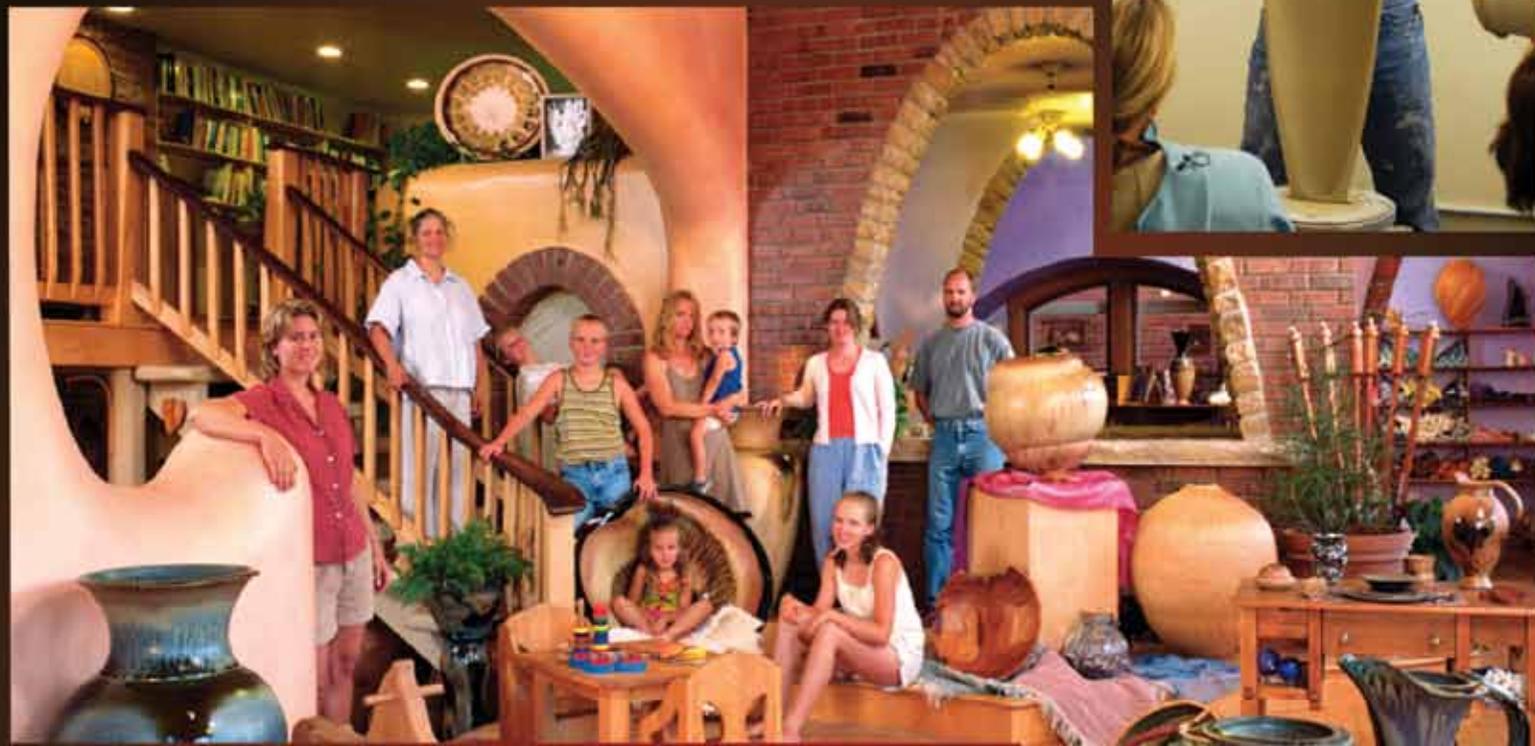
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STONEWARE • 4 1/2 X 18 X 18" • H42  
PHOTO: KEITH MCWILLIAMS

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KAWAI KANJIRŌ • KANG HYO LEE • KEN MATSUZAKI • RICHARD MILGRIM  
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Earthsea Pottery, 1130 Pine St., **Paso Robles** CA 93446; earthsea@earthseapottery.com; http://earthseapottery.com; 805-927-8447. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 2 clay artists; Michael Miller and Peggy Vrana; 2 clay exhibitions per year; 2 exhibitions including clay per year.

American Museum of Ceramic Art, 340 S. Garey Ave., **Pomona** CA 91766; frontdesk@ceramicmuseum.org; www.ceramicmuseum.org; 909-865-3146. Primarily exhibiting historical and contemporary ceramics; functional and sculptural works; presenting, collecting, and preserving examples of significant, world-wide ceramic achievements, from ancient times to the present; representing 20+ clay artists; 5 clay exhibitions per year; 1 exhibition including clay per year.

Armstrong's Gallery, 150 E. 3rd St., **Pomona** CA 91766; armstronggallery@verizon.net; www.armstronggallery.net; 909-623-6464. Primarily exhibiting contemporary ceramics; functional and sculptural works; tea bowls, tea pots; representing Fong Choo, Elaine Coleman, Tom Coleman, Phil Cornelius, Glenn Grishkoff, Steven Hill, Patrick Horsley, Yoshiro Ikeda, Don Reitz, Porntip Sanvanich, and William Waters; 6 clay exhibitions per year.

PS Zask Gallery, 31252 Palos Verdes Dr. W., **Rancho Palos Verdes** CA 90275; pszask@cox.net; www.pszaskgallery.com; 310-429-0973. Primarily exhibiting contemporary ceramics; sculptural works; representing 10 clay artists; Patrick Crabb, Susan Elizalde-Holler, Brenda Holzke, Janet Neuwalder, Steven Portigal, Molly Schulps, Tracey Weiss, Jenchi Wu, and Peggy Zask; 3 clay exhibitions per year; 10 exhibitions including clay per year.

The Main Gallery, 1018 Main St., **Redwood City** CA 94061; mailinglist@themaingallery.org; www.themaingallery.org; 650-701-1018. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; exhibitions by individual members; representing 6 clay artists; Pixie Couch, Doris Fischer-Colbrie, Nina Koepcke, Catherine Merrill, Vicki Wilkerson, and Susan Wolf; 2 clay exhibitions per year; 6 exhibitions including clay per year.

Crocker Art Museum, 216 O St., **Sacramento** CA 95814; cam@cityofsacramento.org; www.crockerartmuseum.org; 916-264-5423. Primarily exhibiting historical ceramics; functional works; international ceramics ranging from Neolithic to contemporary; representing 20+ clay artists; 1 clay exhibition per year; 2 exhibitions including clay per year.

Solomon Dubnick Gallery, 1017 25th St., **Sacramento** CA 95816; solomon.dubnick@sdgallery.com; www.sdgallery.com; 916-444-3868. Primarily exhibiting contemporary ceramics; representing 12 clay artists; 5-6 clay exhibitions per year.

GCR Ceramic Design, 114 E. Lobos Marinos 2674, **San Clemente** CA 92674; gcr ceramic@gmail.com; http://gcr ceramic.blogspot.com/; 949-370-4319. Primarily exhibiting contemporary ceramics; sculptural works; representing 1 clay artist; 2 clay exhibitions per year; 20 exhibitions including clay per year.

Mingei International Museum, Balboa Park, 1439 El Prado, **San Diego** CA 92101; mingei@mingei.org; www.mingei.org; 619-239-0003. Exhibiting contemporary and historical ceramics; arts of the people; ongoing multimedia exhibitions including clay.

San Diego Sculptors Guild and Gallery, 1770 Village Pl., Studio #36, **San Diego** CA 92101; 619-238-0522, artmari12@netscape.net; www.sandiegosculptorsguild.com. Primarily exhibiting

contemporary ceramics; sculptural works; representing 8 clay artists; Lindsay Dawkins, Sandra Segovia Garcia, Serge Gornushkin, Vikki Kennedy, Mari Page, Patty Palenschat, Bill Riley, and Paul Stolte; 12 clay exhibitions per year; 12 exhibitions including clay per year.

Braunstein/Quay Gallery, 430 Clementina St., **San Francisco** CA 94103; bqayg@pacbell.net; www.braunsteinquay.com; 415-278-9850. Primarily exhibiting contemporary ceramics; sculptural and figurative works; representing Robert Brady, Bean Finneran, Richard Shaw, Peter Voukos, and Susan York; 3 clay exhibitions per year.

Busacca Gallery, 2010 Hyde St., **San Francisco** CA 94109; www.busaccagallery.com; 415-776-0104. Exhibiting historical and contemporary ceramics; functional, sculptural, and figurative works; representing 20+ clay artists; 25 clay exhibitions per year; 25 exhibitions including clay per year.

de Young Museum, 50 Hagiwara Tea Garden Dr., **San Francisco** CA 94118; contact@famsf.org; www.deyoung.famsf.org; 415-750-3600. Primarily exhibiting contemporary and historical ceramics. Permanent collection from the 18th-21st century, Africa, Central America, Andean cultures, Mayan pottery, pre-Columbia terra cotta.

Museum of Craft and Folk Art, 51 Yerba Buena Ln., **San Francisco** CA 94103; info@mocfa.org; www.mocfa.org; 415-227-4888. Primarily exhibiting contemporary ceramics; Traditional and culture-specific ceramics.

Rena Bransten Gallery, 77 Geary St., **San Francisco** CA 94108; info@renabranstengallery.com; www.renabranstengallery.com; 415-982-3292. Primarily exhibiting contemporary ceramics; sculptural works; representing 4 clay artists; Viola Frey, Dennis Gallagher, Ian McDonald, and Ron Nagle; 2 clay exhibitions per year; 3 exhibitions including clay per year.

San Francisco Museum of Craft+Design, 550 Sutter St., **San Francisco** CA 94102; info@sfmcd.org; www.sfmcd.org; 415-773-0303. Primarily exhibiting contemporary ceramics.

Eddie Rhodes Gallery, Contra Costa College, 2600 Mission Bell Dr., **San Pablo** CA 94806; 510-235-7800 ext.4801, http://contracosta.edu/legacycontent/Art/EddieRhodesGallery/index.html.



Work by Meredith Brickell at Santa Fe Clay, Santa Fe, New Mexico.

Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; 3 clay exhibitions per year; 1 exhibition including clay per year.

TAG Gallery, 2525 Michigan Ave. #D3, **Santa Monica** CA 90405; 310-829-9556, taggallery@verizon.net; www.taggallery.net. Primarily exhibiting contemporary ceramics; sculptural and figurative works; representing 4 clay artists; 4 clay exhibitions per year; 4 exhibitions including clay per year.

Frank Lloyd Gallery, 2525 Michigan Ave. B5B, **Santa Monica** CA 90404; info@franklloyd.com; www.franklloyd.com; 310-264-3866. Primarily exhibiting contemporary ceramics; Ceramics from England, Japan, Mexico, the Netherlands, United States; representing 30 clay artists; 10 clay exhibitions per year.

A New Leaf Gallery, Cornerstone Sonoma, 23588 Arnold Dr., **Sonoma** CA 95476; 707-933-1300 info@sculpturesite.com; www.NewLeafGallery.com. Primarily exhibiting contemporary ceramics; sculptural and figurative works; representing Jane Burton, Mark Chatterley, Kristin Gudjonsdottir, Susannah Israel, John Toki, Kathy Venter; 6 exhibitions including clay per year.

LH Horton Jr Gallery, San Joaquin Delta College, 5151 Pacific Ave., **Stockton** CA 95207; 209-954-5507, gallery@deltacollege.edu; www.gallery.deltacollege.edu. Primarily exhibiting contemporary ceramics; functional, sculptural, figurative, and installation works; representing 20+ clay artists; 1 clay exhibition per year; 6 exhibitions including clay per year.

L.A. Louver, 45 N. Venice Blvd., **Venice** CA 90291; info@lalouer.com; www.lalouer.com; 310-822-4955.

## Colorado

Arvada Ceramic Arts Guild, 5870 Olde Wadsworth Blvd., **Arvada** CO 80003; kit@arvadaceramicarts.org; www.arvadaceramicarts.org; 303-423-0448. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 20 clay artists; 3 clay exhibitions per year.

Harvey Meadows Gallery, 133 Prospector Rd., Ste. 4114A, **Aspen** CO 81611; info@harveymeadows.com; www.harveymeadows.com; 970-920-7721. Primarily exhibiting contemporary ceramics.

Boulder Arts & Crafts Gallery, 1421 Pearl St., **Boulder** CO 80302; info@boulderartsandcrafts.com; www.boulderartsandcrafts.com; 303-443-3683. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; American arts and crafts; representing 20+ clay artists; 12 clay exhibitions per year; 5 exhibitions including clay per year.

Hibberd McGrath Gallery, 101 North Main St., **Breckenridge** CO 80424; 970-453-6391, terry@hibberdmcgrath.com; www.hibberdmcgrath.com. Primarily exhibiting contemporary ceramics; functional and sculptural works; contemporary American ceramics; representing 12 clay artists; 4 clay exhibitions per year; 1 exhibition including clay per year.

Carbondale Clay Center, 135 Main St., **Carbondale** CO 81623; k@carbondaclay.org; www.carbondaclay.org; 970-963-2529. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 25 clay artists; 11 clay exhibitions per year; 1 exhibition including clay per year.

Art Students League of Denver, 200 Grant St., **Denver** CO 80203; membership@asld.org; www.asld.org; 303-778-6990. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; representing 5 clay artists; 1 clay exhibition per year; 5 exhibitions including clay per year.

Plinth Gallery, 3520 Brighton Blvd., **Denver** CO 80216; info@ceramicdesigngroup.net; www.plinthgallery.com; 303-295-0717; 303-909-5488. Primarily exhibiting contemporary ceramics; functional and sculptural works; sculptural vessels; representing 12 clay artists; 8-10 clay exhibitions per year.

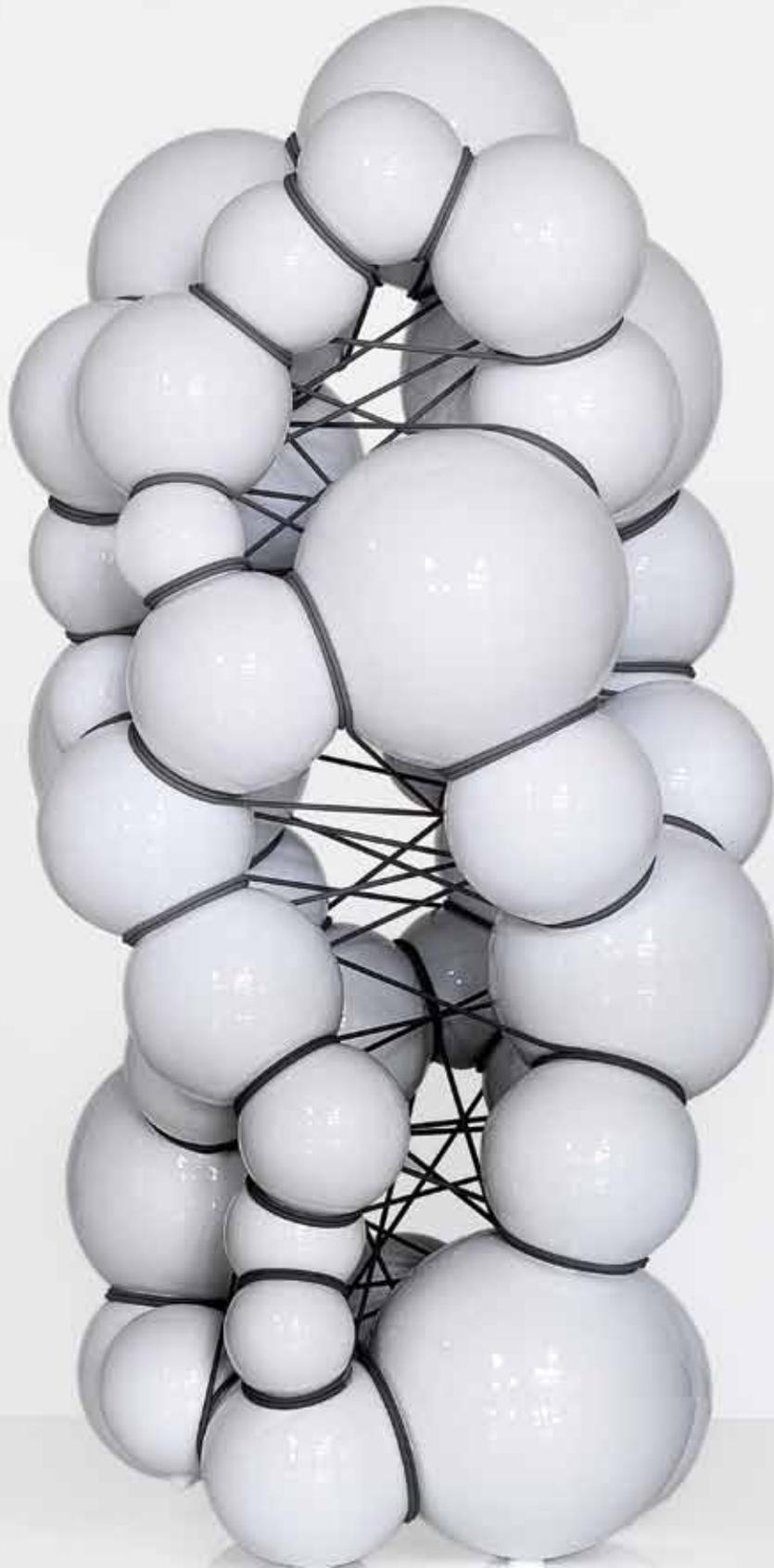
Spark Gallery, 900 Santa Fe Dr., **Denver** CO 80204; www.sparkgallery.com; 720-889-2200. Primarily exhibiting contemporary ceramics; sculptural works; representing Judith Cohn and Meagen Svendsen; 2 clay exhibitions per year; 1 exhibition including clay per year.

The Evergreen Gallery, 28195 Hwy 74, **Evergreen** CO 80439; finearts@theevergreengallery.com;

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Jun Isezaki  
Koichiro Isezaki  
Ryuichi Kakurezaki  
Karen Karnes  
Ani Kasten  
Margaret Keelan  
Yasuhisa Kohyama  
Bodil Manz  
Warren MacKenzie  
Jan McKeachie Johnston  
Warren Mather  
Malene Mullertz  
Mark Pharis  
Nathan Prouty  
Don Reitz  
Tim Rowan  
Jeff Shapiro  
Alev Ebüzziya Siesbye  
Linda Sormin  
Hans Vangsø  
SunKoo Yuh



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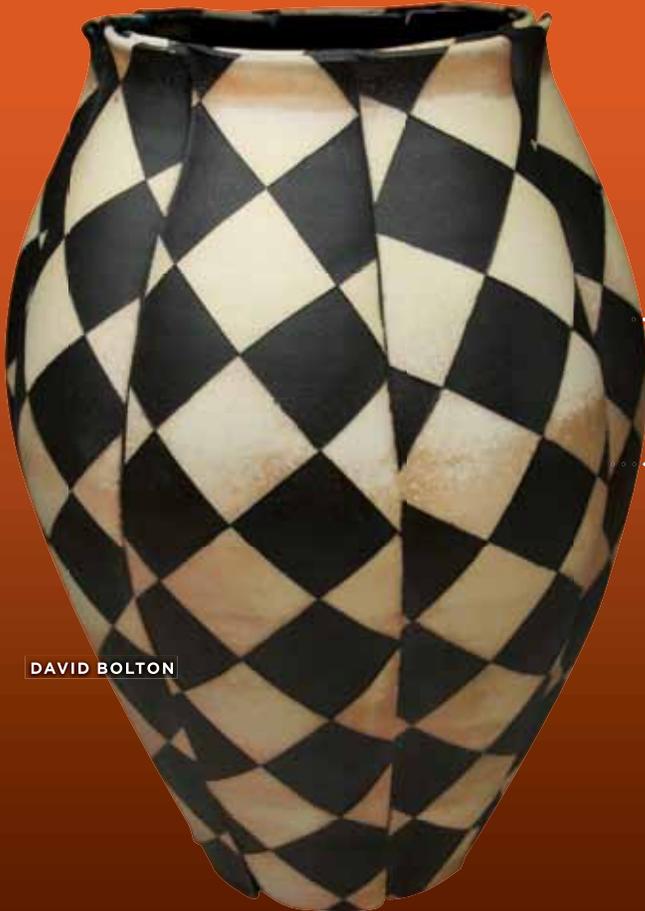


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www.theevergreengallery.com; 303-674-4871. Primarily exhibiting contemporary ceramics; functional and sculptural works; Colorado ceramics; representing 42 clay artists; 2 clay exhibitions per year; 2 exhibitions including clay per year.

Shy Rabbit Contemporary Arts: Gallery, Studio & Workshops, 333 Bastille Dr., **Pagosa Springs** CO 81147; shyrabbit01@aol.com; www.shyrabbit.com; 970-731-2766. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing Randy Au, D. Michael Coffee, Patrick Shia Crabb, Hiroe Hanazono, Jason Hess, Larry Phan, Frank Salliani, Steven Schaeffer, and Brad Schwieger; 4 clay exhibitions per year; 6 exhibitions including clay per year.

## Connecticut

Brookfield Craft Center, 286 Whisconier Rd., Route 25, **Brookfield** CT 06804-0122; director@brookfieldcraftcenter.org; www.brookfieldcraftcenter.org; 203-775-4526.

Creamery Gallery, Canton Clay Works IIc., 150 Cherry Brook Rd., **Canton** CT 06019; 860-693-1000; cantonclayworks@yahoo.com; www.cantonclayworks.com. Primarily exhibiting contemporary ceramics; representing 75 clay artists; 6 clay exhibitions per year.

Wesleyan Potters Gallery Shop, 350 S. Main St., **Middletown** CT 06457; wesleyan.potters@snet.net; www.wesleyanpotters.com; 860-344-0039. Primarily exhibiting contemporary ceramics; representing 80 clay artists; 8 clay exhibitions per year.

## District of Columbia

Arthur M. Sackler Gallery, Smithsonian Institution, 1050 Independence Ave. SW, **Washington** DC 20013-7012; asiainfo@si.edu; www.asia.si.edu; 202-633-4880. Permanent collection of Permanent collection, Japanese porcelain, near Eastern and Southeast Asian ceramics.

cross mackenzie ceramic arts, 1054 31st St., **Washington** DC 20007; 202-333-7970; becca@crossmackenzie.com; www.crossmackenzie.com. Primarily exhibiting contemporary ceramics; representing David Hicks, Tamara Laird, and Walter McConnell; 9 clay exhibitions per year.

Freer Gallery of Art, Smithsonian Institution, Jefferson Dr. at 12th St., SW, **Washington** DC 20560; asiainfo@si.edu; www.asia.si.edu; 202-633-4880. Permanent collection of Asian, Iranian, Iraqi, Japanese, Korean, Syrian, and Turkish ceramics.

International Arts & Artists, 9 Hillyer Ct., NW, **Washington** DC 20008; 202-338-0680; marlener@artsandartists.org; www.artsandartists.org/exhibitions.html. Primarily exhibiting contemporary ceramics; sculptural works. Permanent collection of the Hechinger Collection, and Tools As Art.

Renwick Gallery of the Smithsonian American Art Museum, Pennsylvania Ave. at 17th St., NW, **Washington** DC 20013-7012; AmericanArtRenwick@si.edu; www.americanart.si.edu; 202-633-1000. Primarily exhibiting contemporary and historical ceramics; functional and sculptural works; American contemporary crafts and decorative arts; representing 400+ clay artists; 2 exhibitions including clay per year. Permanent collection of clay, glass, metal, fiber, wood, and mixed media by 20th- and 21st-century American artists.

## Florida

Clay and Paper, Gallery of Art, 362 Main St., **Dunedin** FL 34698; claypaper@mac.com; www.claypaper.com; 727-736-0934. Primarily exhibiting contemporary ceramics; functional works; representing 20 clay artists; 2 clay exhibitions per year; 1 exhibition including clay per year.

Charlie Cummings Clay Studio & Gallery, 819 SW 5th Ave., **Gainesville** FL 32601; charlie@claylink.com; www.claylink.com; 352-224-5782. Primarily exhibiting contemporary ceramics;

functional works; representing 25 clay artists; 3-5 clay exhibitions per year.

Ceramic League of Miami Gallery, 8873 SW 129th St., **Miami** FL 33176-5918; ceramicleague@gmail.com; www.ceramicleaguemiami.org; 305-233-2404. Primarily exhibiting contemporary ceramics; functional, sculptural, figurative, and installation works; representing 19 clay artists; 4 clay exhibitions per year; 4 exhibitions including clay per year.

Rosen Gallery & Studios, North Line Plaza, 2172 J & C Blvd., **Naples** FL 34109; rictra@earthlink.net; www.rosenraku.com; 239-821-1061. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing Margret Chevalier, Alexandra McCurdy, Gabrielle Nappo, and Richard W. Rosen; 2 clay exhibitions per year; 9 exhibitions including clay per year.

Craftsman House Gallery, 2955 Central Ave., **St. Petersburg** FL 33713; 727-323-2787; stef@craftsmanhousegallery.com; www.craftsmanhousegallery.com. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 70 clay artists; Jennifer Allen, Posey Bacopoulos, Elaine Coleman, Tom Coleman, Marty Fielding, Susan Filly, Peter Karner, Meira Mathison, and Gay Smith; 4 clay exhibitions per year; 2 exhibitions including clay per year.

Florida Craftsmen Gallery, 501 Central Ave., **St. Petersburg** FL 33701; info@floridacraftsmen.net; www.floridacraftsmen.net; 727-821-7391. Primarily exhibiting contemporary ceramics; functional, sculptural, figurative, and installation works; Florida artists; representing 20+ clay artists; 5 clay exhibitions per year; 5 exhibitions including clay per year.

Mindy Solomon Gallery, 124 2nd Ave. NE, **St. Petersburg** FL 33701; info@mindysolomon.com; www.mindysolomon.com; 727-502-0852. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; representing 20+ clay artists; 8 clay exhibitions per year; 8 exhibitions including clay per year.

Cakewalk Artist Gallery, 1114 Central Ave. N., **St. Petersburg** FL 33705; info@cakewalkcoop.com; www.cakewalkcoop.com; 727-825-3700. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 5 clay artists; Laura Irmis, e Rich Meredith, Betty Perry, Don Williams, and Cristina Williams; 3 clay exhibitions per year; 14 exhibitions including clay per year.

## Georgia

Georgia Museum of Art, 90 Carlton St., **Athens** GA 30606; www.uga.edu/gamuseum; 706-542-4662. Primarily exhibiting historical and contemporary ceramics; sculptural and functional works; Georgia and the Southeast; 4 clay exhibitions per year; 4 exhibitions including clay per year.

Signature Shop & Gallery, 3267 Roswell Rd., **Atlanta** GA 30305; sigshop@thesignatureshop.com; www.thesignatureshop.com; 404-237-4426. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; representing 20+ clay artists; 5 clay exhibitions per year; 1 exhibition including clay per year.

MudFire Clayworks & Gallery, 175 Laredo Dr., **Decatur** GA 30030; info@mudfire.com; www.mudfire.com; 404-377-8033. Primarily exhibiting contemporary ceramics; functional works; Contemporary studio pottery with special focus on illustration, color, design, and narrative; representing Christa Assad, Kyle Carpenter, Diana Fayt, Annette Gates, Brooke Noble, Gillian Parke, Ronan Peterson, Joey Sheehan, and Liz Zlot Summerfield; 11 clay exhibitions per year.

The Hambidge Center, PO Box 339, **Rabun Gap** GA 30568; 706-746-7324; residents@hambidge.org; www.hambidge.org. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 25 clay artists; 3 clay exhibitions per year.

Roswell Art Center, West Gallery, 1355 Woodstock Rd., **Roswell** GA 30075; aargentina@roswellgov.com;

www.roswellclaycollective.com; 770-641-3990. Exhibiting contemporary ceramics; functional, sculptural, and figurative works; 8 clay exhibitions per year; 2 exhibitions including clay per year.

Folk Pottery Museum of Northeast Georgia, Georgia Hwy 255, **Sautee Nacoochee** Center, **Sautee Nacoochee** GA 30571; www.folkpottery.com; 706-878-3300. Primarily exhibiting historical and contemporary ceramics; functional and sculptural works; work from four pottery centers in Northeast Georgia ca. 1820 to the present; representing 20+ clay artists; 2 clay exhibitions per year. Permanent collection of over 200 pieces.

## Idaho

The Art Spirit Gallery, 415 Sherman Ave., **Coeur d'Alene** ID 83814; steve@theartspiritgallery.com; www.theartspiritgallery.com; 208-765-6006. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing Frank Boyden, Josh Deweese, Gina Freuen, Terry Gieber, Glenn Grishkoff, Steve Sauer, Beth Cavener Stichter, and Al Tennant; 2 clay exhibitions per year; 4 exhibitions including clay per year.

Boulder Mountain Clay and Art Gallery, 491 Tenth St., **Ketchum** ID 83340; Bouldermtncay@yahoo.com; www.bouldermtncay.com; 208 726 0773. Primarily exhibiting contemporary ceramics; functional and sculptural works; local clay artists, guest artists who come to give workshops and clay artists from the Northwest; representing 14 clay artists; Michael Conger, Jo Lowe, Judi Nickelson, Julie Singer, Lauren St., and Susan Ward; 6 clay exhibitions per year; 1 exhibition including clay per year.

## Illinois

Parkland College Art Gallery, 2400 W Bradley Ave., **Champaign** IL 61821; www.parkland.edu/gallery; 217-351-2485. Primarily exhibiting contemporary ceramics; functional, sculptural, figurative, and installation works; representing 3 clay artists; Louis Ballard, Chris Berti, and Laura O'Donnell; 1 clay exhibition per year; 3 exhibitions including clay per year.

Ann Nathan Gallery, 212 W. Superior St., **Chicago** IL 60654; nathangall@aol.com; www.annnathangallery.com; 312-664-6622. Primarily exhibiting contemporary ceramics; representing Pavel Amromin, Cristina Cordova, Gerard Ferrari, Krista Grecco, Michael Gross, Paulene Hughes, Anne Potter, James Tyler, and Jerilyn Virden; 1-2 clay exhibitions per year.

Douglas Dawson Gallery, 400 N. Morgan St., **Chicago** IL 60642; info@douglasdawson.com; www.douglasdawson.com; 312-266-7975. Primarily exhibiting historical ceramics; ceramics from Africa, the Americas, and Asia; 1-2 clay exhibitions per year.

Dubhe Carreño Gallery, 118 N. Peoria St. 2nd Fl., **Chicago** IL 60607; info@dubhecarrenogallery.com; www.dubhecarrenogallery.com; 773-931-6584. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 17 clay artists; 6 clay exhibitions per year; 6 exhibitions including clay per year.

Lillstreet Art Center, 4401 N. Ravenswood Ave., **Chicago** IL 60640; gallery@lillstreet.com; www.lillstreet.com; 773-769-4226. Primarily exhibiting contemporary ceramics; functional, sculptural, and installation works; representing 20+ clay artists; 6 clay exhibitions per year; 3 exhibitions including clay per year.

Perimeter Gallery, 210 W. Superior St., **Chicago** IL 60610; perimeterchicago@perimetergallery.com; www.perimetergallery.com; 312-266-9473. Exhibiting contemporary ceramics; 6 clay exhibitions per year.

Evanston Art Center, 2603 Sheridan Rd., **Evanston** IL 60201; www.evanstonartcenter.org; 847-475-5300. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 10 clay artists; 3 clay exhibitions per year; 6 exhibitions including clay per year.

Photo by Douglas Kahn.



Donna Polseno.



Jennifer Allen.



Plinth Gallery is a pristine venue for contemporary ceramic art.

Plinth Gallery features a monthly First Friday Opening in the River North Art District.

# PLINTH GALLERY



Marko Fields.  
All Photos by Artists.



Richard Burkett.



Hayne Bayless.

3520 Brighton Blvd  
Denver CO 80216

303-295-0717

Gallery Hours Thursday-Saturday  
12pm-5pm and by appointment

gallery@plinthgallery.com  
www.plinthgallery.com

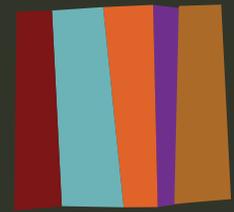


# CHRISTY KNOX

falling into line

sept 24 - nov 7

reception:  
saturday, oct 9  
5-7 pm



## THE ARTISAN GALLERY

imaginative clothing  
jewelry + accessories  
contemporary craft

162 Main St. Northampton  
413.586.1942  
TheArtisanGallery.com

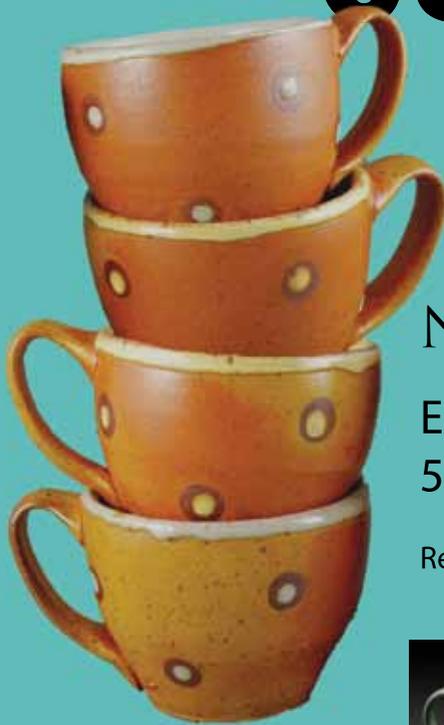
### 4TH ANNUAL

# CUP & MUG INVITATIONAL

NOV 12 - DEC 31

Exhibition Works of  
50 Ceramic Artists

Reception: Friday, November 12, 5-7pm



robbie lobell

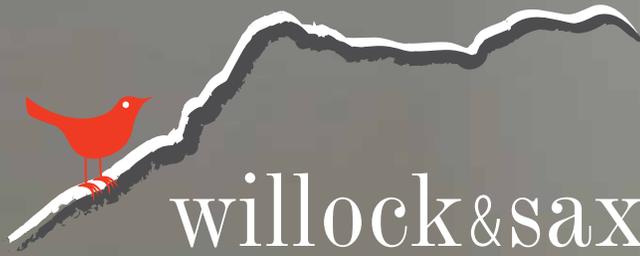


Top row (l to r) dan zulawski, molly hatch

Bottom row (l to r) elizabeth robinson, maya machin, hayne bayless

## *participants*

- |                  |                     |
|------------------|---------------------|
| lauren adams     | barbara knutson     |
| posey bacopoulos | lucien koonce       |
| hayne bayless    | todd leech          |
| abby berkson     | robbie lobell       |
| molly cantor     | maya machin         |
| naomi cleary     | nancy magnusson     |
| stephanie craig  | missy mccormick     |
| lucy fagella     | lorna meaden        |
| marty fielding   | farraday newsome    |
| angela fina      | shawn o'connor      |
| joy friedman     | aysha peltz         |
| rachel garceau   | ronan kyle peterson |
| daniel garretson | malea rhodes        |
| naoko gomi       | elizabeth robinson  |
| megan hart       | lindsay rogers      |
| molly hatch      | constance talbot    |
| joan hathaway    | cara taylor         |
| robbie heidinger | sam taylor          |
| david henion     | becca van fleet     |
| tiffany hilton   | david voll          |
| mark hutton      | nathan webb         |
| peter jadoonath  | tom white           |
| julie johnson    | paige wilder        |
| liz kinder       | dan zulawski        |
| christy knox     |                     |



willock&sax | gallery



## The Makings

A Group Exhibition of Ceramics

October 2010

Reception: October 2, 2-5pm

Artists in attendance

John Chalke, RCA

*Eventually Exposing a Thin Red Line*, 2010,  
oval wall platter, 17.5 inches high  
(Image by Barbara Tipton)

110 Bison Courtyard, 211 Bear Street  
Banff, Alberta, Canada

403.762.2214

1.866.859.2220

[fineart@willockandsaxgallery.com](mailto:fineart@willockandsaxgallery.com)

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



## Gallery Artists:

John Chalke RCA

Barbara Tipton

Les Manning

Bradley Keys

Fran Cuyler

The Neveca Project, 1921 Navajo Dr., **Freeport** IL 61032; info@theNEVICAproject.com; www.theNEVICAproject.com; 406-360-0164. Exhibiting historical and contemporary ceramics; functional, sculptural, and figurative works; representing Rudy Autio, Trey Hill, Brian Kakas, Warren MacKenzie, Ryan Mitchell, Ken Price, Tim Rowan, Jay Strommen, Akio Takamori, and Peter Voukos.

Neil Estrick Gallery, LLC, 888 E. Belvidere Rd., Ste. 101, **Grayslake** IL 60030; neil@neilestrickgallery.com; www.neilestrickgallery.com; 847-223-1807. Primarily exhibiting contemporary ceramics; functional works; representing 1 clay artist; Neil Estrick; 2 clay exhibitions per year.

Robert T. Wright Community Gallery of Art, College of Lake County, 19351 W. Washington St., **Grayslake** IL 60030; sjones@clcollinois.edu; http://gallery.clcollinois.edu; 847-543-2240. Primarily exhibiting contemporary ceramics; functional works; representing 25 clay artists; 1 clay exhibition per year; 8 exhibitions including clay per year.

Terra Incognito Studios and Gallery, 35 S. LaGrange Rd., **LaGrange** IL 60525; terraincognito@att.net; www.terraincognitostudios.com; 708-352-1401. Primarily exhibiting contemporary ceramics; functional works; representing 35 clay artists; 10 clay exhibitions per year.

Terra Incognito Studios and Gallery, 246 Chicago Ave., **Oak Park** IL 60302; terraincognitomail@yahoo.com; www.terraincognitostudios.com; 708-383-6228. Primarily exhibiting contemporary ceramics; functional works; representing 35 clay artists; 10 clay exhibitions per year.

Cinema Gallery, 120 W. Main St., **Urbana** IL 61801-2715; carolyn@cinemagallery.cc; www.cinemagallery.cc; 217-367-3711. Primarily exhibiting contemporary ceramics; figurative works; representing 12 ceramic artists; 2-3 clay exhibitions per year; 8-9 exhibitions including clay per year.

ClaySpace, 28W210 Warrenville Rd., **Warrenville** IL 60555; info@clayspace.net; www.clayspace.net; 630-393-2529. Primarily exhibiting contemporary ceramics; functional and sculptural works; 12 clay exhibitions per year.

Jailhouse Potters, 13804 Pleasant Valley Rd., **Woodstock** IL 60098; potter@jailhousepotters.com; www.jailhousepotters.com; 815-337-9487.

## Indiana

University Art Gallery, Indiana State University Department of Art, Fine Arts 108, **Terre Haute** IN 47809; erin.caldwell@indstate.edu; www.indstate.edu/artgallery; 812-237-3720. Primarily exhibiting contemporary ceramics;

## Iowa

AKAR, 257 E. Iowa Ave., **Iowa City** IA 52240; gallery@akardesign.com; www.akardesign.com; 319-351-1227. Primarily exhibiting contemporary ceramics; functional works; representing 20+ clay artists; 12 clay exhibitions per year; 12 exhibitions including clay per year.

University of Iowa Museum of Art, 150 N. Riverside Dr., **Iowa City** IA 52242; uima@uiowa.edu; http://uima.uiowa.edu; 319-335-1727. Primarily exhibiting historical and contemporary ceramics; functional and sculptural works; contemporary American and European Ceramics; representing 20+ clay artists; 1 clay exhibition per year; 2 exhibitions including clay per year.

## Kansas

The Dolphin Song, 102 S. Elm St., **Gardner** KS 66030; tds@thedolphinsong.com; www.thedolphinsong.com; 913-856-7513. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing Cathy Broski and Danny Meisinger; 2 clay exhibitions per year.

Strecker-Nelson Gallery, 406 1/2 Poyntz Ave., **Manhattan** KS 66502-6039; gallery@kansas.net; www.strecker-nelsongallery.com; 785-537-2099.

Primarily exhibiting contemporary ceramics; representing 25 clay artists; 6 clay exhibitions per year.

Alice C. Sabatini Gallery, Topeka and Shawnee County Public Library, 1515 S.W. Tenth Ave., **Topeka** KS 66604; gallery@tscpl.org; www.tscpl.org/Features/Gallery.htm; 785-580-4515. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; American ceramics; representing 350 clay artists. Permanent collection of contemporary American ceramics, African and Chinese decorative arts, Kansas artists, and Art Nouveau glass and ceramics.

ShiftSpace Gallery, Wichita State University, 1845 Fairmont, **Wichita** KS 67260; shiftspacepr@gmail.com; www.shiftspace.blogs.com.

Wichita Pottery, 300 N. Meridian, **Wichita** KS 67203; jill.houtz@gmail.com; www.wichitapottery.com; 316-942-7075. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; US artists; representing 4 clay artists; Jill Houtz, Sheila O'Brien, Eric Rose, and Richard VanSickle; 4 clay exhibitions per year; 1 exhibition including clay per year.

## Kentucky

Kentucky Artisan Center at Berea, 975 Walnut Meadow Road, **Berea** KY 40403; gwen.heffner@ky.gov; www.kentuckyartisancenter.ky.gov; 859-985-5448. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; representing 80 clay artists; 1 clay exhibition per year; 1-2 exhibitions including clay per year. Permanent collection includes historical works that include ceramics.

Kentucky Museum of Art and Craft, 715 W. Main St., **Louisville** KY 40202; alishaw@kentuckyarts.org; www.kentuckyarts.org; 502-589-0102. Primarily exhibiting contemporary ceramics; representing 20 clay artists; 1-2 clay exhibitions per year.

## Louisiana

Carol Robinson Gallery, 840 Napoleon Ave., **New Orleans** LA 70115; carolrobin@bellsouth.net; www.carolrobinsongallery.com; 504-895-6130. Primarily exhibiting contemporary ceramics; representing Tom Brewer, Ron Dale, Lisa Tinka Jordy, Bernard Mattox, Bryon Myrick, John Oles, and Kenneth Standhardt; 1-2 clay exhibitions per year.

Newcomb Art Gallery at Tulane University, Woldenberg Art Center, **New Orleans** LA 70118; 504-865-5328; gallery@tulane.edu; www.newcombartgallery.tulane.edu. Primarily exhibiting historical ceramics; functional works; Newcomb pottery; 2 clay exhibitions per year; 2 exhibitions including clay per year.

## Maine

Dowstudio Gallery, 19 Dow Rd., **Deer Isle** ME 04627; 207-348-6498; dowstudio@gmail.com; www.dowstudiodeerisle.com. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 20+ clay artists; 6 clay exhibitions per year; 6 exhibitions including clay per year.

Richard Boyd Pottery, 15 Epps St., **Peaks Island** ME 04108; info@richardboydpottery.com; www.richardboydpottery.com; 207-712-1097. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 2 clay artists; 6 clay exhibitions per year; 4 exhibitions including clay per year.

Maine Potters Market, 376 Fore St., **Portland** ME 04101; www.maine-pottersmarket.com; 207-774-1633. Primarily exhibiting contemporary ceramics; functional works; representing 14 clay artists; 6 clay exhibitions per year; 2 exhibitions including clay per year.

St. George Pottery, 1012 River Rd., **St. George** ME 04860; 207-372-6464; g@stgeorgepottery.com; www.stgeorgepottery.com. Primarily exhibiting

contemporary ceramics; functional works; North American contemporary clay; representing Susan Dewsnap, Tina Gebhart, Ryan Greenheck, Louise Harter, George Pearlman, and Rob Sutherland; 7 clay exhibitions per year.

## Maryland

Baltimore Clayworks, 5707 Smith Ave., **Baltimore** MD 21209; mary.cloonan@baltimoreclayworks.org; www.baltimoreclayworks.org; 410-578-1919. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 20+ clay artists; 8 clay exhibitions per year; 7 exhibitions including clay per year.

Meredith Gallery, 805 N. Charles St., **Baltimore** MD 21201; info@meredithgallery.com; www.meredithgallery.com; 410-837-3575. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 15 clay artists; 4 clay exhibitions per year; 4 exhibitions including clay per year.

Hodson Gallery, Hood College, 401 Rosemont Ave., **Frederick** MD 21701; jmichaud@hood.edu; www.hood.edu/academic/art/hodson; 301-696-3526. Primarily exhibiting contemporary ceramics; functional, sculptural, figurative, and installation works; representing 20 clay artists; 7 clay exhibitions per year; 4 exhibitions including clay per year. Permanent collection of 13th-14th century South East Asian ceramics.

Joyce Michaud Gallery, 6512B Putman Rd., **Thurmont** MD 21788; joyce@jmichaudgallery.com; www.JoyceMichaudGallery.com; 301-698-0929. Primarily exhibiting contemporary ceramics; functional and sculptural works; 4 clay exhibitions per year; 1 exhibition including clay per year.

## Massachusetts

Pucker Gallery, 171 Newbury St., **Boston** MA 02116; contactus@puckergallery.com; www.puckergallery.com; 617-267-9473. Primarily exhibiting historical and contemporary ceramics; functional works; representing 15 clay artists; 8 clay exhibitions per year; 1 exhibition including clay per year.

Society of Arts and Crafts, 175 Newbury St., **Boston** MA 02116; exhibitiongallery@societyofcrafts.org; www.societyofcrafts.org; 617-266-1810. Primarily exhibiting contemporary ceramics; functional and sculptural works; American artists; representing 60 clay artists; 1-2 clay exhibitions per year; 1-2 exhibitions including clay per year.

Vessels Gallery, 450 Harrison Ave., #71, **Boston** MA 02118; rbt@vesselsgallery.com; www.vesselsgallery.com; 617-426-1950. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 25 clay artists; 3 clay exhibitions per year.

Mobilia Gallery, 358 Huron Ave., **Cambridge** MA 02138; 617-876-2109; mobiliaart@verizon.net; www.mobilia-gallery.com. Primarily exhibiting contemporary ceramics; sculptural and installation works; representing 8 clay artists; George Bowes, Pippin Drysdale, Jack Earl, Dorothy Feibleman, Elizabeth Fritsch CBE, Tom Rippon, Richard Shaw, and Leslie Sills; 3 clay exhibitions per year; 6 exhibitions including clay per year.

Mudflat Gallery, 36 White St, Porter Square Shopping Ctr., **Cambridge** MA 02140; gallery@mudflat.org; www.mudflat.org; 617-491-7976. Primarily exhibiting contemporary ceramics; functional and sculptural works; work by 47 Mudflat artists; representing 20+ clay artists; 10 clay exhibitions per year; 1 exhibition including clay per year.

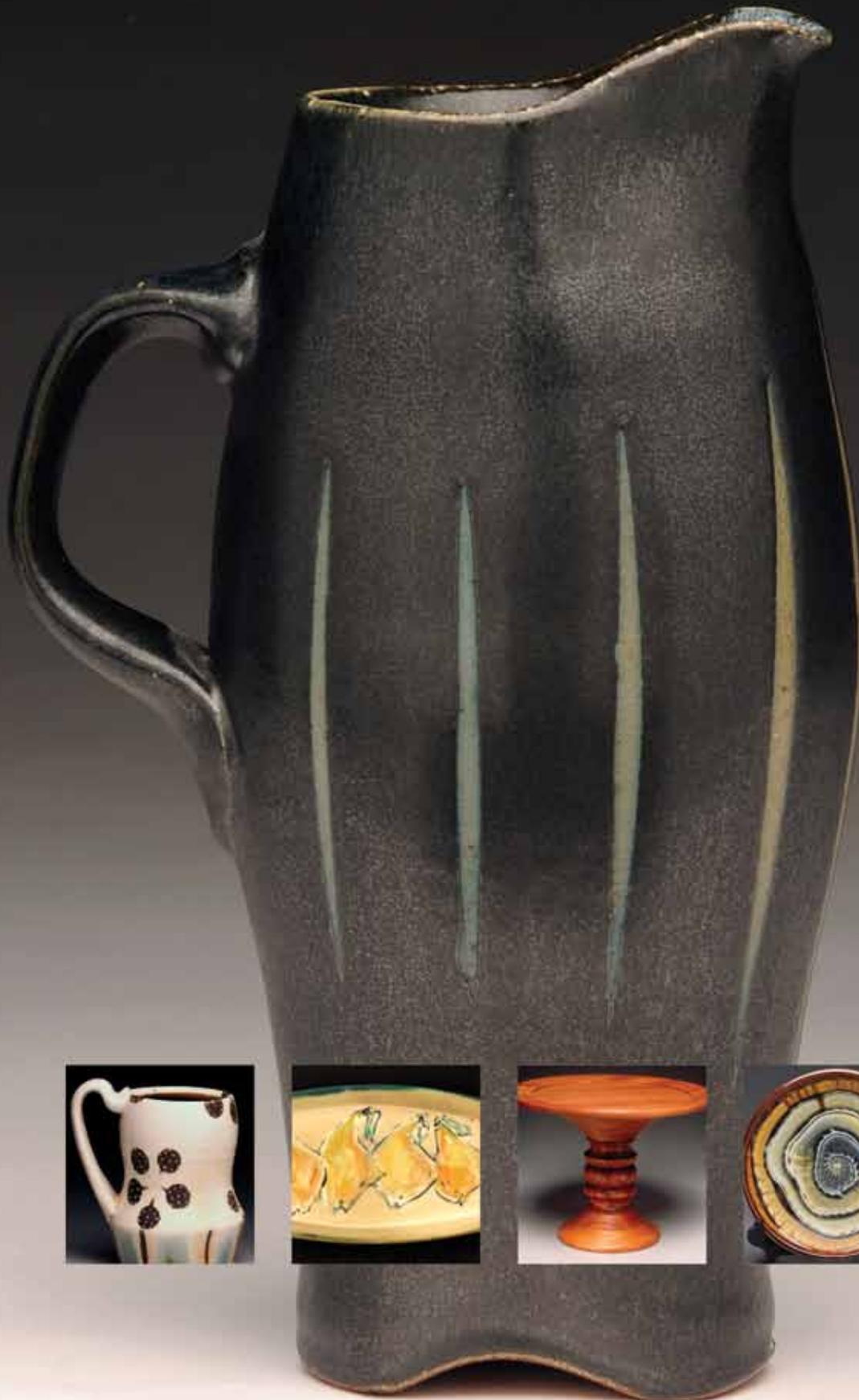
Lacoste Gallery, 25 Main St., **Concord** MA 01742; info@lacostegallery.com; www.lacostegallery.com; 978-369-0278. Primarily exhibiting historical and contemporary ceramics; functional, sculptural, figurative, and installation works; ceramic art, vessel, and sculpture; representing 20+ clay artists; 12 clay exhibitions per year; 2 exhibitions including clay per year.

Fall 2010



## Studio Tour

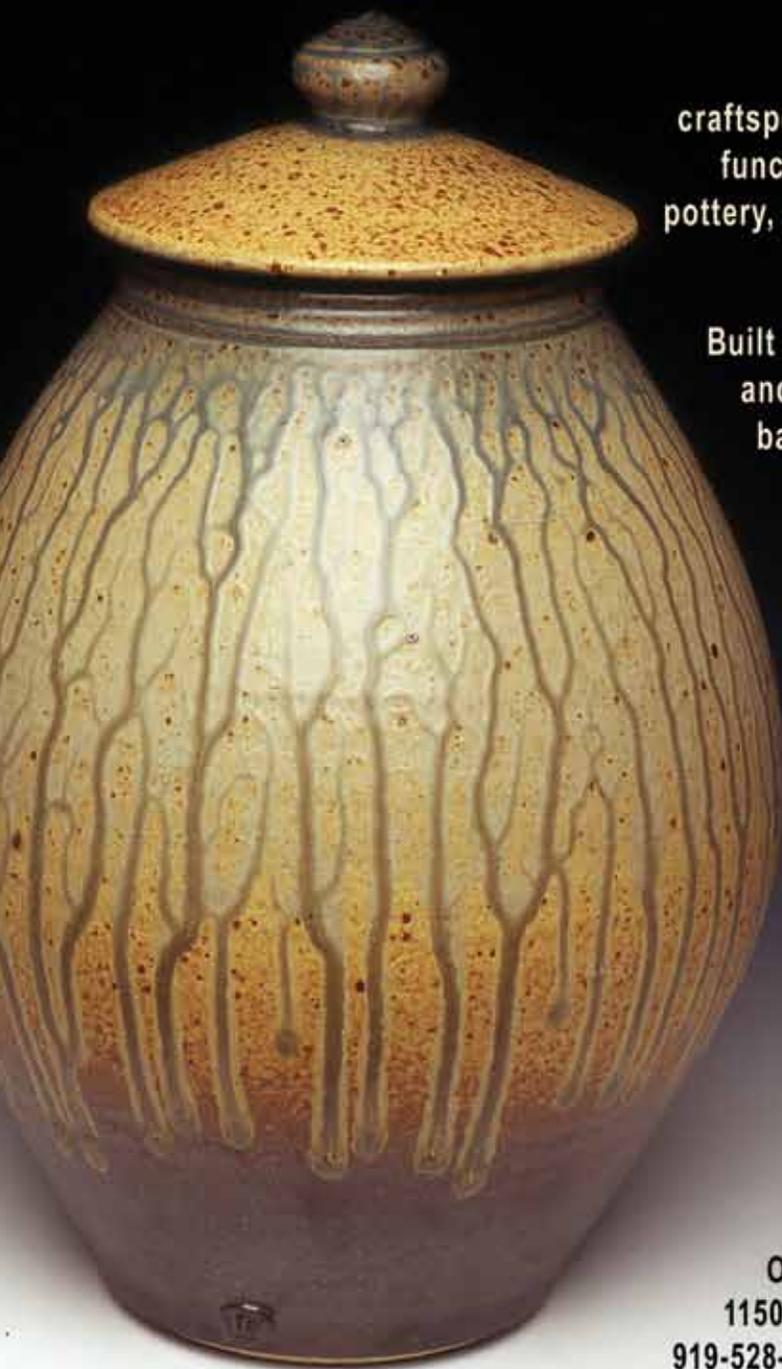
November 28-30  
Floyd and Blacksburg  
in Southwest Virginia's  
Blue Ridge Mountains



Studio tour map and artist information at [www.16hands.com](http://www.16hands.com)

# Cedar Creek Gallery

Celebrating Fine American Crafts since 1968

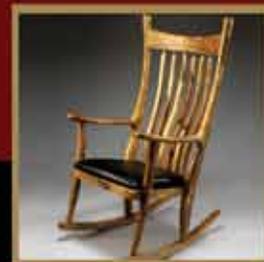


Representing over 250 American craftspeople. Traditional, contemporary, functional, conceptual, and whimsical pottery, glass, wood, metal, fiber, & more.

Built on the site of an old country farm and nestled among historic tobacco barns, Cedar Creek Gallery is home to an outstanding collection of American handmade crafts.

Ramble through beautifully landscaped gardens, explore our Museum of American Pottery, & then enjoy a vibrant shopping experience. Cedar Creek is a true destination gallery, owned and operated by award winning craftspeople.

Open 10am - 6pm Seven Days a Week  
1150 Fleming Rd. Creedmoor, NC 27522  
919-528-1041 or [www.cedarcreekgallery.com](http://www.cedarcreekgallery.com)  
20mins. North of Raleigh, Durham & Chapel Hill



Celebrate American Craft Week With Us  
*Cedar Creek Gallery's*  
**43rd Annual Fall Pottery & Glass Festival**

October 2 & 3, 9 & 10 from 10am - 6pm  
Pottery, Blown Glass, Wood-turning Demos & Plant Sales



# HARVEY / MEADOWS GALLERY

Contemporary ceramic art, sculpture, painting and works on paper



clockwise from top left:

**Ken Ferguson:** *Basket*, 9"h x 17"dia., wood-fired stoneware, 1983

**Betty Woodman:** *Fabric Pillow Pitcher*, 25 3/4"h x 20"d x 23"w, glazed earthenware, epoxy resin, laquer and paint, 2002

**Andy Shaw:** *Cups*, 4"h x 3"dia., cone 10 porcelain, 2009

**John Gill:** *Ewer*, 10"w x 14"h x 6"d, stoneware with glazes, 2010

Please see our website for complete information on artists and exhibition schedules

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

133 Prospector Road

Suite 4114A

Aspen CO 81611

970.920.7721

Juliet Rose Gallery and Studio, 191 Reimers Rd., **Monson** MA 01057; julietrose1@verizon.net; www.julietrosegallery.net; 413-596-9741. Primarily exhibiting contemporary ceramics; New England and Jamaican ceramics; representing Juliet Bacchas, Coleen Egan, Rick Epstein, Leonia McIntosh, and Linda Spelko; 5 clay exhibitions per year.

The Gallery at The Potters Shop and School, Gorse Mill Studios, 31 Thorpe Rd., **Needham** MA 02494; thegallery.info@yahoo.com; www.thepottersshop.com; 781-449-7687. Primarily exhibiting contemporary ceramics; functional and sculptural works; 4 clay exhibitions per year.

The Artisan Gallery, 162 Main St., **Northampton** MA 01060; theartisangallery@yahoo.com; www.theartisangallery.com; 413-586-1942. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing Abby Berkson, Lucy Fagella, Megan Hart, Christy Knox, Evelyn Snyder, Chuck Stern, Constance Talbot, Sam Taylor, Tom White, and Dan Zulawski; 6 clay exhibitions per year.

Ferrin Gallery, 437 North St., **Pittsfield** MA 01201; info@ferrin-gallery.com; FerrinGallery.com; 413-442-1622. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; wood-fired studio pottery and narrative sculptural ceramics; representing 20+ clay artists; 6 clay exhibitions per year; 12 exhibitions including clay per year.

The Krikorian Gallery, Worcester Center for Crafts, 25 Sagamore Rd., **Worcester** MA 01605; 508-753-8183; wcc@worcestercraftcenter.org; www.worcestercraftcenter.org. Primarily exhibiting contemporary ceramics; 5 clay exhibitions per year.

## Michigan

Betsy Ratzsch Pottery, 584 Ada Dr., **Ada** MI 49301; betsyRpottery@sbcglobal.net; www.betsyRpottery.com; 616-682-0266. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; American artists; representing 15 clay artists; 3 clay exhibitions per year; 5 exhibitions including clay per year.

Clay Gallery, 335 S. Main St., **Ann Arbor** MI 48104; office@claygallery.org; www.claygallery.org; 734-662-7927. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; Michigan and the Midwest; representing 20+ clay artists; 8 clay exhibitions per year.

Cranbrook Art Museum, 39221 Woodward Ave., **Bloomfield Hills** MI 48303-0801; 248-645-3323; artmuseum@cranbrook.edu; www.cranbrookart.edu/museum. Primarily exhibiting contemporary ceramics. Permanent 20th-century collection; representing 90 clay artists;

Pewabic Pottery, 10125 E. Jefferson Ave., **Detroit** MI 48214; trobinson@pewabic.org; www.pewabic.org; 313-822-0954. Primarily exhibiting contemporary ceramics; 4 clay exhibitions per year.

Khnemu Studio, 6322 113th Ave., **Fennville** MI 49408; dawn@khnemustudio.com; www.khnemustudio.com; 269-236-9260. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; representing 20+ clay artists; 6 clay exhibitions per year; 1 exhibition including clay per year.

Buckham Gallery, 134 1/2 W. Second St., **Flint** MI 48502; manager@buckhamgallery.org; www.buckhamgallery.org; 810-239-6334. Exhibiting contemporary ceramics; 2 clay exhibitions per year.

## Minnesota

Tweed Museum of Art, University of Minnesota Duluth, 1201 Ordean Ct., **Duluth** MN 55812; tma@d.umn.edu; www.d.umn.edu/tma; 218-726-8222. Primarily exhibiting historical and contemporary ceramics; Glenn C. Nelson Collection of ceramics; representing 12 clay artists;

Northern Clay Center, 2424 Franklin Ave. E, **Minneapolis** MN 55406; nccinfo@northernclaycenter.org;

www.northernclaycenter.org; 612-339-8007. Primarily exhibiting historical and contemporary ceramics; functional, sculptural, figurative, and installation works; representing 55–60 clay artists; 11 clay exhibitions per year.

Fired Up Studios, 1701 E. Hennepin Ave., #255, **Minneapolis** MN 55414; info@firedupstudios.com; www.firedupstudios.com; 612-852-2787. Primarily exhibiting contemporary ceramics; functional works; representing 40 clay artists; 11 clay exhibitions per year.

The Grand Hand Gallery, 619 Grand Ave., **St. Paul** MN 55102; admin@thegrandhand.com; www.thegrandhand.com; 651-312-1122. Primarily exhibiting contemporary ceramics; functional works; Wood-fired ceramics; representing 20 clay artists; 4 clay exhibitions per year.

## Mississippi

Ohr-O'Keefe Museum of Art, 386 Beach Blvd., **Biloxi** MS 39564; 228-374-5547; community@georgeohr.org; www.georgeohr.org. Primarily exhibiting historical and contemporary ceramics; sculptural works; promoting and preserving Biloxi potter George E. Ohr and the cultural heritage of the Mississippi Gulf Coast; 3 clay exhibitions per year; 1 exhibition including clay per year.

Conner Burns Studio and Gallery, 209 Franklin St., **Natchez** MS 39120; studioburns@aol.com; www.connerburns.com; 601-446-6334. Primarily exhibiting contemporary ceramics; functional and sculptural works; North American ceramics; 2 clay exhibitions per year; 2 exhibitions including clay per year.

Natchez Clay, 101 Clifton Ave., **Natchez** MS 39120; natchezclay@gmail.com; www.natchezclay.com; 601-660-2375. Primarily exhibiting contemporary ceramics; functional works; representing 12 clay artists; 4 clay exhibitions per year.

## Missouri

Red Star Studios Ceramic Center, 2011 Tracy Ave., **Kansas City** MO 64108; gallery@redstarstudios.org; www.redstarstudios.org; 816-474-7316. Primarily exhibiting contemporary ceramics; functional, sculptural, figurative, and installation works; invitational exhibitions; representing 4 clay artists; Bowie Croissant, Tara Dawley, Calder Kamin, and Stephanie Kantor; 12 clay exhibitions per year; 12 exhibitions including clay per year.

Sherry Leedy Contemporary Art, 2004 Baltimore Ave., **Kansas City** MO 64108; 816-221-2626; sherryleedy@sherryleedy.com; www.sherryleedy.com. Primarily exhibiting contemporary ceramics; sculptural works; representing 10 clay artists; Rudy Autio, Cary Esser, Jun Kaneko, Misty Gamble, Chris Gustin, Jesse Small, Charles Timm-Ballard, George Timock, Peter Voukos, and Arnie Zimmerman; 6 clay exhibitions per year.

Daum Museum of Contemporary Art, State Fair Community College, 3201 W. 16th St., **Sedalia** MO 65301; 660-530-5888; info@daummuseum.org; www.daummuseum.org. Primarily exhibiting contemporary ceramics; representing Rudy Autio, John Balistreri, Anne Currier, Jun Kaneko, Karen Karnes, Jim Leedy, Olé Liserud, Don Reitz, Virginia Scotchie, George Timock, and Peter Voukos.

Craft Alliance Gallery, Grand Center, 501 N. Grand Blvd., **St. Louis** MO 63103; 314-534-7528; gregistrar@craftalliance.org; www.craftalliance.org. Primarily exhibiting contemporary ceramics; 3–5 exhibitions including clay per year.

Craft Alliance, Delmar Loop, 6640 Delmar Blvd., **St. Louis** MO 63130; exhibitions@craftalliance.org; www.craftalliance.org; 314-725-1177. Primarily exhibiting contemporary ceramics; 5 clay exhibitions per year.

Duane Reed Gallery, 4729 McPherson Ave., **St. Louis** MO 63108-1918; info@duanereedgallery.com; www.duanereedgallery.com; 314-862-2333. Primarily exhibiting contemporary ceramics; sculptural works; representing Rudy Autio, Bennett Bean, Christine

Federighi, Curt LaCross, Michael Lucero, and Michal Zehavi; 3 clay exhibitions per year.

## Montana

Archie Bray Foundation for the Ceramic Arts, 2915 Country Club Ave., **Helena** MT 59602; gallery@archiebray.org; www.archiebray.org; 406-443-3502. Primarily exhibiting historical and contemporary ceramics; functional, sculptural, figurative, and installation works; representing 20+ clay artists; 10 clay exhibitions per year; 10 exhibitions including clay per year.

The Clay Studio of Missoula Gallery, 1106 Hawthorne St., Unit A, **Missoula** MT 59802; 406-543-0509; info@theclaystudioofmissoula.org; www.theclaystudioofmissoula.org. Primarily exhibiting contemporary ceramics; functional, sculptural, and, and figurative works; representing 20+ clay artists; 10 clay exhibitions per year; 2 exhibitions including clay per year.

Red Lodge Clay Center, 123 S. Broadway, **Red Lodge** MT 59068; gallery@redlodgeclaycenter.com; www.redlodgeclaycenter.com; 406-446-3993. Primarily exhibiting contemporary ceramics; functional works; representing 80 clay artists; 24 clay exhibitions per year.

## Nebraska

Cooper Studio & Gallery, 1526 Silver St., **Ashland** NE 68003-1848; cooperstudio@windstream.net; www.merchantcircle.com/business/Cooper.Studio.And.Gallery.402-944-2022; 402-944-2022. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; representing 4 clay artists; Kim Cooper, John Dennison, Jenni Greer, and Naomi Keller.

Lux Center for the Arts, 2601 N. 48th St., **Lincoln** NE 68504; info@luxcenter.org; www.luxcenter.org; 402-466-8692. Primarily exhibiting contemporary ceramics; functional, sculptural, figurative, and installation works; representing 20+ clay artists; 6 clay exhibitions per year; 3 exhibitions including clay per year.

## Nevada

Pottery West, 5026 N. Pioneer Way, **Las Vegas** NV 89149; potterywest@cox.net; www.potterywest.com; 702-685-7573. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; 10 clay exhibitions per year; 20 exhibitions including clay per year.

## New Jersey

Lafayette Clayworks, 22 Wantage Ave., PO Box 289, **Branchville** NJ 07826; clayworksjoy@tellurian.net; www.lafayetteclayworks.com; 973-948-3987. Primarily exhibiting contemporary ceramics; functional works; representing 3 clay artists; Iwona Brunngraber, Pamela Madzy, and Joyce Maurus-Sullivan; 4 clay exhibitions per year.

The Art School at Old Church and Mikhail Zakin Gallery, 561 Piermont Rd., **Demarest** NJ 07627; info@tasoc.org; www.tasoc.org; 201-767-7160. Primarily exhibiting contemporary ceramics; 2–3 clay exhibitions per year.

Laplaca Pottery Works, 1002 A Trenton Ave., **Point Pleasant** NJ 08742; greglaplaca@aol.com; www.laplacapottery.com; 732-861-2276. Primarily exhibiting historical and contemporary ceramics; functional works; stoneware and facejugs; representing 1 clay artist; Greg Laplaca; 12 clay exhibitions per year; 5 exhibitions including clay per year.

m.t. burton gallery, 1819 N. Long Beach Blvd., **Surf City** NJ 08008; matt@mtburtongallery.com; www.mtburtongallery.com; 609-494-0006. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 20+ clay artists; 3 clay exhibitions per year; 1 exhibition including clay per year.

# Kathy Ruttenberg

SOFA Chicago 2010



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**Lady Fritillary** 15"x59"x20"

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Julie Elkins  
Kathy Ruttenberg  
Keith Schneider  
Janis Mars Wunderlich

# NORTHERN CLAY CENTER



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Minneapolis, MN 55406

T: 612.339.8007

F: 612.339.0592

[nccinfo@northernclaycenter.org](mailto:nccinfo@northernclaycenter.org)



## 20<sup>th</sup> ANNIVERSARY EVENTS

 *It Was 20 Years Ago Today*  
An Exhibition & Teaching Collection  
September 24 – November 7, 2010

 *NCC 20<sup>th</sup> Birthday Party Bash & Regis Masters Reunion Roundtables*  
October 16 and 17, 2010

 *'tis a gift... the 20<sup>th</sup> Annual Holiday Exhibition and Sale*  
November 21, 2010 – January 2, 2011

 *A Life in Pots*  
Michael Simon Retrospective

*Classmates*  
Wayne Branum, Randy Johnston  
Mark Pharis, and Sandy Simon  
March 12 – May 1, 2011

 *Exploring Pots and Place in Japan*  
A tour of Japanese ceramics & architecture  
May 11 – 22, 2011

 *2011 Artists of NCC*  
July 16 – August 28, 2011

*Alumni Reunion | Heritage Pot Sale*  
*Community Open House*  
July 16, 2011

 *New Millennium Japanese Ceramics: Rejecting Labels and Embracing Clay*  
September 23 – November 26, 2011

[www.northernclaycenter.org](http://www.northernclaycenter.org)

In celebration of the 125th anniversary of the Kansas City Art Institute

Curated by Catherine L. Futter, the Helen Jane and R. Hugh "Pat" Uhlmann Curator of Decorative Arts at the Nelson-Atkins Museum of Art

# (Re)Form

*Recent work by graduates of the Kansas City Art Institute ceramics program*

Richard Carter

Nathan Mabry

R. Justin Stewart

**October 9 to December 18, 2010**

Josh DeWeese

Andrew Martin

Akio Takamori

H&R Block Artspace at the Kansas City Art Institute

Cary Esser

Nobuhito Nishigawara

Irv Tepper

Teri Frame

Richard Notkin

Dan Teran

Andrea Gill

Tia Pulitzer

Kurt Weiser

John Gill

Bobby Silverman

Casey Whittier

Chris Gustin

Jesse Small

Arnie Zimmerman

Sarah Jaeger

Paul Anthony Smith

Maren Kloppmann

Chris Staley

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## New Mexico

Mariposa Gallery, 3500 Central Ave. SE, **Albuquerque** NM 87106; info@mariposa-gallery.com; www.mariposa-gallery.com; 505-268-6828. Primarily exhibiting contemporary ceramics; functional and sculptural works; New Mexico artists; representing 12 clay artists; Julianne Harvey, Suzanne Kane, and Kenyon Thomas; 3 clay exhibitions per year; 12 exhibitions including clay per year.

The Fisher Gallery, 1620 Central Ave., SE, **Albuquerque** NM 87106; fishergallery@mac.com; 505-247-1529. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; representing 4 clay artists; Maika and Sylvia Domney, Erin Mason, and Beth Sailer; 12 clay exhibitions per year; 12 exhibitions including clay per year.

RottenStone Gallery, 486 SR 150, **Arroyo Seco** NM 87514; frederickrutherford@yahoo.com; 575-776-1042. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; Wood Fired Focus; representing 8 clay artists; John Bradford, Jana Hanka, Hillary Kane, Joe Kroenung, Michael Prokos, and Scott Rutherford; 6 clay exhibitions per year; 2 exhibitions including clay per year.

Wannamaker Gallery, 1208 Paseo Del Pueblo Norte, **El Prado** NM 87529; potmaker@gmail.com; www.loganwannamaker.com; 575-770-4334. Primarily exhibiting contemporary ceramics; functional works; representing 12 clay artists; 2 clay exhibitions per year.

Bellas Artes, 653 Canyon Rd., **Santa Fe** NM 87501; 505-983-2745; bc@bellasartessgallery.com; www.bellasartessgallery.com; Primarily exhibiting contemporary ceramics; representing Richard DeVore, Ruth Duckworth, Shoichi Ida, and Brad Miller.

Blue Rain Gallery, 130 Lincoln Ave., **Santa Fe** NM 87501; 505-954-9902; peter@blueraingallery.com; www.blueraingallery.com. Primarily exhibiting contemporary and historical ceramics; sculptural and figurative works; representing 25 clay artists; 12 clay exhibitions per year.

Clark + Del Vecchio (Formerly Garth Clark Gallery), 223 N. Guadalupe #274, **Santa Fe** NM 87501; info@garthclark.com; www.garthclark.com; 917-318-0768.

Jane Sauer Gallery, 652 Canyon Rd., **Santa Fe** NM 87501; 505-995-8513; jsauer@jsauegallery.com; www.jsauegallery.com. Primarily exhibiting contemporary ceramics; sculptural and figurative works; representing 2 clay artists; Adrian Arleo, Irina Zaytceva; 1-2 clay exhibitions per year.

Robert Nichols Gallery, 419 Canyon Rd., **Santa Fe** NM 87501; gallery@robertnicholsgallery.com; www.robertnicholsgallery.com; 505-982-2145. Primarily exhibiting contemporary ceramics; sculptural works; Southwestern US including Native American; representing 12 clay artists; 8 clay exhibitions per year; 2 exhibitions including clay per year.

Santa Fe Clay, 545 Camino de la Familia, **Santa Fe** NM 87501; sfc@santafeclay.com; www.santafeclay.com; 505-984-1122. Primarily exhibiting contemporary ceramics; functional, sculptural, figurative, and installation works; contemporary American ceramics; representing 20+ clay artists; Chuck Aydlett, Peter Beasecker, Meredith Brickell, Lisa Clague, Edward Eberle, Mark Pharis, Tim Rowan, Ted Saupe, Chris Staley, and James Tisdale; 10 clay exhibitions per year; 10 exhibitions including clay per year.

TheWilliam&JosephGallery, 727CanyonRd., **Santa Fe** NM 87501; mary@thewilliamandjosephgallery.com; www.thewilliamandjosephgallery.com; 505-982-9404. Primarily exhibiting contemporary ceramics; sculptural works; representing 2 clay artists; Bradley Bowers and Jack Charney; 1 clay exhibition per year; 8 exhibitions including clay per year.

Touching Stone Gallery, 539 Old Santa Fe Trail, **Santa Fe** NM 87505; director@touchingstone.com; www.touchingstone.com; 505-988-8072. Primarily exhibiting contemporary and historical ceramics; functional and sculptural works; contemporary Japanese ceramics; representing 25 clay artists; 5-6 clay exhibitions per year; 1-2 exhibitions including clay per year.

## New York

The Schein-Joseph International Museum of Ceramic Art, NY State College of Ceramics at Alfred University, **Alfred** NY 14802; ceramicsmuseum@alfred.edu; http://ceramicsmuseum.alfred.edu; 607-871-2421.



Work by Angela Cunningham at Vessels Gallery, Boston, Massachusetts.

Primarily exhibiting contemporary and historical ceramics; 4 clay exhibitions per year.

GKG Fine Art, 111 Front St. Gallery 222, **Brooklyn** NY 11201; gloria@gkgart.com; www.gkgart.com; 718-858-5254. Primarily exhibiting contemporary ceramics; 4 clay exhibitions per year.

Chameleon Gallery, 53 Albany St., **Cazenovia** NY 13035; chameleongallery@mac.com; www.chameleongallery.net; 315-655-3444. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 10 clay artists; Len Eichler, Ed Feldman, Henry and Amy Gernhardt, John Jessiman, David MacDonald, Shawn O'Connor, Carl Shanahan, Bill Stewart, and Daphne Verley; 2 clay exhibitions per year; 2 exhibitions including clay per year.

Gallery Gen, 47-49 36th St., **Long Island City** NY 11101; 718-392-7717; inquiry@gallerygen.com; www.gallerygen.com/. Primarily exhibiting contemporary ceramics.

Barry Friedman Ltd, 515 W. 26th St., **New York** NY 10001; contact@barryfriedmanltd.com; www.barryfriedmanltd.com; 212 239-8600. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; representing Takahiro Kondo, David Regan, Alev Siesbye, Akio Takamori, and Kukuli Velarde; 2 clay exhibitions per year; 2 exhibitions including clay per year.

Cheim & Read, 547 W. 25th St., **New York** NY 10001; chris@cheimread.com; www.cheimread.com. Primarily exhibiting contemporary ceramics.

Dai Ichi Arts, Ltd., 100 Central Park S, Ste 11C, **New York** NY 10019; info@daiichiarts.com; www.daiichiarts.com; 212-230-1680. Primarily

exhibiting contemporary ceramics; Japanese ceramics; representing 15 clay artists; 7 clay exhibitions per year.

Greenwich House Pottery, 16 Jones St., **New York** NY 10014; pottery@greenwichhouse.org; www.greenwichhouse.org; 212-242-4166. Exhibiting contemporary ceramics; functional, sculptural, figurative, and installation works; 7 clay exhibitions per year; 1 exhibition including clay per year.

Hebrew Union College Museum, 1 W. Fourth St., **New York** NY 10012; museumnyc@huc.edu; www.huc.edu/museum/ny; 212-824-2218. Primarily exhibiting contemporary ceramics; functional and sculptural works; Judaica ceramics; representing 20 clay artists;

Jane Hartsook Gallery, 16 Jones St., **New York** NY 10014; pottery@greenwichhouse.org; www.greenwichhousepottery.org; 212-242-4106. Primarily exhibiting historical and contemporary ceramics; functional, sculptural, figurative, and installation works; 7 clay exhibitions per year; 1 exhibition including clay per year.

Mugi Studio, 993 Amsterdam Ave., **New York** NY 10025; mugistudio@yahoo.com; www.mugipottery.com; 212-866-6202. Primarily exhibiting contemporary ceramics; functional works; representing 15 clay artists; 6 clay exhibitions per year; 3 exhibitions including clay per year.

Nancy Margolis Gallery, 523 W. 25th St., Ground Fl., **New York** NY 10001; margolis@nancymargolisgallery.com; www.nancymargolisgallery.com; 212-242-3013. Exhibiting contemporary ceramics; American, Asian, and European artists.

The Asia Society, 725 Park Ave., **New York** NY 10021; 212-517-2742; info@asiasociety.org; www.asiasociety.org. Primarily exhibiting contemporary and historical ceramics; East and Southeast Asian ceramics.

Loveed Fine Arts, 575 Madison Ave., Ste. 1006, **New York** NY 10022; loveedfinearts@earthlink.net; www.loveedfinearts.com; 212-605-0591. Exhibiting contemporary ceramics; sculptural works; representing 20+ clay artists.

Max Protetch Gallery, 511 W. 22nd St., **New York** NY 10011-1109; info@maxprotetch.com; www.maxprotetch.com; 212-633-6999. Primarily exhibiting contemporary ceramics; representing Richard DeVore, and Betty Woodman.

Museum of Arts and Design, 2 Columbus Cir., **New York** NY 10019; info@madmuseum.org; www.madmuseum.org; 212-299-7777. Primarily exhibiting contemporary ceramics; International ceramics; 7-10 clay exhibitions per year.

Clay Art Center, 40 Beech St., **Port Chester** NY 10573; leigh@clayartcenter.org; www.clayartcenter.org; 914-937-2047. Exhibiting contemporary ceramics; functional, sculptural, figurative, and installation works; representing 110+ clay artists; 11 clay exhibitions per year. Permanent collection of founders, Catherine Choy, and Henry Okamoto's work.

Art Sites LLC, 651 W. Main St., **Riverhead** NY 11901; artsites@optonline.net; 631-591-2401. Primarily exhibiting contemporary ceramics; representing Ramon Elozua, Keiji Ito, Robin Johnson, Carol Molly Prier, Mary Roehm, John Rohlfing, Tim Rowan, Coco Schoenberg, and Jeff Shapiro; 2 clay exhibitions per year; 6 exhibitions including clay per year.

Firehouse Gallery, 713 Monroe Ave., **Rochester** NY 14607; pottery@geneseearts.org; www.geneseearts.org; 585-271-5183. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 20+ clay artists; 10 clay exhibitions per year; 10 exhibitions including clay per year.

Imagine That, 38 E. Genesee St, **Skaneateles** NY 13152; imaginethatsarah@gmail.com; 315-685-

Even a functional form can defy expectations.



Curtis Benzle, *Bowl*, ca. 1985. Porcelain, 6 1/4 x 6 1/2 in. Crocker Art Museum, promised gift of Sidney Swidler.

## CROCKER ART MUSEUM OPENING 10.10.10

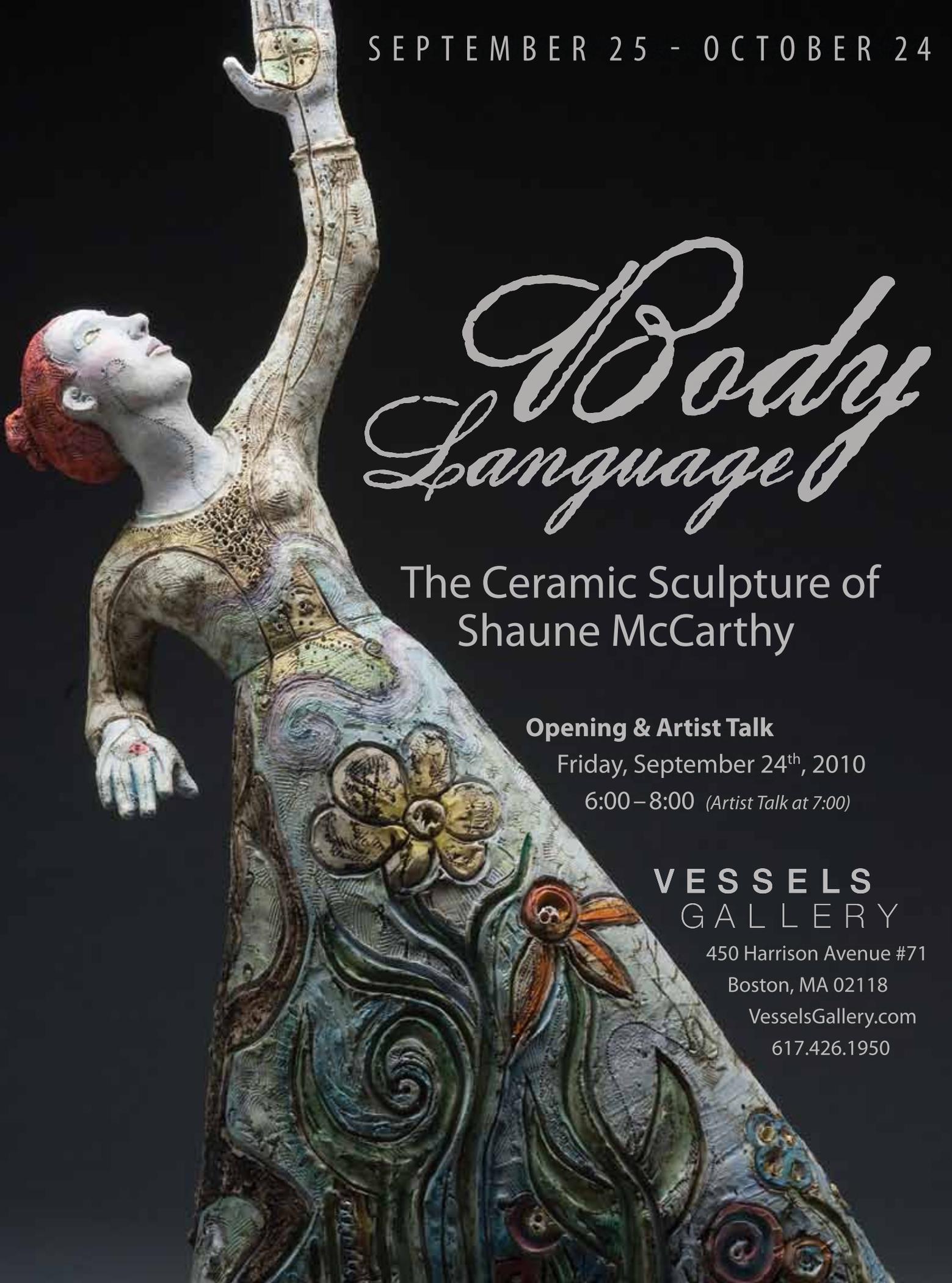
*The Vase and Beyond: The Sidney Swidler Collection of Ceramics* will inaugurate the Museum's ceramic wing. This encyclopedic collection of nearly 800 twentieth-century ceramics features a gorgeous array of forms, techniques and glazes by more than 300 artists.

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SEPTEMBER 25 - OCTOBER 24



# Body Language

The Ceramic Sculpture of  
Shaune McCarthy

**Opening & Artist Talk**

Friday, September 24<sup>th</sup>, 2010

6:00 – 8:00 (*Artist Talk at 7:00*)

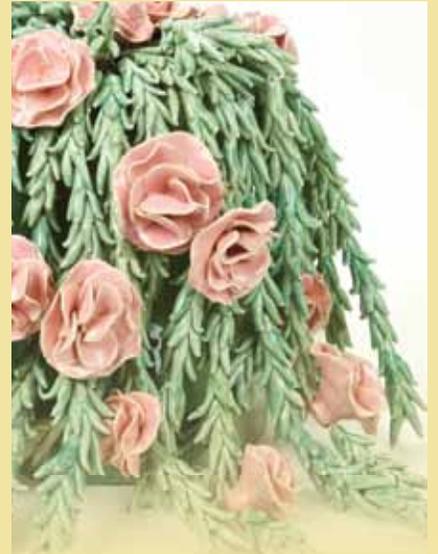
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6264. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 8-10 clay artists; Posey Bacopolus, Ben Carter, Hank Goodman, Conner McKissack, Jennifer Mecca, Brooke Noble, Sarah Panzarella, Jeremy Randall, and Russel Spillman; 4 clay exhibitions per year; 4 exhibitions including clay per year.

Everson Museum of Art, 401 Harrison St., **Syracuse** NY 13202; everson@everson.org; www.everson.org; 315-474-6064. 2-3 clay exhibitions per year. Permanent collection in the Syracuse China Center for the Study of American Ceramics.

Butterfield Pottery and New Prospect Pottery, 830 Broadway, **Ulster Park** NY 12487; newprospectpottery@gmail.com; www.newprospectpottery.com; 845-744-6787. Primarily exhibiting contemporary ceramics; functional works; wood-fired, salt-glazed ceramics; representing 4 clay artists; Susan Beecher, Davin Butterfield, Lynn Isaacson, and Deborah Rosenbloom; 1 clay exhibition per year; 1 exhibition including clay per year.

Celadon Clay Art Gallery, 41 Old Mill Rd., **Water Mill** NY 11963; clayart@optonline.net; www.hamptonsclyart.org; 631-726-2547. Primarily exhibiting contemporary ceramics; functional works; representing 15 clay artists; 5 clay exhibitions per year; 5 exhibitions including clay per year.

Portage Hill Gallery, 6439 South Portage Road, **Westfield** NY 14787; dowlings@fairpoint.net; www.portagehillgallery.com; 716-326-4478. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; representing 12 clay artists; 1 clay exhibition per year; 12 exhibitions including clay per year.

## North Carolina

American Folk Art & Framing, 64 Biltmore Ave., **Asheville** NC 28801; folkart@amerifolk.com; www.amerifolk.com; 828-281-2134. Exhibiting contemporary ceramics; functional and figurative works; wood-fired and locally hand-dug clay work; representing 18 clay artists; 4 clay exhibitions per year; 6 exhibitions including clay per year.

Blue Spiral 1, 38 Biltmore Ave., **Asheville** NC 28801; info@bluespiral1.com; www.bluespiral1.com; 828-251-0202. Primarily exhibiting contemporary ceramics; southeastern ceramics; 10-12 clay exhibitions per year.

Odyssey Gallery, 238 Clingman Ave., **Asheville** NC 28801; studios@highwaterclays.com; www.highwaterclays.com; 828-285-0210. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; 5 clay exhibitions per year; 1 exhibition including clay per year.

Crimson Laurel Gallery, 23 Crimson Laurel Way, **Bakersville** NC 28705; crimsonlaurelart@aol.com; www.crimsonlaurelgallery.com; 828-688-3599. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 100 clay artists; 6 clay exhibitions per year.

Lark & Key Gallery, 128 E. Park Ave., Ste. B, **Charlotte** NC 28203; info@larkandkey.com; www.larkandkey.com; 704-334-4616. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 12 clay artists; Posey Bacopolus, Barbara Chadwick, Julie Covington, Suze Lindsay, Jennifer Mecca, Ronan Peterson, Amy Sanders, Gay Smith, Paula Smith, and Julie Wiggins; 2 clay exhibitions per year; 4 exhibitions including clay per year.

Mint Museum of Art, 2730 Randolph Rd., **Charlotte** NC 28207; info@themintmuseums.org; www.themintmuseums.org; 704-337-2000. Permanent collection of American art pottery and porcelain, European pottery and porcelain, and North Carolina pottery.

Cedar Creek Gallery, 1150 Fleming Rd., **Creedmoor** NC 27522; info@cedarcreekgallery.com; www.cedarcreekgallery.com; 919-528-1041. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works;

representing 20+ clay artists; 1 clay exhibition per year; 4 exhibitions including clay per year.

Claymakers, 705 Foster St., **Durham** NC 27701; info@claymakers.com; www.claymakers.com; 919-530-8355. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 20+ clay artists; 4 clay exhibitions per year; 4 exhibitions including clay per year.

Hand in Hand Gallery, Inc., 2720 Greenville Hwy., **Flat Rock** NC 28731; info@handinhandgallery.com; www.handinhandgallery.com; 828-697-7719. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; functional work by Western NC potters; representing 9 clay artists; Will Baker, Susan Balentine, Jeff Hamilton, Mary Mason, Mary Mikklesen, Sandra Poces, Henry Pope, Preston and Sara Tolbert, David Voorhees, and Robert Wallace; 1 clay exhibition per year; 3 exhibitions including clay per year.

The Bascom, A Center for the Visual Arts, 323 Franklin Rd, **Highlands** NC 28741; jconnor@thebascom.org; www.thebascom.org; 828-526-4949.

Gregg Museum of Art and Design, 2610 Cates Ave., Rm. 3302, Tallery Student Center, NC State University, **Raleigh** NC 27695-7306; gallery@ncsu.edu; www.ncsu.edu/gregg/; 919-515-3503. Primarily exhibiting contemporary and historical ceramics; North Carolina and regional ceramics; 2 clay exhibitions per year.

North Carolina Pottery Center, 233 East Ave., **Seagrove** NC 27341; ncpc@atomic.net; www.ncpotterycenter.com; 336-873-8430. Primarily exhibiting contemporary and historical ceramics; North Carolina and Native American pottery; 6 clay exhibitions per year. Permanent collection of North Carolina pottery.

Art on Depot: A Studio & Gallery, 250 Depot St., **Waynesville** NC 28786; artondepot@live.com; www.artondepot.com; 828-246-0218. Primarily exhibiting contemporary ceramics; functional, sculptural, figurative, and installation works; representing 5 clay artists; Cathy Bolton, Amy Evans, Chuck McMahon, Jennifer Mecca, Julie Wiggins; 6 clay exhibitions per year; 6 exhibitions including clay per year.

Twigs and Leaves Gallery, 98 North Main St., **Waynesville** NC 28786; 828-456-1940; gallery@twigsandleaves.com; www.twigsandleaves.com. Primarily exhibiting contemporary ceramics; functional works; representing 14 clay artists; 3 clay exhibitions per year; 6 exhibitions including clay per year.

New Elements Gallery, 216 N. Front St., **Wilmington** NC 28401; contact@newelementsgallery.com; www.newelementsgallery.com; 910-343-8997. Primarily exhibiting contemporary ceramics; sculptural and functional works; representing 15-20 clay artists; 11 clay exhibitions per year.

## Ohio

Canton Museum of Art, 1001 Market Ave. N., **Canton** OH 44702; lynnda@cantonart.org; www.cantonart.org; 330-453-7666. Primarily exhibiting historical and contemporary ceramics; functional and sculptural works; representing 20+ clay artists; 4 clay exhibitions per year; 4 exhibitions including clay per year. Permanent collection of contemporary ceramics from 1950s on.

Cincinnati Art Museum, 953 Eden Park Dr., **Cincinnati** OH 45202-1596; information@cincyart.org; www.cincinnatiartmuseum.org; 513-721-ARTS. Primarily exhibiting historical and contemporary ceramics; functional works; Pueblo pottery, Rookwood, Meissen, and European High Victorian ceramics; representing 150 clay artists; 3-5 clay exhibitions per year; 3-5 exhibitions including clay per year. Permanent collection of Cincinnati art pottery, Rookwood, Meissen, and European High Victorian Ceramics.

Thomas J. Funke Gallery, 3130 Wasson Rd., **Cincinnati** OH 45209; lmpaytes@funkefiredarts.com; www.funkefiredarts.com; 513-871-2529. Exhibiting

historical and contemporary ceramics; functional, sculptural, figurative, and installation works; representing 20+ clay artists; 6 clay exhibitions per year; 2 exhibitions including clay per year.

Clayspace/Gallery 831, 831 S Front St, **Columbus** OH 43206; tamiknight@clayspace831.com; www.clayspace831.com/classes\_events.php; 614-449-8144. Primarily exhibiting contemporary ceramics; functional and sculptural works.

Ohio Craft Museum, 1665 W. Fifth Ave., **Columbus** OH 43212; info@ohiocraft.org; www.ohiocraft.org; 614-486-4402. Primarily exhibiting contemporary and historical ceramics; sculptural, functional, figurative, and installational works; multimedia exhibitions.

Sherrie Gallerie, 694 N. High St., **Columbus** OH 43215; sherrie@sherriegallerie.com; www.sherriegallerie.com; 614-221-8580. Primarily exhibiting contemporary ceramics; representing Tom Bartel, Curtis Benzle, Elaine Coleman, Tom Coleman, Scott Dooley, Chris Gustin, Jack Earl, Julie Elkins, Andy Nasissse, Russ Vogt, and Janis Mars Wunderlich; 9 clay exhibitions per year.

The Museum Of Ceramics, 400 E. Fifth St., **East Liverpool** OH 43920; 1-800-600-7180; MuseumOfCeramics@gmail.com; www.TheMuseumOfCeramics.org. Primarily exhibiting historical and contemporary ceramics; functional and figurative works; 3000+ 19th and 20th century items, largest public display of Lotus Ware Porcelain; 1 clay exhibition per year; 1 exhibition including clay per year. Permanent collection of thousands of pieces of local pottery and porcelain.

Starbrick Gallery, 21 W. Columbus St., **Nelsonville** OH 45764; starbrick@gmail.com; www.starbrick.com; 740-753-1011. Primarily exhibiting contemporary ceramics; sculptural, functional, and figurative works; Regional and national ceramics; representing 12 clay artists; 6 clay exhibitions per year; 6 exhibitions including clay per year.

Radca-McMahon Ceramic Art Gallery, 15216 Grove Rd., SE TP 142, **Port Washington** OH 43837; Brenda@BrendaMcMahonCeramics.com; www.radcamcmahonceramicartgallery.com; 740-498-4303. Exhibiting contemporary ceramics.

Cowan Pottery Museum at Rocky River Public Library, 1600 Hampton Rd., **Rocky River** OH 44116-2699; c.jacobs@rrpl.org; www.rrpl.org; 440-3895-3763. Primarily exhibiting historical ceramics; functional, sculptural, figurative, and installation works; representing 10 clay artists; Russell Aitken, Elizabeth Anderson, Arthur Baggs, Paul Bogatay, R. Guy Cowan, Edris Eckhardt, Waylande Gregory, Margaret Postgate, Viktor Schreckengost and Elsa Shaw; 2 clay exhibitions per year. Permanent collection of over 1200 pieces of American Art Pottery from the first half of the 20th century.

Toledo Museum of Art, 2445 Monroe St., **Toledo** OH 43620; information@toledomuseum.org; www.toledomuseum.org; 419-255-8000. Permanent collection of Asian ceramics.

Zanesville Museum of Art, 620 Military Road, **Zanesville** OH 43701; vanessa@zanesvillemuseumofart.org; www.zanesvillemuseumofart.org; 740-452-0741. Primarily exhibiting historical and contemporary ceramics; functional, sculptural, and figurative works; Ohio pottery 1870s to the present plus American studio pottery; representing 10 clay artists; 4 clay exhibitions per year; 2 exhibitions including clay per year.

## Oklahoma

Firehouse Art Center, 444 S. Flood, **Norman** OK 73069; frontdesk@normanfirehouse.com; www.normanfirehouse.com; 405-329-4523. Primarily exhibiting contemporary ceramics; representing 50 clay artists; 2 clay exhibitions per year.

## Oregon

Mossy Rock Pottery, 224 S. Broadway, **Coos Bay** OR 97420; david@davidwillhite.com;

# JOE BRUHIN

I humbly invite clay enthusiasts, collectors and all interested to my Autumn kiln opening ceremony this 30th of October. This firing Shigaraki kiln builder and fire artist

Yasuhiro Hora will be assisting me with the firing.

Hora san has worked at Kanzaki san sensei's kiln for many years, I am honored that he has come so far to help with my efforts to manifest beauty. Please join us and experience the works as they emerge from the warm kiln... may there be jewels.



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光

武流  
口

城

*Iga Vase... Tapas*

## WOOD FIRED CERAMICS: TIMELESS BEAUTY

Saturday 30 October 1:00  
Kiln Opening

Sunday 31 October 11:00 - 6:00  
Viewing and Sale

Saturday 06 November 11:00 - 6:00  
Studio Exhibit

Sunday 07 November 11:00 - 6:00  
Studio Exhibit

*The kiln opening is planned around the glory of the season for a most festive and beautiful celebration.*

*RSVP optional but not required*

*If you cannot attend these dates please contact me to arrange a visit.*

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

3253 Red River Road • Fox, Arkansas 72051 • T: 870.363.4254 • E: [joebruhin@gmail.com](mailto:joebruhin@gmail.com)



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Stacy Snyder



Kurt Weiser



Tom Bartel



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Clockwise from top left: Peggy Loudon, *Stitched Heart* | Darlene Davis, *Chocolate Pillow #1*  
Jim Webb, *Arch* | Ann Bates, *Nature Series*



www.davidwillhite.com; 541-266-9473. Primarily exhibiting contemporary ceramics; functional works; representing 1 clay artist; David Willhite; 1 clay exhibition per year; 1 exhibition including clay per year.

Hoffman Gallery, Oregon College of Art and Craft, 8245 S.W. Barnes Rd., **Portland** OR 97225; adebow@ocac.edu; www.ocac.edu; 503-297-5544.

Museum of Contemporary Craft, 724 Northwest Davis St., **Portland** OR 97209; info@museumofcontemporarycraft.org; www.contemporarycrafts.org; 503-223-2654. Primarily exhibiting contemporary ceramics; 5–8 clay exhibitions per year. Permanent collection of modern and contemporary ceramics.

Old Holley Pottery, 26371 Old Holley Rd., **Sweet Home** OR 97386; OldHolleyPottery@hotmail.com; OldHolleyRoad@weebly.com; 541-409-1039. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 1 clay artist; Rich Little; 21 clay exhibitions per year; 3 exhibitions including clay per year.

## Pennsylvania

Historic Yellow Springs & Chester Springs Studio, 1685 Art School Rd., **Chester Springs** PA 19425; kbratton@yellowsprings.org; www.yellowsprings.org; 610-827-7414. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 15 clay artists; 4 clay exhibitions per year; 8 exhibitions including clay per year.

Bruce Gallery, Edinboro, Douceite Hall, 215 Meadville St., **Edinboro** PA 16444; jbavaro@edinboro.edu; www.brucegallery.org; 814-732-2513. Primarily exhibiting contemporary ceramics.

Bridgette Mayer Gallery, 709 Walnut St., **Philadelphia** PA 19106; bmayer@bridgettemayergallery.com; www.bridgettemayergallery.com; 215-413-8893. Primarily exhibiting contemporary ceramics; sculptural works; representing 2 clay artists; Steve Tobin and Paul Oberst; 2 clay exhibitions per year; 2 exhibitions including clay per year.

Fleisher/Ollman Gallery, 1616 Walnut St., Ste. 100, **Philadelphia** PA 19103; 215-545-7562; info@fleisher-ollmangallery.com; www.fleisherollman.com. Primarily exhibiting historical and contemporary ceramics; sculptural and installation works; representing 10 clay artists; Mei-Ling Hom, Annabeth Rosen, Paul Swenbeck, Takatomo Tomita, and Eugene Von Bruenchenhein; 2 clay exhibitions per year; 3 exhibitions including clay per year.

Institute of Contemporary Art, University of Pennsylvania, 118 South 36th St., **Philadelphia** PA 19104; publicity@icaphila.org; www.icaphila.org; 215-573-9975. Primarily exhibiting contemporary ceramics; installation works; 1 clay exhibition per year; 9-12 exhibitions including clay per year.

Philadelphia Art Alliance, 251 S. 18th St., **Philadelphia** PA 19103-6168; mcaldwell@philartalliance.org; www.philartalliance.org; 215-545-4302. Primarily exhibiting contemporary ceramics; 3 exhibitions including clay per year.

Philadelphia Museum of Art, 26th St. and the Benjamin Franklin Pkwy., **Philadelphia** PA 19101-7646; amartin@philamuseum.org; www.philamuseum.org; 215-763-8100. Primarily exhibiting contemporary and historical ceramics; functional, sculptural, figurative, and installation works; ceramics from Asia, the Americas, and Europe; 5 clay exhibitions per year. Permanent collection of American Decorative Arts (including Contemporary Craft), East Asian Art, European Decorative Arts, Dutch Ceramics.

Snyderman-Works Gallery, 303 Cherry St., **Philadelphia** PA 19106; kat@snyderman-works.com; www.snyderman-works.com; 215-238-9576. Primarily exhibiting contemporary ceramics; sculptural, functional, figurative, and installation works; representing 20 clay artists; 5 clay exhibitions per year; 10 exhibitions including clay per year.

The Clay Studio, 139 N. Second St., **Philadelphia** PA 19106; info@theclaystudio.org; www.theclaystudio.org; 215-925-3453. Primarily exhibiting contemporary ceramics; functional and sculptural works; National and international work; representing 100 clay artists; 24 clay exhibitions per year; 3 exhibitions including clay per year.

Society for Contemporary Craft, 2100 Smallman St., **Pittsburgh** PA 15222; info@contemporarycraft.org; www.contemporarycraft.org; 412-261-7003x15. Primarily exhibiting contemporary ceramics; functional, sculptural, figurative, and installation works; representing 40 clay artists; 1–2 clay exhibitions per year; 2–3 exhibitions including clay per year.

The Mattress Factory, 500 Sampsonia Way, **Pittsburgh** PA 15212; info@mattress.org; www.mattress.org; 412-231-3169. Exhibiting contemporary ceramics.

GoggleWorks, 201 Washington St., **Reading** PA 19601; KKramer@goggleworks.org; www.goggleworks.org; 610-374-4600. Primarily exhibiting contemporary ceramics; sculptural works; representing 10 clay artists; 2 clay exhibitions per year; 3 exhibitions including clay per year.

Marywood University Art Galleries, 2300 Adams Ave., Shields Center for Visual Arts, **Scranton** PA 18509-1598; povses@marywood.edu; www.marywood.edu/galleries; 570-348-6278. Primarily exhibiting contemporary and historical ceramics; sculptural works; representing 5 clay artists; Anne Currier, Randy Johnston, Jan McKeachie-Johnston, Matt Povse, Jordan Taylor, and Jack Troy; 1 clay exhibition per year; 4 exhibitions including clay per year. Permanent collection of Asian and European ceramics (ca. 19thC–early 20th C).

Wayne Art Center, 413 Maplewood Ave., **Wayne** PA 19073; info@wayneart.org; www.wayneart.org; 610-688-3553. Primarily exhibiting historical and contemporary ceramics; functional and sculptural works; representing 20+ clay artists; 1 clay exhibition per year; 5 exhibitions including clay per year.

## Rhode Island

Newport Potters Guild, 302 Thames St., **Newport** RI 02840; christine@newportpottersguild.com; www.newportpottersguild.com; 401-619-4880. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 30 clay artists; 6 clay exhibitions per year; 2 exhibitions including clay per year.

## South Carolina

Cone Ten Studios and Clay Gallery, 1080 Morrison Dr., **Charleston** SC 29403; info@cone10studios.com; www.cone10studios.com; 843-853-3345. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 15 clay artists; 4 clay exhibitions per year.

Gallery Up, 201 E. Main St., Gettys Art Center, 2nd Fl., **Rock Hill** SC 29730; info@galleryup.com; www.galleryup.com; 803-980-5355. Primarily exhibiting contemporary ceramics; functional and sculptural works; artists working in North America; representing Geoff Calabrese, Jim Connell, Heather Knight, Stacy Jo Scott, Paula Smith, Yoko Sekino-Bove, Silver Pail Pottery, and Joy Tanner; 2 clay exhibitions per year; 4 exhibitions including clay per year.

## Tennessee

Bennett Galleries, 5308 Kingston Pike, **Knoxville** TN 37919; info@bennettgalleries.com; www.bennettgalleries.com; 865-584-6791. Primarily exhibiting contemporary ceramics; 9 clay exhibitions per year.

Appalachian Center for Craft, 1560 Craft Center Dr., **Smithville** TN 37166; aballard@tntech.edu; www.tntech.edu/craftcenter; 931-372-3051. Primarily exhibiting contemporary ceramics; 2–5 clay exhibitions per year.

## Texas

ClayWays Pottery Studio & Gallery, 5442 Burnet Rd., **Austin** TX 78756; gallery@clayways.com; www.clayways.com; 512-459-6445. Primarily exhibiting contemporary ceramics; functional works; representing 40 clay artists; 4 clay exhibitions per year.

iota, 3107 Knox St., **Dallas** TX 75205; iotadallas@sbcglobal.net; www.iotadallas.com; 214-522-2999. Primarily exhibiting contemporary ceramics; representing 30 clay artists; 6 clay exhibitions per year.

Janette Kennedy Gallery, 1409 S. Lamar St. #411, **Dallas** TX 75215; monica@southsideonlamar.com; www.pinenmills.com/dallaspottery/index09.html.

Center for the Visual Arts, 400 E. Hickory, **Denton** TX 76201; info@dentonarts.com; www.dentonarts.com; 940-382-2787. Primarily exhibiting historical and contemporary ceramics; functional, sculptural, figurative, and installation works; representing 20+ clay artists; 2 clay exhibitions per year; 1 exhibition including clay per year.

Sunset Canyon Pottery, 4002 E. Hwy. 290, **Dripping Springs** TX 78620; sunsetcanyon@verizon.net; sunsetcanyonpottery.com; 512-894-0938 or 800-846-6175. Primarily exhibiting contemporary ceramics; functional and sculptural works; Texas artists; representing 12 clay artists; 2 clay exhibitions per year; 1 exhibition including clay per year.

Uncommon Angles, 2600 W. 7th St., Ste. 115, **Fort Worth** TX 76107; info@uncommonanglestx.com; www.uncommonanglestx.com; 817-335-9933.

18 Hands Gallery, 249 W 19th St., **Houston** TX 77008; info@18handsgallery.com; www.18handsgallery.com; 713-869-3099. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; representing 20+ clay artists; 12 clay exhibitions per year; 2 exhibitions including clay per year.

Booker-Lowe Gallery, 4623 Feagan St., **Houston** TX 77007; nana@bookerlowegallery.com; www.bookerlowegallery.com; 713-880-1541. Primarily exhibiting contemporary ceramics; sculptural works; Australian ceramics; representing 1 clay artist; Pippin Drysdale; 1 clay exhibition per year; 4 exhibitions including clay per year.

Foelber Pottery, 706 Richmond Ave., **Houston** TX 77006; info@foelberpottery.com; foelberpottery.com; 713-529-1703. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; representing 7 clay artists; Judy Adams, Rita Bradberry, Minerva Chango, Saida Fagala, John Foelber, Jim Seigler, and Earnest Snell; 5 clay exhibitions per year.

Goldesberry Gallery, 2625 Colquitt St., **Houston** TX 77005; nancy@goldesberrygallery.com; www.goldesberrygallery.com; 713-528-0405. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; regional and national clay and metalwork; representing 20+ clay artists; 4 clay exhibitions per year; 2 exhibitions including clay per year.

Houston Center for Contemporary Craft, 4848 Main St., **Houston** TX 77002; mheadrick@crafthouston.org; www.crafthouston.org; 713-529-4848. Primarily exhibiting contemporary ceramics; functional and sculptural works; all craft media, including ceramic; representing 20 clay artists; 2 clay exhibitions per year; 4 exhibitions including clay per year.

Houston Potters Guild Shop, 1701 Dunlavy, **Houston** TX 77062; sunhousestudio@hotmail.com; www.houstonpotters.com; 281-286-6184. Exhibiting historical and contemporary ceramics; functional, sculptural, and figurative works; representing 7 clay artists; Cindy Babbitt, Dorothy Broadus, Marsha Landers, Renee Lieber, Polly McKinney, Janis Ross, and Marcia Selsor; 11 clay exhibitions per year; 2 exhibitions including clay per year.

Museum of Fine Arts, Houston, PO Box 6826, **Houston** TX 77265; guestservices@mfa.org;

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**FRIDAY, DECEMBER 3**

6 PM to 10 PM

Champagne reception

Suggested Donation \$20

**SATURDAY, DECEMBER 4**

10 AM to 6 PM

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**SUNDAY, DECEMBER 5**

12 PM to 5 PM

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contact Brenda: [Brenda@BrendaMcMahonCeramics.com](mailto:Brenda@BrendaMcMahonCeramics.com)

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www.mfah.org; 713-639-7300. Primarily exhibiting historical and contemporary ceramics.

San Angelo Museum of Fine Arts, 1 Love St., **San Angelo TX** 76903-3092; museum@samfa.org; www.samfa.org; 325-653-3333. Primarily exhibiting contemporary ceramics; 1–2 clay exhibitions per year.

Russell Hill Rogers Gallery, Southwest School of Art, 1201 Navarro, **San Antonio TX** 78205; exhibits@swschool.org; www.swschool.org; 210-224-1848. Primarily exhibiting contemporary ceramics; functional, sculptural, figurative, and installation works; 1 clay exhibition per year; 1 exhibition including clay per year.

Mossrock Studio and Fine Art Gallery, 26002 Oakridge Dr., **The Woodlands TX** 77380; 281-684-4411; info@mossrockstudio.com; www.mossrockstudio.com. Primarily exhibiting contemporary ceramics; 11 clay exhibitions per year.

## Utah

Red Kiln Studio and Gallery, 393 East 1700 S., **Salt Lake City UT** 84115; www.redkiln.org; 801-484-4016. Primarily exhibiting contemporary ceramics; functional works.

## Vermont

The Bennington Museum, 75 Main St. (Rt. 9), **Bennington VT** 05201; info@benningtonmuseum.org; www.benningtonmuseum.org/collections.html; 802-447-1571. Primarily exhibiting historical ceramics; sculptural, functional, and figurative works; Early American work; Permanent collection of pottery made in Bennington, including Norton Pottery, United States Pottery Company, and early American Redware; representing Christopher Webber Fenton, David Gil, Julius Norton, Luma Norton, and Luma Preston Norton; 2-3 clay exhibitions per year; 1 exhibition including clay per year.

Frog Hollow Vermont State Craft Center, 85 Church St., **Burlington VT** 05401; info@froghollow.org; www.froghollow.org; 802-863-6458. Primarily exhibiting contemporary ceramics; functional works; representing 20+ clay artists; 4 clay exhibitions per year; 12 exhibitions including clay per year.

## Virginia

Scope Gallery, The Torpedo Factory, 105 N. Union St., Studio 19, **Alexandria VA** 22314; events@torpedofactory.org; www.torpedofactory.org/galleries/scope.htm; 703-548-6288. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; representing 20+ clay artists; 12 clay exhibitions per year; 1 exhibition including clay per year.

DeWitt Wallace Decorative Arts Museum and Abby Aldrich Rockefeller Folk Art Museum, Colonial Williamsburg Foundation, 325 W. Francis St., **Williamsburg VA** 23185; mcottrill@cwf.org; www.colonialwilliamsburg.org/history/museums; 757-220-7554. Primarily exhibiting historical ceramics; functional works; American, British, Chinese, English, and German antique ceramics; 3 clay exhibitions per year; 3 exhibitions including clay per year.

## Washington

The Island Gallery, 400 Winslow Way E., #120, **Bainbridge Island WA** 98110; ssn@theislandgallery.net; www.theislandgallery.net; 206-780-9500. Primarily exhibiting contemporary ceramics; emphasis on wood-fired work; representing 45 clay artists; 6–8 clay exhibitions per year.

Bellevue Arts Museum, 510 Bellevue Way NE, **Bellevue WA** 98004; info@bellevuearts.org; www.bellevuearts.org; 425-519-0770. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 2 clay artists; Robert Sperry; 2 clay exhibitions per year; 4 exhibitions including clay per year.

Foster/White Gallery, 220 Third Avenue S. #100, **Seattle WA** 98104; seattle@fosterwhite.com; www.fosterwhite.com.

Grover Thurston Gallery, 309 Occidental Ave. S., **Seattle WA** 98104; susan@groverthurston.com; www.groverthurston.com; 206-223-0816. Primarily exhibiting contemporary ceramics.

JFX MODERN, Div. of J. Franklin Fine Art, Inc., The Fairmont Olympic Hotel, 411 University St., Ste. 1200, **Seattle WA** 98101; jay@jfranklinfineart.com; www.JFranklinFineArt.com; 206-300-0235. Primarily exhibiting historical ceramics; functional, sculptural, and figurative works; Mid–Late 20th Century American Studio Pottery; representing 20+ clay artists; 2 clay exhibitions per year; 4 exhibitions including clay per year.

KOBO (Capital Hill), 814 E. Roy St., **Seattle WA** 98102; info@koboeseattle.com; www.koboeseattle.com; 206-726-0704. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 25 clay artists; 8 clay exhibitions per year; 12 exhibitions including clay per year.

KOBO Gallery (at Higo), 604 S. Jackson, **Seattle WA** 98104; info@koboeseattle.com; www.koboeseattle.com; 206-381-3000. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 25 clay artists; 8 clay exhibitions per year; 12 exhibitions including clay per year.

Pottery Northwest Gallery, 226 First Ave. N., **Seattle WA** 98109; info@potterynorthwest.org; www.potterynorthwest.org/Gallery.htm; 206-285-4421. Primarily exhibiting historical and contemporary ceramics; functional, sculptural, figurative, and installation works; representing 12 clay artists; 12 clay exhibitions per year; 1 exhibition including clay per year.

Seattle Asian Art Museum, 1400 E. Prospect St., **Seattle WA** 98112; exhibitions@seattleartmuseum.org; www.seattleartmuseum.org; 206-654-3100. Primarily exhibiting contemporary and historical ceramics; Asian ceramics.

William Traver Gallery, 110 Union St. #200, **Seattle WA** 98101; info@travergallery.com; www.travergallery.com; 206-587-6501. Primarily exhibiting contemporary ceramics; representing Deirdre Daw, Doug Jeck, Jun Kaneko, Eric Nelson, Kathy Venter, and Jamie Walker; 3–5 clay exhibitions per year.

## Wisconsin

Chazen Museum of Art, University of Wisconsin-Madison, 800 University Ave., **Madison WI** 53706-1479; rpnczenko@chazen.wisc.edu; www.chazen.wisc.edu; 608-263-2246. Primarily exhibiting historical ceramics; functional works; representing Ruth Duckworth, Peter Gourfain, Ah-Leon, and Don Reitz. Permanent collection of Southeast Asian, Chinese and 18th–19th century English ceramics.

Racine Art Museum, 441 Main St, **Racine WI** 53403; Hpugh@ramart.org; www.ramart.org; 262-638-8300. Exhibiting contemporary and historical ceramics.

Charles A. Wustum Museum of Fine Art, 2519 Northwestern Ave., **Racine WI** 53404-2299; 262-636-9177; info@ramart.org; www.ramart.org/ram/Wustum-Museum/. Primarily exhibiting contemporary ceramics; 3 clay exhibitions per year.

## Wyoming

Margo's Pottery & Fine Crafts, 1 N. Main St., **Buffalo WY** 82834; margospottery@wyoming.com; www.margospottery.com; 307-684-9406. Primarily exhibiting contemporary ceramics; functional works; representing 20+ clay artists; 2 clay exhibitions per year.

## Australia

Cudgegong Gallery, 102 Herbert St., **Gulgong NSW** 2852; mail@cudgegonggallery.com.au;

www.cudgegonggallery.com.au; 61 2 63741630. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; representing 20+ clay artists; 8 clay exhibitions per year; 2 exhibitions including clay per year.

Watson Arts Centre, Aspinall St., **Watson Australian Capital Territory** 2602 Australia; wcac@canberrapottery.com.au; www.canberrapottery.com.au/wcac\_exhibitions.html; 61 2 6241 1670. Primarily exhibiting contemporary ceramics; functional and figurative works; 12 clay exhibitions per year; 2 exhibitions including clay per year.

Inner City Clayworkers Gallery, corner of St. Johns Rd. and Darghan St., **Glebe, Sydney New South Wales** 2037 Australia; info@clayworkers.com.au; www.clayworkers.com.au; 61 2 9692 9717. Primarily exhibiting contemporary ceramics; functional and sculptural works; Australian ceramics; 12 clay exhibitions per year.

Newcastle Region Art Gallery, 1 Laman St., **Newcastle New South Wales** 2300 Australia; artgallery@ncc.nsw.gov.au; www.nag.org.au; 61 2 4974 5100. Exhibiting contemporary ceramics; Australian and Japanese ceramics; representing 200 clay artists; 3 clay exhibitions per year.

Sabbia Gallery, 120 Glenmore Rd., **Paddington New South Wales** 2021 Australia; gallery@sabbiagallery.com; www.sabbiagallery.com; 61 2 9361 6448. Primarily exhibiting contemporary ceramics; functional, sculptural, figurative, and installation works; representing 9 clay artists; Julie Bartholomew, Les Blakebrough, Greg Daly, Janet DeBoos, Simone Fraser, Honor Freeman, Jeff Mincham, Gail Nichols, and Tania Rollond; 6 clay exhibitions per year; 8 exhibitions including clay per year.

Object: Australian Centre for Craft and Design, 417 Bourke St., Surry Hills, **Sydney New South Wales** 2010 Australia; object@object.com.au; www.object.com.au; 61 2 9361 4555. Primarily exhibiting contemporary ceramics; Australian artists.

Falls Gallery, 161 Falls Rd., **Wentworth Falls New South Wales** 2782 Australia; fallsgall@pnc.com.au; www.fallsgallery.com.au; 61 2 4757 1139. Primarily exhibiting contemporary ceramics; Japanese influenced studio ceramics; representing Andrew Halford, Bernard Ollis, Wendy Sharpe, Anne Smith, and Ian Smith.

Rosedale Street Gallery, 2A Rosedale St., **Dulwich Hill NSW** 2203 Australia; gallery@rosedalestreetgallery.com; www.rosedalestreetgallery.com; + 61 423 253 448. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 2 clay artists; Lindy Rose Smith and Leonard Smith; 3 clay exhibitions per year; 1 exhibition including clay per year.

Helen Stephens Gallery, 254 Bronte Rd., Waverly, **Sydney NSW** 2024 Australia; Helen@helenstephensgallery.com; www.helenstephensgallery.com; 61 02 9386 4099. Primarily exhibiting contemporary ceramics; functional and sculptural works; Australian and Japanese artists; representing 20+ clay artists; 9 clay exhibitions per year; 5 exhibitions including clay per year.

Jam Factory, 19 Morphett St., **Adelaide SA** 5000 Australia; margaret.hancock@jamfactory.com.au; www.jamfactory.com.au; 08 8410 0727. Primarily exhibiting contemporary ceramics; functional and sculptural works; Australian ceramics; representing 20 clay artists; 5 clay exhibitions per year; 2 exhibitions including clay per year.

JamFactory Contemporary Craft & Design, 19 Morphett St., **Adelaide South Australia** 5000 Australia; contact@jamfactory.com.au; www.jamfactory.com.au; 61 8 8410 0727. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; Australian ceramics; representing 20+ clay artists; 5 clay exhibitions per year; 2 exhibitions including clay per year.

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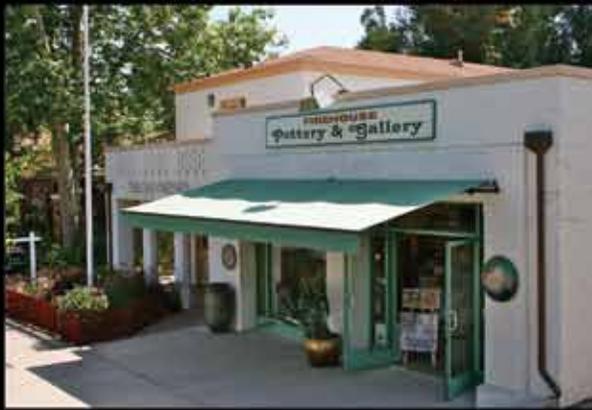
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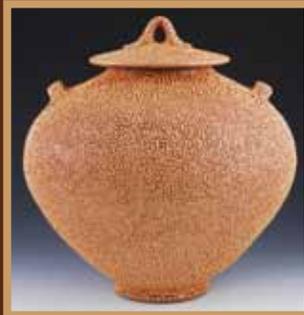
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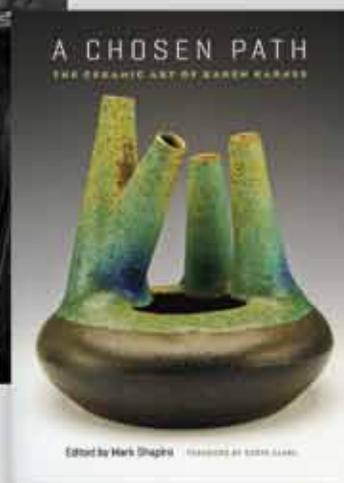
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# ASU Art Museum Ceramics Research Center

## A Chosen Path: The Ceramic Art of Karen Karnes

Sept. 17, 2010 – Jan. 8, 2011

Curated by Peter Held, curator of ceramics | For more information call 480.965.5299  
or visit: [asuartmuseum.asu.edu/ceramicsresearchcenter](http://asuartmuseum.asu.edu/ceramicsresearchcenter)



## National Touring Itinerary

Asheville Art Museum, Asheville, N.C. | Feb. 1 – June 30, 2011  
Currier Museum of Art, Manchester, N.H. | Aug. 27 – Dec. 3, 2011  
Racine Art Museum, Racine, Wis. | Jan. 31 – May 27, 2012  
Crocker Art Museum, Sacramento, Calif. | June 23 – Sept. 30, 2012

*A Chosen Path: The Ceramic Art of Karen Karnes* was generously funded by an Artist's Exhibition Series grant from the Windgate Charitable Foundation, with additional funds provided by the Ceres Trust; the Center for Craft, Creativity and Design; and, the Friends of Contemporary Ceramics. The University of North Carolina Press partnered in the publishing of the exhibition catalogue. Catalogues can be ordered online: [uncpress.unc.edu/books/T-9235.html](http://uncpress.unc.edu/books/T-9235.html).

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The Potters Beechworth, 56 Ford St., **Beechworth** Vic 3747 Australia; judy@onetreehillpottery.com.au; www.onetreehillpottery.com.au/Shop/Index.htm; (+061) (0)3 5726 1876. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; representing 20+ clay artists; 1 clay exhibition per year; 1 exhibition including clay per year.

Pan Gallery, 142 Weston St. Brunswick E., **Melbourne** VIC 3056 Australia; pangallery@bigpond.com; www.northcotepottery.com.au; +61 3 9387 3911. Primarily exhibiting contemporary ceramics; functional, sculptural, and installation works; 6 clay exhibitions per year; 1 exhibition including clay per year.

Bendigo Pottery Interpretive Museum, 146 Midland Hwy., **Epsom** Victoria 3551 Australia; bpottery@bendigo.net.au; www.bendigopottery.com.au; (03) 5448 4404. Primarily exhibiting historical ceramics; Bendigo pottery.

Potiche Gallery at Bendigo Pottery, 146 Midland Hwy., **Epsom** Victoria 3551 Australia; bpottery@bendigo.net.au; www.bendigopottery.com.au; 61 3 5448 4404. Primarily exhibiting contemporary ceramics; Central Victoria ceramics.

Shepparton Art Gallery, Eastbank Centre, 70 Welsford St., **Shepparton** Victoria 3632 Australia; art.gallery@shepparton.vic.gov.au; www.sheppartonartgallery.com.au; 61 3 5832 9861. Primarily exhibiting contemporary and historical ceramics; Australian ceramics and home of the "Sidney Myer Fund International Ceramics Award"; 2-3 clay exhibitions per year.

## Austria

Genuss Galerie Kunst und Kulinarik, Gertrudplatz 3, am Kutschkermarkt, **Wien** A-1180 Austria; maggies@genussgalerie.at; genussgalerie.at; 01-409 09 33.

Galerie Freihausgasse / Galerie der Stadt Villach, Freihausgasse, **Villach** Carinthia A-9500 Austria; dolores.hibler@villach.at; www.villach.at; 0043(0)4242 / 205-3450. Primarily exhibiting contemporary ceramics; representing 50 clay artists; 1 clay exhibition per year; 1-3 exhibitions including clay per year.

## Belgium

Puls Contemporary Ceramics, Kasteleinsplein 4, place du Châtelain, **Brussels** B-1050 Belgium; mail@pulsceramics.com; www.pulsceramics.com; 32 26 40 26 55. Exhibiting contemporary ceramics; International; representing 40 clay artists; 7-8 clay exhibitions per year.

## Canada

Willock & Sax Gallery, 110 Bison Courtyard, 211 Bear St., **Banff** Alberta T1L 1C2 Canada; fineart@willockandsaxgallery.com; www.willockandsaxgallery.com; 403-762-2214; 1-866-859-2220. Primarily exhibiting contemporary ceramics; sculptural and functional works; Western Canadian Ceramics; representing John Chalke RCA, Fran Cuyler, Bradley Keys, Les Manning, and Barbara Tipton; 2-3 clay exhibitions per year; 2-3 exhibitions including clay per year.

Alberta Craft Council Gallery, 10186 106 St., **Edmonton** Alberta T5J 1H4 Canada; acc@albertacraft.ab.ca; www.albertacraft.ab.ca; 780-488-6611. Primarily exhibiting contemporary ceramics; representing 100 clay artists; 6 clay exhibitions per year.

Nanaimo Art Gallery, 900 Fifth St., **Nanaimo** BC V9R 5S5 Canada; info@nanaimogallery.ca; www.nanaimoartgallery.com; 250-740-6350. Primarily exhibiting contemporary ceramics.

The Potters Place, 180B - 5th St., **Courtenay** British Columbia V9N 1J4 Canada; rmclay9@telus.net; www.thepottersplace.ca; 250-334-6234. Primarily exhibiting contemporary ceramics; functional and

figurative works; representing 20+ clay artists; 12 clay exhibitions per year; 6 exhibitions including clay per year.

Gallery of B.C. Ceramics, 1359 Cartwright St., Granville Island, **Vancouver** British Columbia V6H 3R7 Canada; galleryofbcceramics@bcpotters.com; www.bcpotters.com; 604-669-3606. Primarily exhibiting contemporary ceramics; representing 20+ clay artists; 10 clay exhibitions per year.

The Winnipeg Art Gallery, 300 Memorial Blvd., **Winnipeg** Manitoba R3C 1V1 Canada; info@wag.ca; www.wag.ca; 204-786-6641. Primarily exhibiting contemporary and historical ceramics; British 17th and 18th century studio production; 1-2 clay exhibitions per year.

Lafrenière & Pai Gallery, 13 Murray St., **Ottawa** Ontario K1N 9M5 Canada; info@lapaigallery.com; www.lapaigallery.com; 613-241-2767. Primarily exhibiting contemporary ceramics; sculptural works; representing Mimi Cabri, Pattie Chalmers, Sunmi Jung, Paula Murray, and Susie Osler; 4 clay exhibitions per year.



Work by Brother Thomas at Pucker Gallery, Boston, Massachusetts.

Gardiner Museum of Ceramic Art, 111 Queen's Park, **Toronto** Ontario M5S 2C7 Canada; mail@gardinermuseum.on.ca; www.gardinermuseum.on.ca; 416-586-8080. Primarily exhibiting historical and contemporary ceramics. Permanent collections, including ceramics from Europe and the Americas, 15th- and 16th-c. Italian maiolica, 17th-c. delftware, 18th-c. Meissen, and English, French, German and Viennese porcelain, blue-and-white Chinese porcelain, and contemporary work; 2-3 clay exhibitions per year.

Petroff Gallery, 1016 Eglinton Ave., W, **Toronto** Ontario M6C 2C5 Canada; info@petroffgallery.com; www.petroffgallery.com; (877) 542-3600 or (416) 782-1696. Primarily exhibiting contemporary ceramics; North American ceramics; representing 50 clay artists; 3 clay exhibitions per year.

Royal Ontario Museum, 100 Queen's Park, **Toronto** Ontario M5S 2C6 Canada; info@rom.on.ca; www.rom.on.ca; 416-586-8000. Permanent collections of African, American, Canadian, Egyptian, European, Greek and Roman, Mediterranean, North, Central and South American, and Asian ceramics.

Canadian Clay & Glass Gallery, 25 Caroline St., N, **Waterloo** Ontario N2L 2Y5 Canada; info@canadianclayandglass.ca; www.canadianclayandglass.ca; (519) 746-1882. Primarily exhibiting contemporary ceramics; sculptural and functional works; 8-10 clay

exhibitions per year. Permanent collection of over 300 contemporary ceramic works.

Canadian Guild of Crafts, 1460 rue Sherbrooke W, Ste. B, **Montréal** Québec H3G 1K4 Canada; info@canadianguild.com; www.canadianguildofcrafts.com; 514-849-6091. Primarily exhibiting contemporary ceramics; functional and sculptural works; Canadian ceramics; representing 12 clay artists; 2-3 clay exhibitions per year; 6-8 exhibitions including clay per year.

Craft Factor, Saskatchewan Craft Council, 813 Broadway Ave., **Saskatoon** Saskatchewan S7N 1B5 Canada; scc.editor@shaw.ca; www.saskcraftcouncil.org; (303) 653-3616.

## Croatia

Croatian Ceramic Association- KERAMEIKON, Križanićeva 13, **Varaždin** 42000 Croatia; info@kerameikon.com; www.kerameikon.com; 385 42 211 227. Primarily exhibiting contemporary ceramics; sculptural and figurative works; representing 250 clay artists; 2 clay exhibitions per year.

## Cyprus

Gallery K Nicosia, 14 Evrou St., Strovolos, **Nicosia** 2003 Cyprus; 357 22 341123; galleryk@cytanet.com.cy; www.gallery-k.co.uk. Primarily exhibiting contemporary ceramics; sculptural works; representing Doros Irakleous, Antreas Kattos, Toulla Malla, Michael Maria, Oria Petropoulou, and Christiana Thrasivoulidou.

## Denmark

Kunstindustrimuseet, Danish Museum of Art & Design, Bredgade 68, **Copenhagen** DK-1260 Denmark; www.kunstindustrimuseet.dk; 45 33 18 56 56. Primarily exhibiting historical and contemporary ceramics; functional and sculptural works; representing 20+ clay artists; 3 clay exhibitions per year; 1 exhibition including clay per year. Permanent collections of Chinese, European, Japanese, and Scandinavian ceramics.

Danmarks Keramikmuseum—Grimmerhus (Museum of International Ceramic Art—Denmark), Kongebrovej 42, **Middelfart** DK-5500 Denmark; museet@grimmerhus.dk; www.grimmerhus.dk; 45 6441 4798. Primarily exhibiting ceramics.

## England

Contemporary Craft Gallery, 12 Tuly St., **Barnstaple, Devon** EX31 1HD England; 44 1271 268244; crafts@gallery-atelier.co.uk; www.gallery-atelier.co.uk. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; emerging British makers; representing 14 clay artists; 2 clay exhibitions per year; 4 exhibitions including clay per year.

Ropewalk Contemporary Art & Craft, The Ropewalk, Maltkiln Rd., **Barton upon Humber** North Lincolnshire DN18 5JT England; info@the-ropewalk.co.uk; www.the-ropewalk.co.uk; 01652 660380. Primarily exhibiting contemporary ceramics; functional works; British ceramics; representing 20+ clay artists; 5 clay exhibitions per year.

Gallery Nine, 9B Margarets Buildings, **Bath** BA1 2LP England; info@gallerynine.co.uk; www.gallerynine.co.uk; 44 12 2531 9197. Primarily exhibiting contemporary ceramics; British ceramics; representing Richard Batterham, Sue Binns, Matthew Chambers, Walter Keeler, John Leach, Philip Lydon, Paul Philp, Phil Rogers, David White and Phillip Wood; 2-3 clay exhibitions per year.

Beaux Arts Bath, 12-13 York St., **Bath, Somerset** BA1 1NG England; info@beauxartsbath.co.uk; www.beauxartsbath.co.uk; 44 12 2546 4850. Primarily exhibiting contemporary ceramics; representing 12 clay artists; 8 clay exhibitions per year; 24 exhibitions including clay per year.

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RBSA Gallery, The Royal Birmingham Society of Artists, 4 Brook St., St. Pauls, **Birmingham** West Midlands B3 1SA England; secretary@rbsa.org.uk; www.rbsa.org.uk; 44 12 1236 4353. Primarily exhibiting contemporary ceramics; British ceramics; 1 biennial clay exhibitions per year; 4+ exhibitions including clay per year.

The Devon Guild of Craftsmen, Riverside Mill, **Bovey Tracey** Devon TQ13 9AF England; devonguild@crafts.org.uk; www.crafts.org.uk; 401626 832223. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; representing 20+ clay artists; 3 clay exhibitions per year; 3 exhibitions including clay per year. Permanent collection of nearly 70 ceramics artists.

Blackwell, The Arts & Crafts House, **Bowness-on-Windermere** Cumbria LA23 3JT England; info@blackwell.org.uk; www.blackwell.org.uk; 44 15 3944 6139. Primarily exhibiting historical and contemporary ceramics; functional works; 1 clay exhibition per year; 1 exhibition including clay per year.

Blaze, 84 Colston St., **Bristol** BS1 5BB England; blazestudio84@googlemail.com; www.blazestudio.co.uk; 44 11 7904 7067. Primarily exhibiting contemporary ceramics; functional works; British ceramics; representing Sally Dove, Erin Hensley, Belinda Lawson, Kay Morgan, Hanne Rysgaard, Hannah Turner, and Rosamund Wilton.

Primavera, 10 and 11 Kings Parade, **Cambridge** CB2 1SJ England; contactprimavera@aol.com; www.primaverauk.com; 44 12 23 357708. Primarily exhibiting contemporary ceramics; functional, sculptural, figurative, and installation works; British ceramics; representing 200 clay artists; 1 clay exhibition per year; 3 exhibitions including clay per year. Permanent collection including works by Lucie Rie, Bernard Leach, David Leach, Alan Spencer-Green, Eric Mellon, and Hans Coper.

The Arc, 4 Commonhall St., **Cheshire, Chester** CH1 2BJ England; enquiries@thearcgallery.co.uk; thearcgallery.co.uk; 01244-348379.

Derby Museum & Art Gallery, The Strand, **Derby** Derbyshire DE1 1BS England; 01332 641908; anne.dunn@derby.gov.uk; www.derby.gov.uk/museums. Primarily exhibiting historical ceramics; functional works; Collections of Derby porcelain from 1750 to present, Derbyshire pottery from Langley Mill, Woodville, Denby and the Chesterfield area, including 20th-century studio pottery.

Bluestone Gallery, 8 Old Swan Yard, **Devizes** Wilts SN10 1AT England; info@bluestonegallery.com; www.bluestonegallery.com; 44 13 8072 9589. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; representing 15 clay artists; 1 clay exhibition per year; 1 exhibition including clay per year.

New Ashgate Gallery, Wagon Yard, off Lower Church Ln., **Farnham, Surrey** GU9 7PS England; gallery@newashgate.org.uk; www.newashgate.org.uk; 01252-713208. Primarily exhibiting contemporary ceramics; functional and sculptural works; Mainly British, some international work; representing 53 clay artists; 4 clay exhibitions per year; 52 exhibitions including clay per year.

The Potteries Museum & Art Gallery, Bethesda St., **Hanley** Stoke-on-Trent ST1 3DW England; ceramics@stoke.gov.uk; www.stoke.gov.uk/museums; 44 17 8223 2323. Primarily exhibiting historical and contemporary ceramics; functional, sculptural, and figurative works; 20th century British studio ceramics. 2 clay exhibitions per year; 8 exhibitions including clay per year. Permanent collection of Staffordshire ceramics.

Bircham Gallery, 14 Market Pl., **Holt** Norfolk NR25 6BW England; info@birchamgallery.co.uk; www.birchamgallery.co.uk; 44 12 6371 3312. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; British studio ceramics; representing 20+ clay artists; 1

clay exhibition per year; 10 exhibitions including clay per year.

Quay Arts, Sea St., Newport Harbour, **Isle of Wight, Hampshire** PO30 5BD England; g.newman@quayarts.org; www.quayarts.org; 44 19 8382 2490. Primarily exhibiting ceramics.

The Craft Centre and Design Gallery, City Art Gallery, The Headrow, **Leeds** West Yorkshire LS1 3AB England; craftcentre-leeds@btconnect.com; www.craftcentreleeds.co.uk/thegallery.htm; 44 0 1132 478 241. Primarily exhibiting contemporary ceramics; domestic and studio ceramics; representing Sheila Boyce, Bryony Burn, Morgen Hall, Catrin Howell, Jeremy Janes, Walter Keeler, Christy Keeney, Gabrielle Koch, Duncan Ross, and Ian Ryllatt; 4 clay exhibitions per year.

Bluecoat Display Centre, 50-51 The Bluecoat, Bluecoat Chambers, College Ln., **Liverpool** Merseyside L1 3BZ England; crafts@bluecoatdisplaycentre.com; www.bluecoatdisplaycentre.com; 44 15 17 094 014. Primarily exhibiting contemporary ceramics; 6-8 clay exhibitions per year.

Contemporary Applied Arts, 2 Percy St., **London** W1T 1DD England; sales@caa.org.uk; www.caa.org.uk; 44 20 7436 2344. Exhibiting contemporary ceramics; functional and sculptural works; CAA exhibits contemporary applied art from British makers; representing 90+ clay artists; 3 clay exhibitions per year; 9 exhibitions including clay per year.

Contemporary Ceramics Centre, 63 Great Russell St., **London** WC1B 3BF England; contemporary.ceramics@virgin.net; www.cpaceramics.com; 020 7439 3377. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; representing 20+ clay artists; 6 clay exhibitions per year; 6 exhibitions including clay per year.

Contemporary Ceramics Centre, Courtyard Room, Somerset House, Strand, **London** WC2R 1LA England; contemporary.ceramics@virgin.net; www.cpaceramics.com; 0207 836 7475. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; British ceramics; representing Clive Bowen, Sandy Brown, Mike Dodd, Jane Hamlyn, Walter Keeler, Aki Moriuchi, Jane Perryman, Phil Rogers, Duncan Ross and Antonia Salmon; 6-8 clay exhibitions per year.

Flow Gallery, 1-5 Needham Rd., **London** W11 2RP England; info@flowgallery.co.uk; www.flowgallery.co.uk; 44 2072 430 782. Primarily exhibiting contemporary ceramics; functional and sculptural works; International ceramics; representing 20 clay artists; 3 clay exhibitions per year; 3 exhibitions including clay per year.

Frivoli, 7a Devonshire Rd., **London** W4 2EU England; info@frivoligallery.com; devonshireroad.com/frivoli.html; 020-8742-3255.

Galerie Besson, 15 Royal Arcade, 28 Old Bond St., **London** W1S 4SP England; 44 2074 911 706; enquiries@galeriebesson.co.uk; www.galeriebesson.co.uk. Primarily exhibiting contemporary ceramics; International ceramics; representing Claudi Casanovas, Hans Coper, Ewen Henderson, Jennifer Lee and Lucie Rie; 10 clay exhibitions per year.

Geffrye Museum, 136 Kingsland Rd., Shoreditch, **London** E2 8EA England; 44 20 7739 9893; info@geffrye-museum.org.uk; www.geffrye-museum.org.uk. Primarily exhibiting historical ceramics. Permanent collection, including 17th-century tin-glazed ware and stoneware, 18th-century porcelain, and contemporary ceramics.

Harlequin Gallery, 2 St. Merryn Close, **London** SE18 2RF England; jr@studio-pots.com; www.studio-pots.com; 44 20 854 0330. Primarily exhibiting contemporary ceramics; functional works; emphasis on wood-fired work; representing Richard Batterham, Nic Collins, Geoffrey Eastop, Katerina Evangelidou, Yuriko Hill, Hajimu Kato, Ursula Mommens, Linda de Nil, Takuro Shibata, and Peter Swanson; 5 clay exhibitions per year.

Marsden Woo Gallery, 17-18 Great Sutton St., **London** EC1V 0DN England; info@marsdenwoo.com; www.marsdenwoo.com; 44 20 7336 6396. Primarily exhibiting contemporary ceramics; sculptural and figurative works; representing 12 ceramic artists; 5 clay exhibitions per year.

Paul Rice Gallery, 105 Arlington Rd., **London** NW1 7ET England; paulricegallery@hotmail.com; 44 207419 6280. Primarily exhibiting historical ceramics; functional and sculptural works; 20th century British Studio Ceramics; representing 20+ clay artists; Michael Cardew, Bernard Leach, William Staite Murray, and Lucie Rie; 4 clay exhibitions per year; 1 exhibition including clay per year.

The British Museum, Great Russell St., **London** WC1B 3QQ England; information@thebritishmuseum.ac.uk; www.thebritishmuseum.ac.uk; 44 0 20 7323 8299. 1-2 clay exhibitions per year. Permanent collection of ceramics spanning world cultures.

Vessel, 114 Kensington Park Rd., **London** W11 2PW England; info@vesselgallery.com; www.vesselgallery.com; 44 20 7727 8001. Primarily exhibiting contemporary ceramics; functional and figurative works; Tableware, ceramic vessels, sculpture, figurines; representing 14+ clay artists; 2 clay exhibitions per year; 1-2 exhibitions including clay per year.

Victoria & Albert Museum, Cromwell Rd., **London** SW7 2RL England; vanda@vam.ac.uk; www.vam.ac.uk; 44 20 7589 5070. Primarily exhibiting contemporary ceramics; representing over 10 clay artists; 5-6 clay exhibitions per year.

gallerytop, Chatsworth Rd., Rowsley, **Matlock** Derbyshire DE4 2EH England; info@gallerytop.co.uk; www.gallerytop.co.uk; 44 16 2973 5580. Primarily exhibiting contemporary ceramics; British ceramics; representing Mike Dodd, Jeremy James, Walter Keeler, Nick Mackman, John Maltby, and Antonia Salmon; 2-4 clay exhibitions per year.

The Harley Gallery, Welbeck, **Nottinghamshire** S80 3LW England; info@harleygallery.co.uk; www.harleygallery.co.uk; 44 (0)1909 501 700. Primarily exhibiting historical and contemporary ceramics; functional, sculptural, and figurative works; 1 clay exhibition per year; 5 exhibitions including clay per year.

Mid-Cornwall Galleries, St. Blazey Gate, **Par** Cornwall PL24 2EG England; info@midcornwallgalleries.co.uk; www.midcornwallgalleries.co.uk; 44 17 2681 2131. Primarily exhibiting contemporary ceramics; British and European ceramics; representing 20+ clay artists; 1 clay exhibition per year; 6 exhibitions including clay per year.

Yew Tree Gallery, Keigwin, Morvah, **Penzance** Cornwall TR19 7TS England; gilly@yewtreegallery.com; www.yewtreegallery.com; 44 17 3678 6425. Primarily exhibiting contemporary ceramics; representing Chris Barnes, Sue Binns, Clive Bowen, Pree Cooper, Jill Fanshawe Kato, John Maltby, and Judith Rowe; 3-4 clay exhibitions per year.

45 Southside, 45 Southside St., Barbican, **Plymouth** Devon PL1 2LD England; arts@45southside.co.uk; www.45southside.co.uk; 01752-224974. Primarily exhibiting contemporary ceramics; functional and sculptural works; Devon or Cornwall artists; representing 12 clay artists; 5 clay exhibitions per year; 12 exhibitions including clay per year.

Leach Pottery, Higher Stennack, **St. Ives** Cornwall TR26 2HE England; office@leachpottery.com; www.leachpottery.com; 44 0 1736 799 703. Primarily exhibiting historical and contemporary ceramics.

Lantic Gallery, 38 Gold St., **Tiverton** Devon EX16 6PY England; info@lanticgallery.co.uk; lanticgallery.co.uk; 01884-259888. Primarily exhibiting contemporary ceramics; functional and sculptural works; representing 24 clay artists; 2 clay exhibitions per year.

Forge Gallery, The Street, **Walberton** West Sussex BN18 0PQ England; forgegallery@aol.com; www.forgegallerywalberton.co.uk; 01243 554818. Primarily exhibiting contemporary ceramics;



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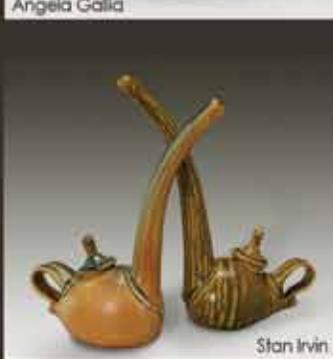
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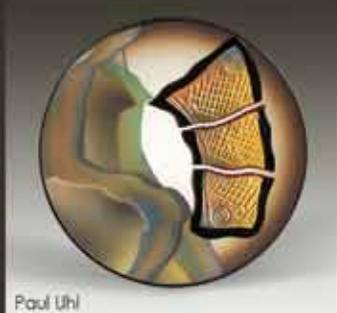
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Patina Gallery  
Santa Fe, N.M.  
patina-gallery.com

functional, sculptural, and figurative works; representing 20+ clay artists; Jennifer Allsopp, Michael Braisher, John Evans, Felicity Lloyd-Coombes, Eric James Mellon, Do Michell, Alison Milner-Gulland, Steve Tootell, and Maurice Young; 7 clay exhibitions per year; 7 exhibitions including clay per year.

Walford Mill Crafts, Stone Ln., **Wimborne, Dorset** BH21 1NL England; info@walfordmillcrafts.co.uk; walfordmillcrafts.co.uk; 01202-841400. Primarily exhibiting contemporary ceramics; works; 8 exhibitions including clay per year.

The Gallery at Bevere, Bevere Ln., **Worcester, Worcestershire** WR3 7RQ England; kim@beverevivis.com; www.beverevivis.com; 44 19 0575 4484. Primarily exhibiting contemporary ceramics; representing 32 clay artists; 12 clay exhibitions per year.

## France

Bernard Palissy Museum, St-Avit, **Lacapelle-Biron** 47150 France; 335534098 22; museepalissy@wanadoo.fr; www.ceramique.com/Palissy/index.html. Primarily exhibiting contemporary and historical ceramics; representing 12 clay artists; 1-2 clay exhibitions per year. Permanent collection of historical and contemporary ceramics.

Galerie Capazza, Grenier de Villatre, **Nançay** 18330 France; capazzagalerie@orange.fr; www.capazza-galerie.com; 33 2 48 51 80 22. Primarily exhibiting contemporary ceramics; national and international ceramics; representing 25 clay artists; 3 clay exhibitions per year.

Bernardaud Fondation, 11 rue Royale, **Paris** 75008 France; hhuret@bernardaud.fr; www.bernardaud.fr; 33 01 43 12 52 06. Exhibiting contemporary ceramics.

TerraViva Galerie, 14 rue de la Fontaine, **Saint Quentin la Poterie** 30700 France; terraviva@wanadoo.fr; www.galerie-terraviva.com or www.terraviva.fr; 33 4 66 22 48 78. Primarily exhibiting contemporary ceramics; French and European ceramics; representing Claude Champy, Christine Fabre, Jean-Francois Fouilhoux, Dany Jung, Catherine Vanier, and Michel Wohlfahrt; 4-5 clay exhibitions per year.

Musée National de Céramique, Place de la Manufacture, **Sèvres** 92310 France; 33 1 41 14 04 20; musee.sevres@culture.gouv.fr; www.musee-ceramique-sevres.fr. Primarily exhibiting contemporary and historical ceramics; 2 clay exhibitions per year. Permanent collection of historical and contemporary ceramics.

## Germany

Ceramics Center Berlin, Ossietzkystraße 13, **Berlin** 13187 Germany; thomas.hirschler@usa.net; www.ceramics-berlin.de; 49 30 499 02 591. Primarily exhibiting contemporary ceramics; functional and sculptural works; 6-8 clay exhibitions per year.

Galerie Theis-Keramik, Schustehrusstr. 15, **Berlin** 10585 Germany; info@galerietheis.de; www.galerietheis.de; 49 30 321 2322. Primarily exhibiting contemporary ceramics; functional and sculptural works; studio pottery from Germany, Austria and Switzerland; representing 50 clay artists; 2 clay exhibitions per year.

Keramik-Museum Berlin, Schustehrusstr. 13, **Berlin** 10585 Germany; info@keramik-museum-berlin.de; www.keramik-museum-berlin.de; 49 17 732 12322 or 49 30 321 2322. Primarily exhibiting historical ceramics; functional and sculptural works; Central European ceramics; 7 clay exhibitions per year. Permanent collection of European ceramics from 1850-present.

Kontrapunkte, Neue Weyerstraße 9, **Cologne** D-50676 Germany; info@kontrapunkte.net;

www.kontrapunkte.net; 0221 39757631. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; representing 20+ clay artists; 2 clay exhibitions per year; 2 exhibitions including clay per year.

KERAMION Foundation, Bonnstraße 12, **Frechen** 50226 Germany; info@keramion.de; www.keramion.de; 49 22 346 97690. Primarily exhibiting historical and contemporary ceramics; functional works; 6 clay exhibitions per year. Permanent collection of Pingsdorf ware, Rhenish stoneware and earthenware, and Bellarmine jugs from Frechen, plus contemporary ceramics by over 500 artists.



Work by Les Manning at Willock and Sax Gallery, Alberta, Canada.

Galerie Frederik Bollhorst, Oberlinden 25, **Freiburg** D-79098 Germany; info@galerie-bollhorst.de; www.galerie-bollhorst.de; 49 151 15 77 60 33.

Kasino, Kasinostrasse 7, **Höhr-Grenzhausen** D-56203 Germany; info@kultur-kasino.de; www.kultur-kasino.de; 49-0-2624-9460-10. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; representing 10 clay artists; Marianne Eggmann, Andreas Hinder, Kordula Kuppe, Uta Minnich, Martin Möhwald, Johannes Nagel, Sandra Nitz, Elke Sada, and Nicole Thoss; 3 clay exhibitions per year.

Keramikmuseum Westerwald, German Collection for Historical and Contemporary Ceramics, Lindenstraße 13, **Höhr-Grenzhausen** 56203 D Germany; info@keramikmuseum.de; www.keramikmuseum.de; 49 26 249 46010. Primarily exhibiting contemporary and historical ceramics. Permanent collection of historical and contemporary international ceramics.

Galerie Marianne Heller, Friedrich-Ebert-Anlage 2, **Im Stadtgarten** Heidelberg D-69117 Germany; info@galerie-heller.de; www.galerie-heller.de; 49 6221 619090. Primarily exhibiting contemporary ceramics; international; 6 clay exhibitions per year.

## Hungary

MUSEION, Museum of the International Ceramics Studio, Kápolna str. 13, **Keckskemét** H-6000 Hungary; info@icshu.org; www.icshu.org; 36 76 486 867. Primarily exhibiting contemporary ceramics; representing 12 clay artists; 12 clay exhibitions per year. Permanent collection of collection of over 3000 pieces.

## Ireland

Gallery Zozimus, 56 Francis St., **Dublin** Dublin 8 Ireland; info@galleryzozimus.ie; www.galleryzozimus.ie; 353 -1 - 4539057. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; representing 20+ clay artists; 4 clay exhibitions per year; 8 exhibitions including clay per year.

## Israel

Cadim Ceramics Gallery, 4 Yoel Salomon St., **Nachlat Shiva, Jerusalem** 94633 Israel; aimee@actcom.co.il; www.cadim-gallery.co.il; 972 2

623 4869. Exhibiting contemporary ceramics; Israeli ceramics; 6-8 clay exhibitions per year.

## Italy

La Meridiana - International School of Ceramic Art in Tuscany, Bagnano 135, **Certaldo** Firenze 50052 Italy; info@lameridiana.fi.it; www.lameridiana.fi.it; 39 0571 660084.

Ab Ovo Gallery, Via del Forno 4, **Todi** (PG) 06059 Italy; info@abovogallery.com; www.abovogallery.com; 39 075 894 5526. Primarily exhibiting contemporary ceramics; functional and sculptural works; applied arts; representing Dorothy Feibleman, Victor Greenaway, and Gabriele Hain; 3 clay exhibitions per year.

## Japan

Shigaraki Ceramic Cultural Park, The Museum of Contemporary Ceramic Art, 2188-7 Shigarakicho-Chokushi, **Koka City, Shiga pref.** 529-1804 Japan; information@sccp.jp; www.sccp.jp; 81 74 883 0909. Specializing in national and international ceramics; 4 clay exhibitions per year.

Museum of Modern Ceramic Art, Gifu, 4-2-5 Higashi-machi, **Tajimi City** Gifu-ken 507-0801 Japan; museum.1@cpm-gifu.jp; www.cpm-gifu.jp/museum; 81 57 228 3100. Exhibiting contemporary and historical ceramics; functional, sculptural, figurative, and installation works; national and international ceramics; representing 300 clay artists; including Toyozo Arakawa, Hans Coper, Otto Lindig, Kozaan

Miyagawa, Masahiro Mori, Kenkichi Tomimoto, and Peter Voukos; 10 clay exhibitions per year. Permanent collection of modern practical ceramics from 19th century to the present.

Gallery St. Ives, 3-5-13 Fukasawa, **Setagaya-ku** Tokyo 158-0081 Japan; mail@gallery-st-ives.co.jp; www.gallery-st-ives.co.jp; 81 33 705 3050. Primarily exhibiting contemporary and historical ceramics; functional works; British and Japanese ceramics (20th and 21st century); representing 20 clay artists; 5-6 clay exhibitions per year. Permanent collection including works by Clive Bowen, Hans Coper, Jack Doherty, Shoji Hamada, Tomoo Hamada, Lisa Hammond, Walter Keeler, Bernard Leach, Lucie Rie, and Phil Rogers.

## The Netherlands

Keramevo, Langegracht 14, **Amersfoort** 3811 BT Netherlands; keramevo@hotmail.com; www.keramevo.com; 31 33 461 32 30. Primarily exhibiting contemporary ceramics; Dutch ceramics; representing 20 clay artists; 12 clay exhibitions per year.

European Makers Gallery, Spiegelgracht 2a sous, **Amsterdam** 1017 JR Netherlands; 31 20 622 30 88; gallery@europeanmakers.nl; www.europeanmakers.nl. Exhibiting contemporary ceramics; European ceramics; 5 clay exhibitions per year.

Galerie Carla Koch, Veemkade 500, **Amsterdam** 1019 HE The Netherlands; ckoch@xs4all.nl; www.carlakoch.nl; 31 20 673 73 20. Primarily exhibiting functional works; National and international ceramics; 6 clay exhibitions per year.

Galerie De Witte Voet, Kerkstraat 135, **Amsterdam** 1017 GE Netherlands; info@galeriedewittevoet.nl; www.galleries.nl/dewittevoet; 31 20 625 84 12. Exhibiting contemporary ceramics; solo exhibitions of ceramics artists from Belgium, France, Great Britain, Japan, Netherlands, and Spain; representing 25 clay artists; 8 clay exhibitions per year.

JBK Gallery, Korte Leidsedwardsstraat 159, **Amsterdam** 1017 RA Netherlands; jeroen@jeroenbechtold.nl; www.jeroenbechtold.nl; 31 20 624 98 71. Primarily exhibiting contemporary ceramics; porcelain; representing 1 clay artist; Jeroen Bechtold; ongoing clay exhibitions per year.

october 9, 2010 – january 23, 2011

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"Fieldhand" by Dean Mitchell

Galerie Montana Keramiek, Montanalaan 8, **Apeldoorn** 7313 CJ Netherlands; info@galerie-montana.nl; www.galerie-montana.nl; 31 55 355 05 40. Primarily exhibiting contemporary ceramics; sculptural works; Dutch ceramics with emphasis on porcelain; representing 15 clay artists; Frans Ottink, Gertjan van der Stelt, Margreet de Vries, Henk Wolvers, and Margreet Zwetsloot; 5 clay exhibitions per year.

Galerie Terra Delft, Nieuwstraat 7, **Delft** 2611 HK The Netherlands; info@terra-delft.nl; www.terra-delft.nl; 31 15 214 70 72. Primarily exhibiting contemporary ceramics; national and international ceramics, primarily European; representing 55 clay artists; 12 clay exhibitions per year.

Museum Lambert van Meerten, Oude delft 199, **Delft** 2611 HD Netherlands; gemeentemusea@delft.nl; www.gemeentemusea-delft.nl; 015 260 23 58.

Loes & Reinier International Ceramics, Korte Assenstraat 15, **Deventer** 7411 JN The Netherlands; info@loes-reinier.com; www.loes-reinier.com; 31 57 061 30 04. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; representing 50 clay artists; 8 clay exhibitions per year.

Ceramic Museum Prinsessehof, Grote Kerkstraat 11, **Leeuwarden** 8911 DZ The Netherlands; info@prinsessehof.nl; www.prinsessehof.nl; 31 58 294 89 58. Primarily exhibiting contemporary and historical ceramics; 15 clay exhibitions per year; Permanent collection of Asian, European, and Persian ceramics, including Dutch and Middle Eastern tilework.

Museum Boijmans van Beuningen, Museumpark 18, **Rotterdam** NL-3015 CX Netherlands; info@boijmans.nl; www.boijmans.nl; 010-44-19-400. Primarily exhibiting historical or contemporary ceramics; functional and sculptural works; The museum specializes in international work from the Netherlands, United Kingdom, Scandinavia, and Germany; representing 350 clay artists; 1-2 clay exhibitions per year; 1-2 exhibitions including clay per year.

## Norway

Galleri Format, Rådhusgata 24, **Oslo** 0151 Norway; oslo@format.no; www.format.no; 47 22 41 45 40. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; representing 20+ clay artists; 3 clay exhibitions per year; 6 exhibitions including clay per year.

## People's Republic of China

The Pottery Workshop Jingdezhen, 139 E. Xinchang Lu, **Jingdezhen** 333001 P.R. China; pat@potteryworkshop.com.cn; www.potteryworkshop.com.cn; (860798) 8440582.

The Pottery Workshop, 2 Lower Albert Road Central, **Hong Kong SAR** P.R. China; 852 2525 7949; infohk@potteryworkshop.com.cn; www.potteryworkshop.org. Primarily exhibiting contemporary ceramics; functional and sculptural works; International ceramics; representing 20 clay artists; 6-8 clay exhibitions per year.

The Pottery Workshop Shanghai, 2nd Floor, 220 Tai Kang Lu, **Shanghai** 200025 P.R. China; infohk@potteryworkshop.com.cn; www.potteryworkshop.com.cn; 86 21 6445 0902. Primarily exhibiting contemporary ceramics; sculptural, functional, and figurative works; Chinese ceramics, as well as traveling exhibitions from around the world; representing 20 clay artists; Ben Carter, Ben Ben Li, Wang Hao, Dryden Wells, Qi Ming, Gao Yifeng, Tiger Wong, Caroline Cheng, Fiona Wong, Feng Te, Eric Kao; 8-10 clay exhibitions per year.

c2 Gallery at the PWS Experimental Factory, 139 East Xinchang Lu, **Jingdezhen** Jiangxi

333001 P.R. China; (86) 798 8440 582; jingdezhen@potteryworkshop.org; www.potteryworkshop.org. Primarily exhibiting contemporary ceramics; functional, sculptural, figurative, and installation works; Chinese and international artists working in functional, sculptural and figurative forms; representing 20+ clay artists; 12 clay exhibitions per year; 12 exhibitions including clay per year.

## Scotland

National Museum of Scotland, Chambers St., **Edinburgh** EH1 1JF Scotland; info@nms.ac.uk; www.nms.ac.uk; 44 131 247 4422. Primarily exhibiting historical and contemporary ceramics; British and European pottery and porcelain; representing Hans Coper, Pippin Drysdale, Ken Eastman, Philip Eglin, and Lucie Rie. Permanent collection of Italian maiolica, tin-glazed earthenware, German stoneware, Wemyss ware, and contemporary ceramics.



Work by Carrie Esser at Sherry Leedy Contemporary Art, Kansas City, Missouri.

Open Eye Gallery, 34 Abercromby Pl., **Edinburgh** EH3 6QE Scotland; mail@openeyegallery.co.uk; www.openeyegallery.co.uk; 44 131 557 1020. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; British contemporary; representing 40 clay artists; 15 clay exhibitions per year.

The Scottish Gallery, 16 Dundas St., **Edinburgh** EH3 6HZ Scotland; mail@scottish-gallery.co.uk; www.scottish-gallery.co.uk; 0131 5581200. Primarily exhibiting contemporary ceramics; functional, sculptural, figurative, and installation works; European, Japanese, and Australian artists; representing 20+ clay artists; 6 clay exhibitions per year; 12 exhibitions including clay per year.

J.Jardine Gallery and Workshop, 45 New Row, **Perth** PH1 5QA Scotland; info@julianjardine.co.uk; www.julianjardine.co.uk; 44 1738 621836. Primarily exhibiting contemporary ceramics; sculptural works; representing 5+ clay artists; Julian Jardine, Karen Fawcett, Timea Sido, Penkridge Ceramics, Chris Hawkins, Interlude Ceramics; 4 clay exhibitions per year.

The Strathearn Gallery, 32W. High St., **Crieff** Perthshire PH7 4DL Scotland; info@strathearn-gallery.com; www.strathearn-gallery.com; 44 176 465 6100. Exhibiting contemporary ceramics; Scottish ceramics; 8 exhibitions including clay per year.

Roger Billcliffe Gallery, 134 Blythswood St., **Glasgow** Strathclyde G2 4EL Scotland; info@billcliffegallery.com; www.billcliffegallery.com; 44 141 332 4027. Primarily exhibiting contemporary ceramics; functional, sculptural, and figurative works; representing 20+ clay artists; 12 clay exhibitions per year.

## Switzerland

Galerie Fur Gegenwartskunst, Im Dorfzentrum Burgwies 2, **Bonstetten** CH-8906 Switzerland; galerie@ggbohrer.ch; ggbohrer.ch; 41-0-1-7003210.

Musée Ariana, Ave. de la Paix 10, **Geneva** CH-1202 Switzerland; ariana@ville-ge.ch; www.ville-ge.ch/mah; 41 22 418 54 55. Primarily exhibiting historical and contemporary ceramics; functional works; ceramics from the Middle Ages to present in Europe, the Middle East and the Far East; representing 200+ clay artists; 2 clay exhibitions per year. Permanent collection of 27,000 objects from seven centuries of ceramics.

Kunstforum Solothurn, Schaalgasse 9, **Solothurn** CH-4500 Switzerland; info@kunstforum.cc; www.kunstforum.cc; 0041 32 621 38 58. Primarily exhibiting contemporary ceramics; sculptural and figurative works; representing 20 clay artists; 6 clay exhibitions per year.

Robin Relph Contemporary, Bahnhofstrasse 21, **Zug** 6304 Switzerland; info@robinrelphcontemporary.ch; www.robinrelphcontemporary.com; 604-737-0203. Primarily exhibiting contemporary ceramics; sculptural, figurative, and installation works; representing 1 clay artist; Kathy Venter; 3 clay exhibitions per year; 3 exhibitions including clay per year.

## Taiwan

Taipei County Yingge Ceramics Museum, 200 Wunhua Rd., **Yingge** Taipei 23942 Taiwan, PR China; tpc60501@ms.tpc.gov.tw; www.ceramics.tpc.gov.tw; 886 2 8677 2727 4104. Exhibiting contemporary and historical ceramics; 4-5 clay exhibitions per year.

## Wales

National Museum Cardiff, Cathays Park, **Cardiff** CF10 3NP Wales; post@museumwales.ac.uk; www.museumwales.ac.uk; 44 2920 397 951. Primarily exhibiting historical and contemporary ceramics; functional works; European ceramics from the 16th through the 21st centuries; Welsh pottery and porcelain from Swansea and Nantgarw; representing 80 clay artists; 1-2 clay exhibitions per year; 0-1 exhibition including clay per year.

Glynn Vivian Art Gallery, Alexandra Rd., **Swansea** SA1 5DZ Wales; glynn.vivian.gallery@swansea.gov.uk; www.glynnviviangallery.org; 44 1792516900. Primarily exhibiting contemporary and historical ceramics; Welsh ceramics; 2 clay exhibitions per year.

Mission Gallery, Gloucester Place, Maritime Quarter, **Swansea** SA1 1TY Wales; 44 1792 652 016; missiongallery@btconnect.com; www.missiongallery.co.uk. Exhibiting contemporary ceramics; representing Helen Beard, Susan Binns, Bryony Burns, Robert Goldsmith, Virginia Graham, Christine Jones, Jill Fanshawe Kato, Lisa Katzenstein, Walter Keeler, and Keith Munro.

Aberystwyth Arts Centre, Ceramic Gallery, Penglais, **Aberystwyth** Ceredigion SY23 3DE Wales; csx@aber.ac.uk; www.ceramics-aberystwyth.com; 44 1970 622 882. Primarily exhibiting contemporary ceramics; functional and sculptural works; permanent collection of contemporary British studio ceramics.

Farfield Mill Arts & Heritage Centre, Garsdale Rd., **Sedburgh** Cumbria LA10 5LW Wales, UK; exhibitions@farfieldmill.org; www.farfieldmill.org; 015396-21958. Primarily exhibiting contemporary ceramics; figurative works; representing 12 clay artists; 1 clay exhibition per year; 15 exhibitions including clay per year.



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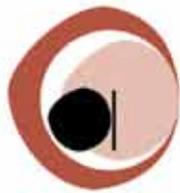
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In November we are opening a new larger gallery and a pottery shop! Our premiere exhibition in the new space will feature NY artist Arnie Zimmerman and The Shop at Clay Art Center will highlight functional potters from across the nation year round.

**NEW LOST CITY**  
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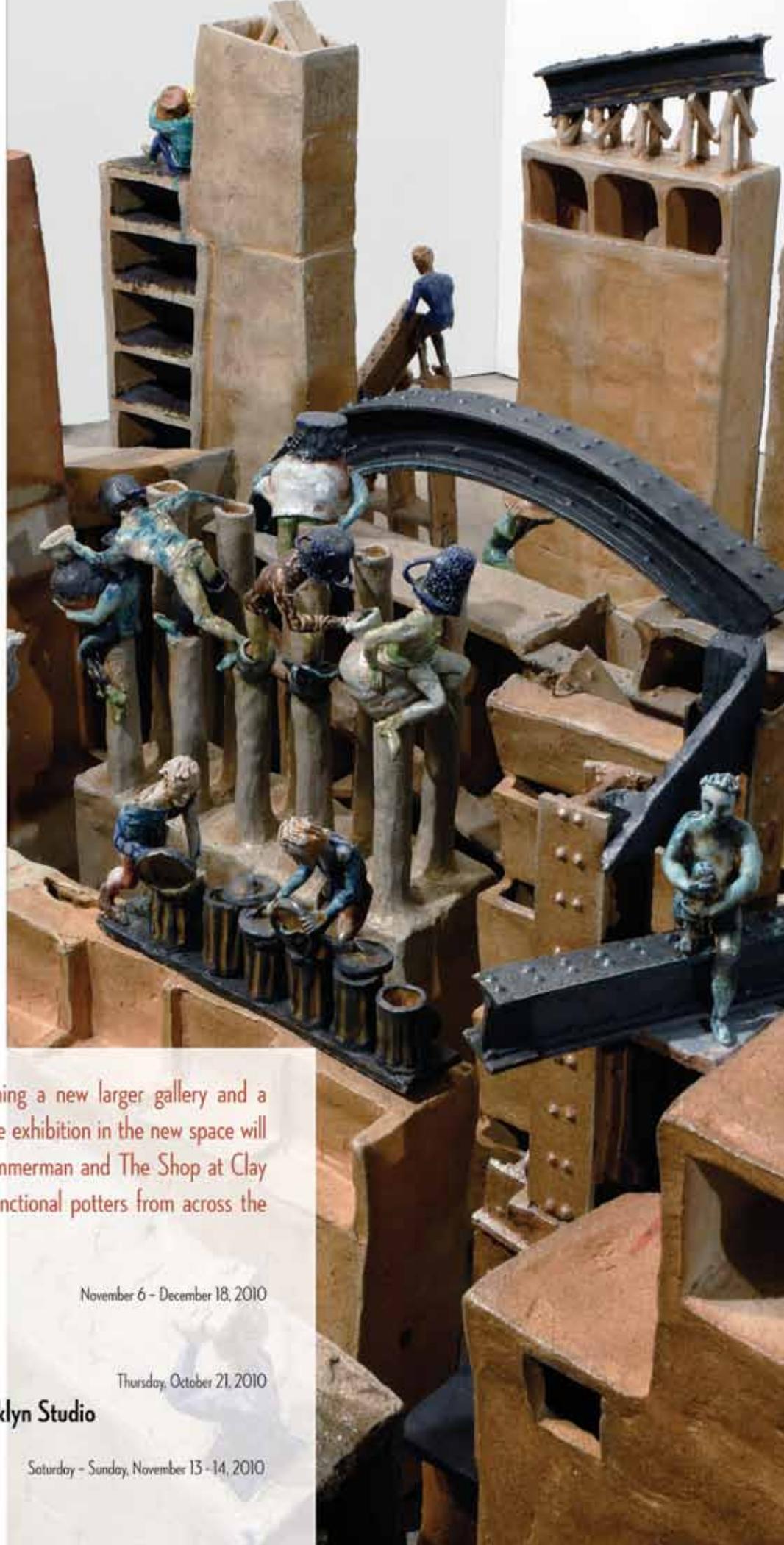
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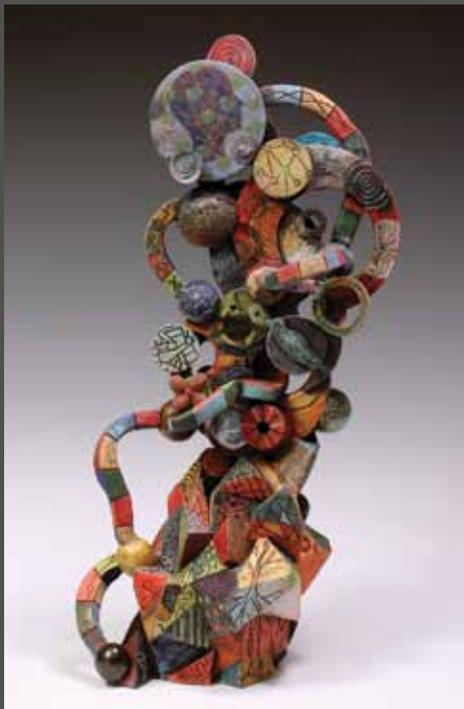


## GARRETT MASTERSON Recent Work

Sep 2 - Oct 30, 2010



Craig Easter



Tiffany Schmierer



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## *Peeler Pottery: A Retrospective*

### The Putnam County Museum: Potters and Painters of Putnam County

As part of our mission to collect, preserve and interpret the heritage of Putnam County, Indiana, the Putnam County Museum has formed the Local Artist Walkway—a portion of the museum dedicated to preserving and presenting the art of the County.

Putnam County has a rich tradition of pottery making. This is celebrated at the museum with two permanent collections. The first features the pottery of Richard and Marj Peeler. From the mid 1970s through the early 1990s, the Peelers produced a quarter million pieces of pottery in their studio. Our collection represents their utilitarian ware as well as many of their beautiful artistic creations. In 2009 the museum published *Peeler Pottery: A Retrospective*, a 342-page book containing 756 color photos of the Peeler's work. The book is available through the museum at 1105 North Jackson Street, Greencastle, Indiana 46135. It may also be ordered by phone at 765-653-8419 or at the museum website [www.putnamcountymuseum.org](http://www.putnamcountymuseum.org).

Our second permanent pottery exhibit, The Potters of Putnam County, showcases the work of potters with Putnam County ties including David Berg, Richard Burkett, Scott Cooper, David Herrold, Nancy Lovett, and Lance Myers.

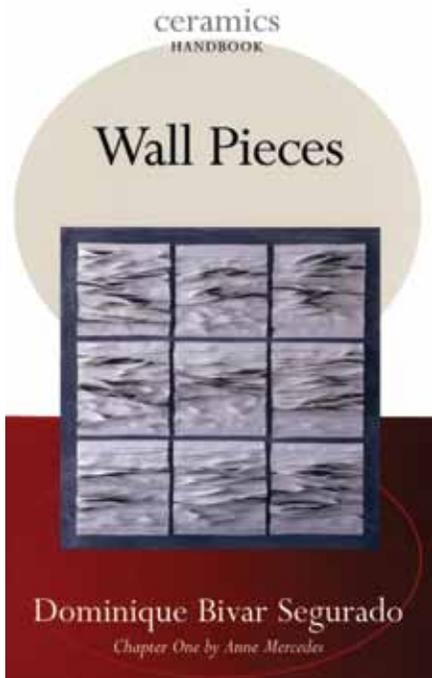
There is more than pottery in Putnam County. The Local Artist Walkway also houses a permanent collection of paintings and prints by people born or having worked in Putnam County. The collection ranges from works by L.O. Griffith (of the Brown County art colony) and Helen Marr Zimmerman born in the county in the 1870s to more recent paintings by DePauw University professors Robert Kingsley, Bill Meehan, Ray French, Barbara Timm, Judith Magyar, and local artist Barb Fuson.

Our Local Artist Walkway provides an area dedicated to rotating art exhibits of Putnam County artists, including our Annual Student Art Show.



# new books

Wall Pieces  
by Dominique Bivar Segurado



This book covers a wide array of work, from tile to sculpture and installation, and provides solutions and information on how to design, make, and hang wall-mounted pieces.

Ann Mercedes provides an overview of historical and contemporary ceramic wall pieces. She organizes them into categories based on their permanence and scale—load-bearing permanent walls, ceramic components added to a wall to act as a protective or decorative skin, removable ceramic works that consist of one or many parts, and temporary installations that use one or more walls to create a spatial experience for the viewer.

The categories set up by Mercedes in the introduction follow through to the successive how-to chapters by Dominique Bivar Segurado. The design and planning chapter starts with a discussion of how the location can affect, or possibly even dictate, the design, especially for larger works. After choosing and assessing the location (or accepting a commission for a specific space), various methods for working at the design stage are discussed, from creating design concepts and virtual spaces with graphics and layout software to combining photographs of the space with images of the clay pieces, or using drawings, wood, paper, or clay maquettes. The chapter then moves on to discuss space restrictions and other considerations, questions to consider regarding mounting and hanging, the process of making the work, and creating a detailed and accurate budget.

The chapter on hanging and mounting focuses on what to do once the piece has been

planned and created. There are practical tips on hardware, other fittings and appropriate materials for hanging ceramics. The mounts discussed include velcro, holes and loops built into the clay itself, epoxy, wire, wood and MDF backing or supports, Plexiglas/Perspex, metal, and glass. For the actual attachment to the wall, nails, screws, rawplugs, and hooks made from various materials are discussed.

The chapters “Projects in Action” and “Innovative Wall Pieces” give the reader additional

examples of how various artists design, build, and install their work. The works featured cover a wide range of concepts, styles, designs, and approaches to provide ample inspiration.

128 pages, 146 color images. Paperback, \$26.95. ISBN: 978-1-4081-0407-1. Published by A&C Black in England, and the American Ceramic Society in the US, 600 N. Cleveland Ave. Ste 210, Westerville, OH 43082; [www.ceramicartsdaily.org/bookstore](http://www.ceramicartsdaily.org/bookstore).

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# call for entries

## international exhibitions

### October 1, 2010 entry deadline

*New Jersey, Summit* "25th Annual International Juried Show" (January 14–March 18, 2011). Juried from digital or slides. Fee: \$50 for two entries. Juror: Joan Young. Contact Katherine Murdock, The Visual Arts Center of New Jersey, 68 Elm St., Summit, NJ 07901; kmurdock@artcenternj.org; artcenternj.org/files/juryshow10.pdf; 908-273-1457.

### October 15, 2010 entry deadline

*California, Santa Ana* "Muddy's Wood Fire Classic" (November 5–December 31, 2010). Juried from digital. Fee: \$30 for three entries. Jurors: Jon Pacini and T. Robert. Contact Kevin Myers, The Myers Gallery at Muddy's

deadlines for exhibitions, fairs, and festivals  
Submit online at [www.ceramicsmonthly.org](http://www.ceramicsmonthly.org)

Studio, 2610 S. Halladay St., Santa Ana, CA 92705; muddysstudio@att.net; [www.muddysgallery.com](http://www.muddysgallery.com); 714-641-4077.

### October 16, 2010 entry deadline

*Maryland, Baltimore* "2011 NICHE Student Awards" open to undergraduate or graduate students residing in Canada or US. Juried from digital. Submit up to three entries. Contact Wendy Rosen, NICHE Magazine, 3000 Chestnut Ave., Baltimore, MD 21211; erinh@rosengrp.com; [www.americancraft.com](http://www.americancraft.com); 410-889-2933.

### October 25, 2010 entry deadline

*Canada, Port Coquitlam* "Menorah Design Art Competition and Exhibition" (November 13–January 9, 2011). Juried from digital. Fee: \$50 for three entries. Contact

Yvonne Chui, Leigh Square Community Arts Village, 1100-2253 Leigh Sq., Port Coquitlam, BC, V3C 3B8 Canada; chuiy@portcoquitlam.ca; [www.portcoquitlam.ca/arts](http://www.portcoquitlam.ca/arts); 604-928-8440.

### November 2, 2010 entry deadline

*Maryland, Baltimore* "2011 NICHE Awards Professional Division" open to professional craft artists over the age of 21 residing in Canada or US. Juried from digital. Submit up to three entries. Contact Wendy Rosen, NICHE Magazine, 3000 Chestnut Ave., Baltimore, MD 21211; erinh@rosengrp.com; [www.americancraft.com](http://www.americancraft.com); 410-889-2933.

### January 1, 2011 entry deadline

*Japan, Sendai* "International Artist Competition and Exhibition" (February 5–April 2, 2011) open to artists not currently residing in Japan or who have not resided there in the past for longer than 2 years. Juried from digital. Fee: \$30. Contact Sakuraba Gallery, 45 Kawauchi, Aoba-ku, Sendai, 980-8576 Japan; sakuraba.gallery@gmail.com; [www.sakurabagallery.info](http://www.sakurabagallery.info).

### January 17, 2011 entry deadline

*Nevada, Las Vegas* "Ceramic Tiles of Italy Design Competition 2011" open to commercial, residential, or institutional new construction or renovation tile projects completed within the last 5 years by North American artists. Juried from digital. No fee. Contact info@novitapr.com; [www.tilecompetition.com](http://www.tilecompetition.com); 718-857-4806.

### February 15, 2011 entry deadline

*New York, New York* "The Charlatan Ink Art Prize" open to all media. Juried from digital. Contact Charlatan Ink, 1133 Broadway, Ste. 708, New York, NY 10010; info@charlatanink.com; [www.charlatanink.com](http://www.charlatanink.com); 212-330-8214.

## united states exhibitions

### October 1, 2010 entry deadline

*Arizona, Mesa* "32nd Annual Contemporary Crafts" (January 21–March 6, 2011). Juried from digital or slides. Fee: \$25 for four entries. Contact Walter Morlock, Mesa Arts Center, PO Box 1466, Mesa, AZ 85211-1466, Mesa, AZ 85201; artscenterinfo@mesaartscenter.com; [www.mesaartscenter.com](http://www.mesaartscenter.com); 480-644-6560.

### October 1, 2010 entry deadline

*Florida, Tampa* "NCECA 2011 National Student Juried Exhibition" (March 21–April 2, 2011) open to ceramic work by undergraduate, post-baccalaureate, and graduate students. Juried from digital. Fee: \$25; \$10 members. Jurors: Neil Forrest and Ayumi Horie. Contact Linda Ganstrom, Exhibitions Director, NCECA, 77 Erie Village Square, Ste. 280, Erie, CO 80516-6996; lganstro@fhsu.edu; [www.nceca.net](http://www.nceca.net); 866-266-2322.

### October 1, 2010 entry deadline

*Georgia, Columbus* "Past Is Present: Contemporary Approaches to Historical Decorative Arts and Design" (May 5–August 5, 2012). Juried from digital. Contact Columbus Museum, 1251 Wynnton Rd., Columbus, GA 31906; information@columbusmuseum.com; [www.columbusmuseum.com](http://www.columbusmuseum.com); 706-748-2562.

### October 4, 2010 entry deadline

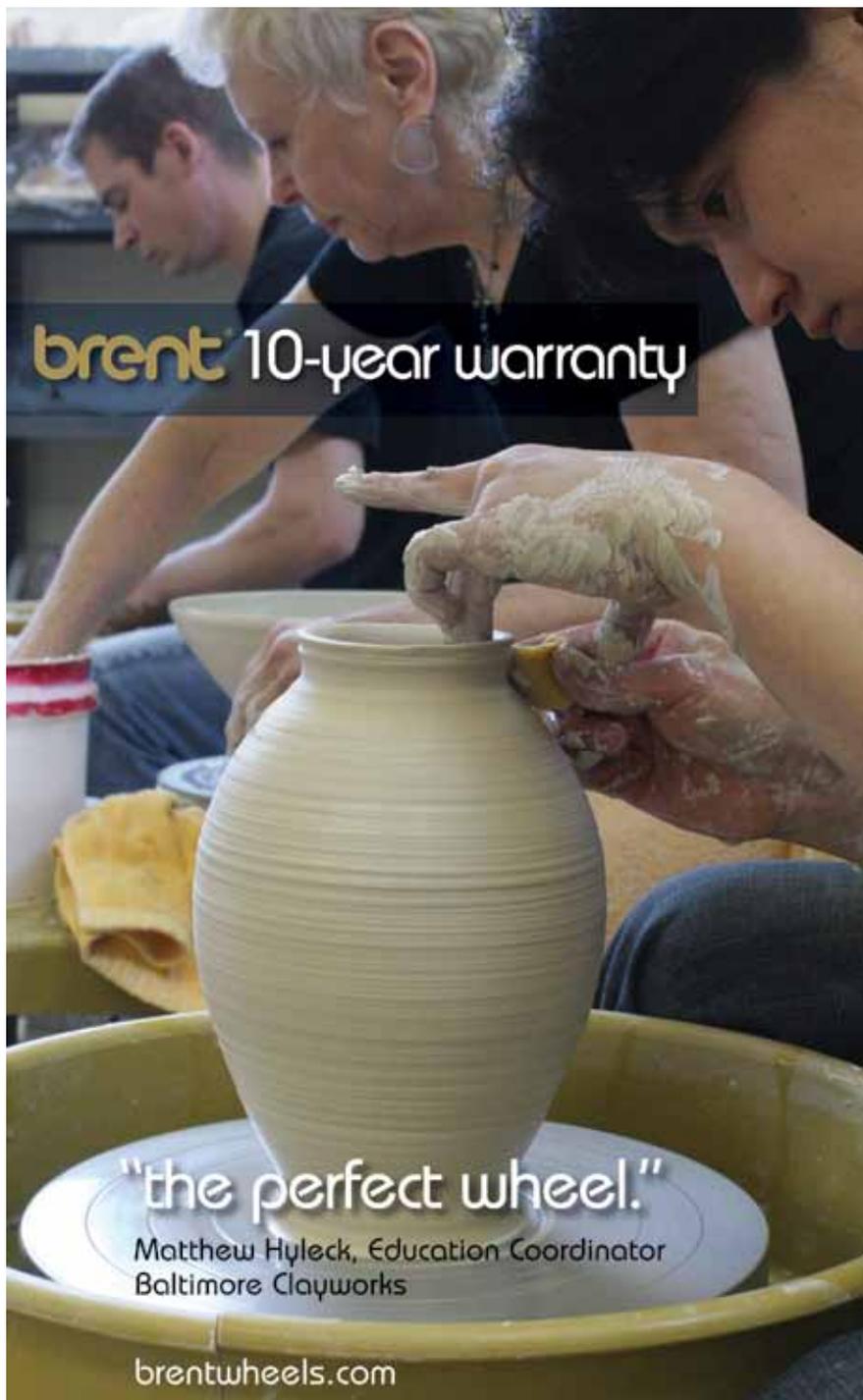
*North Carolina, Raleigh* "2010 Fine Contemporary Craft Exhibition" (December 3–January 15, 2011) open to all craft media. Juried from digital. Fee: \$30 for two entries. Juror: Alfred Ward. Contact Artspace, 201 E. Davie St., Raleigh, NC 27601; info@artspacenc.org; [www.artspacenc.org](http://www.artspacenc.org); 919-821-2787.

### October 15, 2010 entry deadline

*Kansas, Pittsburg* "Visual Territory: A Juried Exhibition" (February 4, 2011–April 3, 2011) open to all media except video. Juried from digital. Fee: \$20 for three entries. Juror: Sherry Leedy. Contact S. Portico Bowman, Pittsburg State University, 1701 S. Broadway, Pittsburg, KS 66762; sbowman@pittstate.edu; [www.pittstate.edu/departments/art](http://www.pittstate.edu/departments/art); 620-235-4305.

### October 22, 2010 entry deadline

*Florida, Panama City* "Third Annual Cup Show: Form and Function" (November 12–December 3, 2010) open



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to functional and sculptural work. Juried from digital. Fee: \$20. Juror: Jill Foote-Hutton. Contact Tammy Marinuzzi, Gulf Coast Community College, 5230 W. US Hwy. 98, Panama City, FL 32401; tmarinuzzi@gulfcoast.edu; www.gulfcoast.edu/arts/art/gallery; 850-769-1551 ext. 2890.

**October 30, 2010 entry deadline**

*California, Brea* "ACGA Clay & Glass National Juried Competition" (January 22–March 4, 2011) open to artists working in clay and or glass. Juried from digital. Fee: \$30 for three entries; \$25 for two entries; \$15 for 1 entry. Juror: Jo Lauria. Contact B. Crist, Association of Clay & Glass Artists of California, PO Box 1217, Los Angeles, CA 90048-9174; 2011ACGANational@gmail.com; www.acga.net; 323-422-9174.

**October 30, 2010 entry deadline**

*Kansas, Pittsburg* "Call for Solo or Group Exhibitions" (August 25, 2011–May 10, 2013) open to all media. Juried from digital. No fee. Contact S. Portico Bowman, Pittsburg State University, 1701 S. Broadway, Pittsburg, KS 66762; sbowman@pittstate.edu; www.pittstate.edu/departments/art; 620-235-4305.

**November 10, 2010 entry deadline**

*Virginia, Norfolk* "Magic Dirt: National Juried Exhibition" (January 15–February 20, 2011) open to work made in the last two years. Juried from digital. Fee: \$25 for three entries. Jurors: Juan Granados and Richard Nickel. Contact Ramona Austin, The Baron and Ellin Gordon Art Galleries, Old Dominion University, 4509 Monarch Way, Norfolk, VA 23529; raustin@odu.edu; http://al.odu.edu/art/gallery/call.shtml; 757-683-6271.

**November 12, 2010 entry deadline**

*Virginia, Alexandria* "14th Annual National Juried Show" (February 9–March 6, 2011) open to works in all media that are under 50 lbs. Juried from digital. Fee: \$35 for three entries. Juror: F. Lennox Campello. Contact Kimberley Bush, Chairperson, Gallery West, 4612 Cottonwood Pl., Alexandria, VA 22310, Alexandria, VA 22314; gallerywest@verizon.net; www.gallery-west.info; 703-549-6006.

**January 28, 2011 entry deadline**

*Montana, Red Lodge* "Craftsmanship: Concept: Innovation– Red Lodge Clay Center Inaugural Juried National" (May 6–29, 2011) open to ceramic work under 50 lbs. made within the last two years. Juried from digital. Fee: \$35. Juror: Brad Schwieger. Contact Jill Foote-Hutton, Gallery Coordinator, Red Lodge Clay Center, PO Box 1527, Red Lodge, MT 59068; gallery@redlodgeclaycenter.com; www.redlodgeclaycenter.com; 406-446-3993.

**February 4, 2011 entry deadline**

*California, Lincoln* "Feats of Clay XXIV" (April 23–May 29, 2011) open to work comprised of at least 70% clay. Juried from digital or slides. Fee: \$30 for three entries; \$25 for two entries; \$20 for one entry. Contact Claudia Renati, Executive Director, Lincoln Arts & Culture Foundation, 580 6th St., Lincoln, CA 95648; info@lincolnarts.org; www.lincolnarts.org; 916-645-9713.

**regional exhibitions**

**November 15, 2010 entry deadline**

*Texas, Irving* "University of Dallas 2011 Regional Juried Ceramic Competition" (January 21–March 4, 2011) open to AR, CO, KS, LA, MO, NM, OK, and TX artists. Juried from digital. Fee: \$30 for three entries. Juror: Cynthia Bringle. Contact University of Dallas, 1845 E. Northgate Dr., Irving, TX 75062; hammett@udallas.edu; www.udallas.edu/art/regional; 972-721-5319.

**January 4, 2011 entry deadline**

*Illinois, La Grange* "Facades" (April 5–28, 2011) open to IA, IL, IN, MI, and WI artists and all media. Juried from digital. Fee: \$40 for three entries. Juror: John Fraser. Contact La Grange Art League, 122 Calendar Ave., La Grange, IL 60525; info@lagraangeartleague.org; www.lagraangeartleague.org; 708-352-3101.

**fairs and festivals**

**October 21, 2010 entry deadline**

*South Carolina, Greenville* "Artisphere Arts Festival" (May 13–15, 2011). Juried from digital. Fee: \$30. Contact Liz Rundorff, Artisphere, 16 Augusta St., Greenville, SC 29601; liz@greenvillearts.com; www.artisphere.us; 864-271-9355.

**November 1, 2010 entry deadline**

*Illinois, Chicago* "Sales Gallery Call for Entry" (February 1, 2011–December 31, 2012) open to functional work. Juried from digital. No fee for up to ten entries. Contact Emily Schroeder, Lillstreet Art Center, 4401 N. Ravenswood Ave., Chicago, IL 60640; gallery@lillstreet.com; www.lillstreet.com/artist-opportunities; 773-769-4226.

**December 31, 2010 entry deadline**

*Maryland, Gaithersburg* "Call for Sugarloaf Craft Festival Exhibitors for Spring 2011 schedule" (January 28–May 1, 2011) open to all craft media. Contact Sugarloaf Craft Festivals, 200 Orchard Ridge Dr., Ste. 215, Gaithersburg, MD 20878; dan@sugarloaffest.com; sugarloafoinfo@sugarloaffest.com; www.sugarloafoffest.com; 301-990-1400.

**January 15, 2011 entry deadline**

*Kansas, Topeka* "19th Annual Mountain/Plains Art Fair" (June 4–5, 2011) open to original artwork in all media by US artists. Juried from digital. Fee: \$25 for three entries. Contact Cindi Morrison, Mulvane Art Museum, 1700 SW College Ave., Topeka, KS 66621; mulvane.info@washburn.edu; www.washburn.edu/mulvane; 785-670-1124.

The advertisement features a collection of colorful ceramic vases and pots, each labeled with a code such as HF-55, HF-41, HF-13, HF-14, HF-32, HF-26, HF-30, HF-37, HF-21, HF-36, HF-23, and HF-56. The vases are displayed on a wooden surface. In the top left corner, there is a logo for AMACO (EST. 1918) with the text "America's Most Trusted Glazes™". The main text reads "SAHARA GLAZES CONE 5-6". At the bottom, it says "See them all at saharavases.com" and "Judy Jensen, Rochester VT".

## conferences

**California, San Diego** October 22–24 "Potters Council Porcelain II Conference," with Erin Furimsky, Kristen Kieffer, Jennifer McCurdy, and Lorna Meaden. Contact Carolyn Dorr, Potters Council, 600 N. Cleveland Ave. Ste. 210, Westerville, OH 43082; [cdorr@ceramics.org](mailto:cdorr@ceramics.org); [www.potterscouncil.org](http://www.potterscouncil.org); 866-721-3322.

**Montana, Helena** June 23–25, 2011 "2011: From the Center to the Edge." Contact Rachel Hicks, Archie Bray Foundation for the Ceramic Arts, 2915 Country Club Ave., Helena, MT 59602; [gallery@archiebray.org](mailto:gallery@archiebray.org); [www.archiebray.org](http://www.archiebray.org); 406-443-3502.

**New Mexico, Santa Fe** October 27–30 "Critical Santa Fe," with Glen Brown, Garth Clark, Gabi Dewald, Tanya Harrod, Dave Hickey, Janet Koplos, Donald Kuspit, Paul Mathieu, Raphael Rubenstein, and more. Fee: \$385; members \$350; students \$335. Contact Dori Nielsen, NCECA, 77 Erie Village, Suite 280, Erie, CO 80516-6996; [office@NCECA.net](mailto:office@NCECA.net); [www.nceca.net](http://www.nceca.net); 866-266-2322.

**Tennessee, Gatlinburg** October 27–30 "Figurative Association: The Human Form in Clay," with Tom Bartel, Robert Brady, Lisa Clague, Debra Fritts, Arthur Gonzalez, Anne Drew Potter, Beth Cavener Stichter, Tip Toland, and Janis Mars Wunderlich. Fee: \$395. Contact Bill Griffith, Arrowmont School of Arts and Crafts, 556 Parkway, Gatlinburg, TN 37738; [info@arrowmont.org](mailto:info@arrowmont.org); [www.arrowmont.org](http://www.arrowmont.org); 865-436-5860 x26.

**France, Vallauris** through November 5 "21st Biennale Internationale de Vallauris Création Contemporaine et Céramique: Cycle de Conférences," with Magali Asquier, Frederic Bodet, Anne Bonnin, Alain Derey,

Elise Kovanen, Rene-Jacques Mayer, Eric Moinet, Yves Peltier, and Christine Shimizu. Contact Museum Magnelli, Museum of Ceramics, Place de la Libération, Vallauris, 06220 France; [biennale@vallauris.fr](mailto:biennale@vallauris.fr); [www.vallauris-golfe-juan.fr](http://www.vallauris-golfe-juan.fr); 04 93 64 71 83.

## solo exhibitions

**Arizona, Tempe** through January 8, 2011 "A Chosen Path," works by Karen Karnes; at ASU Art Museum Ceramics Research Center, Arizona State University, Mill Ave. and Tenth St.

**California, Fresno** through October 30 "Recent Work," works by Garrett Masterson; at Clay Mix, 1003 N Abby St.

**California, Pomona** through November 6 "New World Cosmos," works by Jim Leedy; at Armstrong's Gallery, 150 E. 3rd St.

**California, Santa Monica** through October 9 "Shino and Stone," works by Goro Suzuki; at Frank Lloyd Gallery, 2525 Michigan Ave. B5B.

**Colorado, Denver** October 1–30 "New Ceramic Work," works by Richard Burkett; at Plinth Gallery, 3520 Brighton Blvd.

**Colorado, Denver** November 5–27 "New Ceramic Work," works by Donna Polseno; at Plinth Gallery, 3520 Brighton Blvd.

**Colorado, Denver** December 3–23 "Nouveaux Mocheware: Construction and Deconstruction," works by Jonathan Kaplan; at Plinth Gallery, 3520 Brighton Blvd.

**District of Columbia, Washington** through October 13 "New Work," works by Kathy Erteman; at cross mackenzie ceramic arts, 1054 31st St.

**Illinois, Chicago** through October 15 "Bamana: Traditional Ceramics of Mali"; at Douglas Dawson Gallery, 400 N. Morgan St.

**Illinois, Peoria** November 6–December 17 "Ceramic Sculpture Exhibition," works by Marlene Miller; at Contemporary Art Center in Peoria, 305 S.W. Water St.

**Illinois, Prairie View** October 7–28 "All Things Hold Together," works by Antoinette Badenhorst; 16670 Easton Ave.

**Iowa, Iowa City** through October 14 "Featured Artist," works by Doug Hanson; at AKAR, 257 E Iowa Ave.

**Iowa, Iowa City** through October 14 "New Work," works by McKenzie Smith; at AKAR, 257 E Iowa Ave.

**Iowa, Iowa City** October 15–November 5 "New Work," works by Julia Galloway; at AKAR, 257 E Iowa Ave.

**Iowa, Iowa City** October 15–November 5 "Featured Artist," works by Ron Meyers; at AKAR, 257 E Iowa Ave.

**Kentucky, Louisville** October 29 through February 11, 2011 "Heritage," works by Sebastian Moh; at Crane House, The Asian Institute, 1244 S. Third St.

**Maine, Portland** October 1–31 "Gifts from the Fire," works by Cathryn Schroeder Hammond; at Maine Potters Market, 376 Fore St.

**Maryland, Baltimore** October 22–November 14 "Crown," works by David S. East; at Maryland Institute College of Art (MICA), Pinkard Gallery, Bunting Center, 1401 W. Mount Royal Ave.

**Massachusetts, Northampton** through November 7 "Falling Into Line," works by Christy Knox; at The Artisan Gallery, 162 Main St.

**Michigan, Detroit** through October 31 "New Work," works by Tom Phardel; at Pewabic Pottery, 10125 E. Jefferson Ave.

**Montana, Red Lodge** October 1–31 "Topographic Configurations: Perspectives of the Landscape," works by Kevin Turner; at Red Lodge Clay Center, 123 S. Broadway.

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**Montana, Red Lodge** October 1–31 "New Work," works by Sam Taylor; at Schaller Gallery, 220 Highway 78.

**Montana, Red Lodge** November 1–30 "New Work," works by Lana Wilson; at Schaller Gallery, 220 Hwy. 78.

**New Mexico, Santa Fe** October 15–November 7 "Clay Vases," works by Nicholas Bernard; at Patina Gallery, 131 W. Palace Ave.

**New York, Buffalo** through October 24 "Dominance and Affection," works by Bethany Krull; at Burchfield Penney Art Center, 1300 Elmwood Ave.

**New York, Jackson Heights, Queens** through June 17, 2011 "Sleeping Beauty," works by Kenjiro Kitade; at The West Harlem Art Fund, 39th and Roosevelt Ave.

**New York, Port Chester** October 2–23 "Fresh Cut," works by Jordann Siri Wood; at Clay Art Center, 40 Beech St.

**North Carolina, Bakersville** through October 31 "Collecting, Creating, Connecting," works by Liz Zlot Summerfield; at Crimson Laurel Gallery, 23 Crimson Laurel Way.

**North Carolina, Bakersville** through October 31 "Leaning into the Light," works by Melisa Cadell; at Crimson Laurel Gallery, 23 Crimson Laurel Way.

**Oregon, Portland** through October 30 "Dropping the Urn," works by Ai Weiwei; at Museum of Contemporary Craft, 724 Northwest Davis St.

**Rhode Island, Newport** through November 7 "New Ceramics," works by Lee Segal; at Newport Art Museum, 76 Bellevue Ave.

**Texas, San Antonio** through October 6 "Human Condition," works by Pil Young Shon; at Gallery Nord, 2009 NW Military Hwy.

**Virginia, Lorton** through October 24 "Vessels," works by Val Cushing; at Workhouse Arts Center, 9517 Workhouse Way.

**Wisconsin, Middleton** October 1–30 "Amplification," works by Stephanie Craig and Todd Leech; at Bindley Collection Gallery, 6771 University Ave.

**Canada, Vancouver** October 2–30 "Imperfection," works by Amy Chang; at Gallery of B.C. Ceramics, 1359 Cartwright St., Granville Island.

**England, London** through October 7 "At St. Ives," works by Ryoji Koie; at Galerie Besson, 15 Royal Arcade, 28 Old Bond St.

**Germany, Frechen** through January 9, 2011 "Amounts and Parts," works by Doris Frohnapfel; at Keramion Foundation, Bonnstraße 12.

**The Netherlands, Almelo** through October 31 "New Work," works by Ursula Commandeur; at Keramiekcentrum Westerdok, Trompstraat 2.

**The Netherlands, Amsterdam** through October 3 "New Work," works by Anne Marie Laureys; at Galerie Carla Koch, Veemkade 500.

**The Netherlands, Amsterdam** October 9–November 13 "New Work," works by Wouter Dam; at Galerie Carla Koch, Veemkade 500.

**The Netherlands, Deventer** October 24–November 20 "New Work," works by Dany Jung; at Loes & Reinier International Ceramics, Korte Assenstraat 15.

## group exhibitions

**California, Graton** October 23–December 18 "5th Biennial International Ashes to Art"; at Art Honors Life/The Gallery at Funeria, 2860 Bowen St. #1.

**California, Oakland** through December 15 "Selected Works," works by Susannah Israel and Bill Lassell; at Oakland Museum of Ceramics, 4401 San Leandro St.

**California, Oceanside** October 12–November 4 "The Gray Area," works by Kelly Berning, Trent Berning, Darrin Ekern, Ryan Hurst, Sasha K. Reibstein, and Adrian Sandstrom; at MiraCosta College Kruglak Gallery, One Barnard Dr.

**California, Sacramento** October 10–December 1 "The Vase and Beyond: The Sidney Swidler Collection of Ceramics"; at Crocker Art Museum, 216 O St.

**California, San Francisco** through October 5 "Maganical," works by Jennifer Brazelton and Mitsuru Kimura; at Ruby's Clay Studio and Gallery, 552A Noe St.

**California, Truckee** through October 16 "A New Decade of Clay: 2010"; at Sierra Nevada College, Village at Northstar at Tahoe.

**Delaware, Wilmington** through October 3 "Modern Morphism," works by Myungjin Choi, Melody Ellis, Lindsay Feuer, Sarah House, Jacqueline Jroff, Myung Rye Kim, Jenny Mendes, Leigh Taylor Mickelson, Lisa Muller, and Janis Mars Wunderlich; at Delaware Art Museum, 2301 Kentmere Parkway.

**District of Columbia, Washington** through January 9, 2011 "Cornucopia: Ceramics from Southern Japan"; at Arthur M. Sackler Gallery, Smithsonian Institution, 1050 Independence Ave. SW.

**Florida, St. Petersburg** October 2–November 13 "Transformative Influences: Part II," works by Diane Ding, David Furman, Beth Lo, Theo Wujcik, and Wanxin Zhang; at Mindy Solomon Gallery, 124 2nd Ave. NE.

**Georgia, Decatur** October 9–November 13 "Asheville in Atlanta," works by Cynthia Bringle, Kyle Carpenter, Becky Lloyd, Steve Lloyd, Courtney Martin, and Keith Phillips; at MudFire Clayworks & Gallery, 175 Laredo Dr.

**Georgia, Decatur** November 26–December 23 "Mudfire Holiday Exhibit"; at MudFire Clayworks & Gallery, 175 Laredo Dr.

**Georgia, Sautee Nacoochee** through September 6, 2011 "Arie Meaders Pottery Exhibition"; at Folk Pottery Museum of Northeast Georgia, Georgia Hwy 255, Sautee Nacoochee Center.

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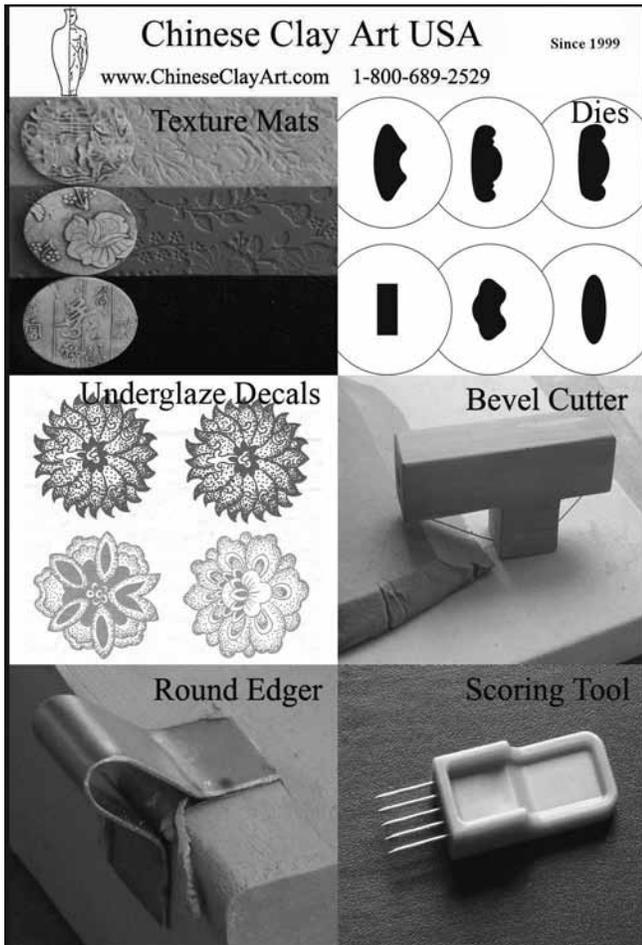
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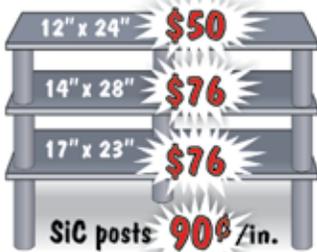


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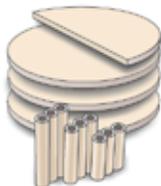
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# calendar

group exhibitions

**Georgia, Union Point** November 17–December 31 “Clay in a Can”; at Clay Artists of the Southeast (CASE), Point of Art Gallery, 604 Sibley Ave.

**Illinois, Chicago** October 16–November 14 “Illinois Artists Show,” works by Susan Bostwick, Pattie Chalmers, Paul Dresang, Bill Farrell, Charles Jahn, Doug Jeppesen, Billie Jean Theide, Tom Vician, Rimas VisGirda, and Paul Wandless; at Lillstreet Art Center, 4401 N. Ravenswood Ave.

**Illinois, Oak Park** October 9–November 10 “2010 Invitational,” works by Mike Jabbur, David Orser, and Adam Posnak; at Terra Incognito Studios and Gallery, 246 Chicago Ave.

**Iowa, Iowa City** through October 14 “Recent Ceramic Works,” works by Linda Arbuckle and Clary Illian; at AKAR, 257 E Iowa Ave.

**Iowa, Iowa City** November 13–December 4 “30 (Potters) x 5 (Pots);” at AKAR, 257 E Iowa Ave.

**Massachusetts, Northampton** through October 15 “Home Thrown: Asparagus Valley Potters Set the Table”; at Pinch, 179 Main St.

**Massachusetts, Northampton** November 12–December 31 “Consider the Cup: Invitational Exhibit”; at The Artisan Gallery, 162 Main St.

**Minnesota, Bemidji** November 5–December 18 “It’s Only Clay 2010”; at Bemidji Community Art Center, 426 Bemidji Ave. N.

**Minnesota, Duluth** through November 7 “Form and Surface: Selections from the Glenn C. Nelson Collection”; at Tweed Museum of Art, University of Minnesota, Duluth, 1201 Ordean Ct.

**Minnesota, Minneapolis** through November 7 “It Was 20 Years Ago Today: An Exhibition and Teaching Collection”; at Northern Clay Center, 2424 Franklin Ave. E.

**Minnesota, St. Paul** through October 22 “Ceramics Then/Ceramics Now”; at Minnesota Museum of American Art, 224 Landmark Center, 75 W. Fifth St.

**Missouri, Kansas City** November 5–27 “Ornamental,” works by Seth Green, Rain Harris, Liz Quackenbush and Peter Scherzer; at Red Star Studios Ceramic Center, 2011 Tracy Ave.

**Montana, Helena** through November 6 “Recent Acquisitions to the Permanent Collection,” works by Nathan Craven, Steven Roberts, Kevin Snipes, and Gwendolyn Yoppolo; at Archie Bray Foundation for the Ceramic Arts, 2915 Country Club Ave.

**Montana, Red Lodge** October 1–31 “October Feature Artist,” works by Joe Pintz; at Red Lodge Clay Center, 123 S. Broadway.

**Montana, Red Lodge** November 1–30 “Ahead of the Need”; at Schaller Gallery, 220 Highway 78.

**New Mexico, Santa Fe** through October 16 “Connections,” works by Ingrid Bathe, Hiroe Hanazono, and Deborah Schwartzkopf; at Santa Fe Clay, 545 Camino de la Familia.

**New Mexico, Santa Fe** October 29–December 4 “Fertile Ground,” works by John Chwekun, Nathan Craven, Walter McConnell, Jonathan Mess, and Cheryl Ann Thomas; at Santa Fe Clay, 545 Camino de la Familia.

**New York, Port Chester** October 2–23 “70 & Counting”; at Clay Art Center, 40 Beech St.

**New York, Poughkeepsie** through October 4 “The 2nd Annual National Cup Show”; at Barrett Clay Works, 485 Main St.

**New York, West Nyack** October 10–December 5 “On Earth: Ceramic Sculpture Exploring Nature and the Built Environment,” works by Tomoko Abe, Keiko Ashida, Dalia Berman, Marek Cecula, Gail Heidel, Judy Moonelis, Tim Rowan, Anat Shifan, and Paula Winokur; at Rockland Center for the Arts, 27 S. Greenbrush Rd.

**North Carolina, Chapel Hill** through October 25 “North Carolina Clay Invitational,” works by Cynthia Bringle, John Britt, Susan Filley, Bruce Gholsen, Mark Hewitt, Nick Joerling, Suze Lindsay, Dina Wilde Ramsing, Ken Sedberry, and Tom Turner; at Frank Gallery, 109 E. Franklin St.

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**North Carolina, Charlotte** *October 1–November 27* "Table Manners," works by Robert Briscoe, Molly Hatch, Nick Joerling, Suze Lindsay, Joe Pintz, Emily Reason, Elizabeth Robinson, Amy Sanders, Lana Wilson, and Julie Wiggins; at Lark & Key Gallery, 128 E. Park Ave., Ste. B.

**North Carolina, Charlotte** *October 1 through March 13, 2011* "Contemporary British Studio Ceramics: The Grainer Collection"; at Mint Museum of Art, 2730 Randolph Rd.

**North Carolina, Seagrove** *through November 13* "Pottery from the Coastal Carolina Clay Guild"; at North Carolina Pottery Center, 233 East Ave.

**Ohio, Toledo** *through October 31* "The Ironic Porcelain Fan"; at Blair Museum of Lithophanes, 5403 Elmer Dr.

**Ohio, Zanesville** *November 6 through January 8, 2011* "Form, Figure, and Function: Contemporary Ohio Ceramics"; at Zanesville Museum of Art, 620 Military Rd.

**Oklahoma, Tulsa** *through October 30* "Redheat: Contemporary Work in Clay"; at University of Tulsa School of Art, 800 S. Tucker Dr.

**Oregon, Eugene** *October 8–10* "Clay Fest 2010," works by Alissa Clark, Michael Fromme, Frank Gosar, Avi Harriman, Faith Rahill, Ken Standhardt, and Katie Swenson; at Local Clay, Lane Events Center, 796 W. 13th Ave.

**South Carolina, Columbia** *through October 3* "SC6: Six South Carolina Innovators in Clay," works by Russell Biles, Jim Connell, Georgia Henrietta Har-

ris, Peter Lenzo, Ron Meyers, and Virginia Scotchie; at Columbia Museum of Art, 1112 Bull St.

**South Carolina, North Augusta** *through November 13* "Clay in a Can"; at Clay Artists of the Southeast (CASE), Art and Heritage Center, 100 Georgia Ave.

**Virginia, Alexandria** *through October 24* "Out on a Limb: Birds, Branches, and Growing Creativity," works by Washington Ceramic Guild; at Scope Gallery, The Torpedo Factory, 105 N. Union St., Studio 19.

**Virginia, Roanoke** *October 8–10* "Blue Ridge Potters Guild Show and Sale"; at Blue Ridge Potters Guild, 2102 Grandin Rd., SW.

**Virginia, Williamsburg** *through January 2, 2011* "Pottery with a Past: Stoneware in Early America"; at DeWitt Wallace Decorative Arts Museum, 325 W. Francis St.

**Washington, Bellevue** *through January 16, 2011* "BAM Biennial 2010: Clay Throwdown"; at Bellevue Arts Museum, 510 Bellevue Way NE.

**Washington, Spokane** *October 1–31* "The Archie Bray Foundation Artists in Residence at the Kolva-Sullivan Gallery"; at Kolva-Sullivan Gallery, 115 S. Adams.

**China, Jingdezhen** *October 18–22* "4th Annual Jingdezhen Contemporary International Ceramics Exhibition"; at Jingdezhen International Ceramic Fair, 1 Shi Hong Rd.

**Croatia, Zagreb** *October 13–17* "MIKS 10: International Exhibition of Ceramics and Glass"; at ARTAREA, Radiceva 30.

**Denmark, Gudhjem** *through November 7* "European Ceramic Context 2010 Exhibition"; at Bornholms Kunstmuseum, Helligdommen Rø.

**England, London** *November 4–30* "Fiftieth Anniversary Exhibition: Twelve Chinese Masterworks"; at Eskenazi Ltd., 10 Clifford St.

**England, London** *October 1 through January 9, 2011* "Selected Works from 'English and Irish Delftware'; at The British Museum, Great Russell St.

**France, Saint Quentin la Poterie** *through November 14* "Le Vase dans tous ses états!"; at Terra Viva Galerie, 14 rue de la Fontaine.

**France, Vallauris** *through November 15* "21st Biennale Internationale de Vallauris Création Contemporaine et Céramique"; at Museum Magnelli, Museum of Ceramics, Place de la Libération.

**Germany, Frechen** *through January 9, 2011* "Rainbow"; at Keramion Foundation, Bonnstraße 12.

**Japan, Itami** *November 13–December 23* "Itami International Craft Exhibition 2010"; at The Museum of Arts and Crafts, Itami, 5-28, Miyanomae 2-chome.

**Switzerland, Geneva** *through January 9, 2011* "The Clare van Beusekom-Hamburger Donation: 16th–18th Century Faïence and Porcelain"; at Musée Ariana, Ave. de la Paix 10.

**The Netherlands, Deventer** *through October 9* "4 X Porcelain," works by Mieke Everaet, Lut Laleman, Judith de Vries, and Claire Verkoyen; at Loes & Reinier International Ceramics, Korte Assenstraat 15.

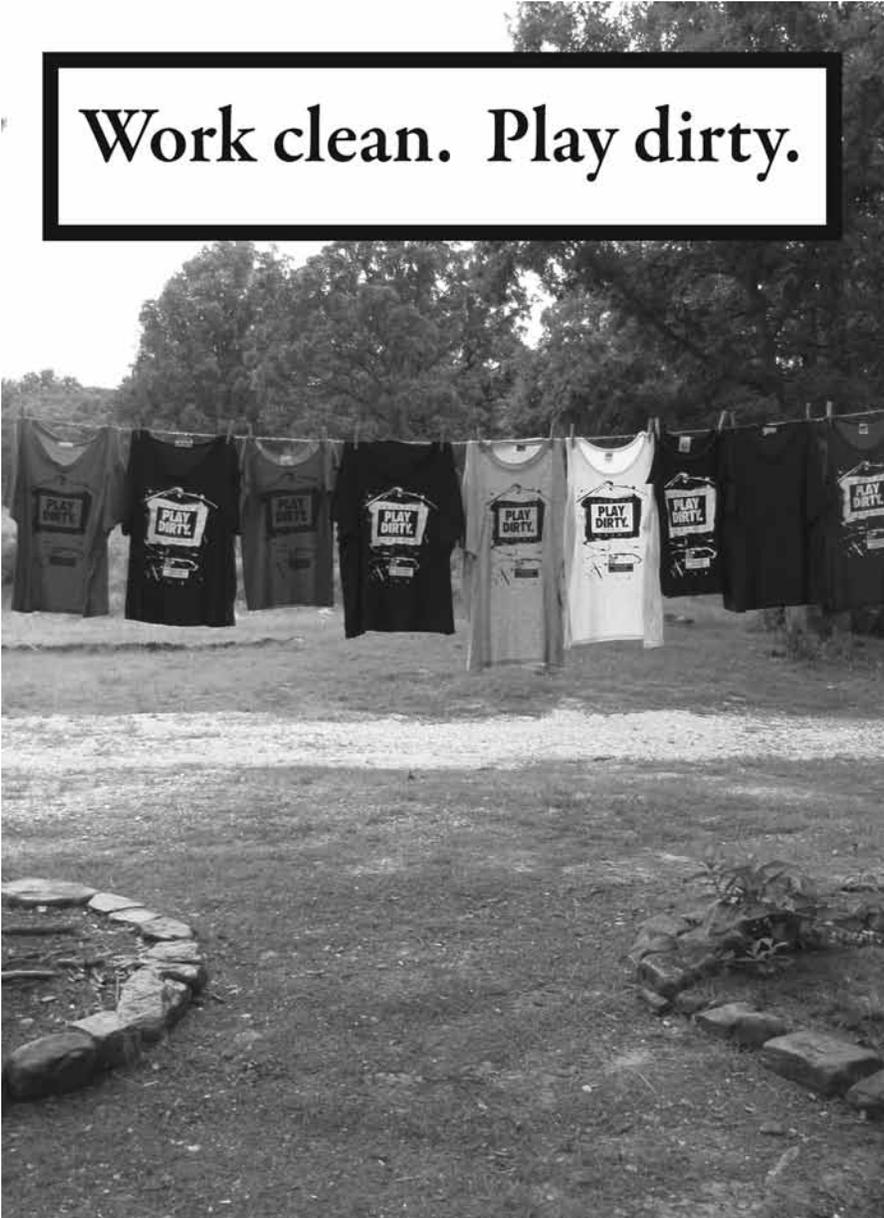
**Turkey, Eskisehir** *December 1–31* "7th International Students Ceramic Competition: Muammer Caki 2010"; at Anadolu University, Ceramics Department, 26470 Tepebasi.

## multimedia exhibitions including ceramics

**California, Santa Barbara** *through January 28, 2011* "Ceramics Rediscovered: Science Shapes Understanding of Hispanic Life in Early California"; at El Presidio de Santa Barbara State Historic Park, 123 E. Canon Perdido St.

**Delaware, Wilmington** *through January 2, 2011* "In Canon," including ceramic works by Jane Irish; at Delaware Center for the Contemporary Arts, 200 S. Madison St.

**Kentucky, Berea** *through February 26, 2011* "The Horse: Interpretations by Kentucky Artisans"; at Kentucky Artisan Center at Berea, 975 Walnut Meadow Rd.



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**Massachusetts, Brockton** through February 6, 2011 "The New Materiality: Digital Dialogues at the Boundaries of Contemporary Craft"; at Fuller Craft Museum, 455 Oak St.

**Mississippi, Natchez** December 11–31 "Clay and Metal," including ceramic works by Conner Burns and Lil McKinnon-Hicks; at Conner Burns Studio and Gallery, 209 Franklin St.

**New Mexico, Las Cruces** through November 20 "ArtToones: Narrative Sculptures"; at The Las Cruces Museum of Art, 491 N. Main St.

**Texas, Houston** through December 30 "Craft Texas 2010"; at Houston Center for Contemporary Craft, 4848 Main St.

**Washington, Seattle** October 7–30 "Until We Have Faces," including ceramic works by Sandra Zeiset Richardson; at Foster/White Gallery, 220 Third Ave. S. #100.

**England, London** October 13–November 13 "New Work," including ceramic works by Ken Mihara; at Galerie Besson, 15 Royal Arcade, 28 Old Bond St.

**England, London** through October 31 "Victoria and Albert: Art and Love"; at The Royal Collection, York House, St. James' Place.

**England, Birmingham** through November 12 "Reinventing the Everyday"; at RBSA Gallery, The Royal Birmingham Society of Artists, 4 Brook St., St. Pauls.

**England, Birmingham** November 15 through January 7, 2011 "Five for Silver, Six for Gold"; at RBSA Gallery, The Royal Birmingham Society of Artists, 4 Brook St., St. Pauls.

## fairs, festivals, and sales

**California, Aptos** October 2–3 "JW Art Pottery Show and Sale"; at Santa Cruz County Open Studios Art Tour, 209 Florence Dr.

**California, Beverly Hills** October 16–17 "Beverly Hills Art Show: Affaire in the Gardens"; at City of Beverly Hills, Greystone Park & Mansion, 501 Doheny Rd.

**California, San Francisco** November 27–28 "The Women's Building 32nd Annual Celebration of Craftswomen"; at Women's Building, Herbst Pavilion at Fort Mason Center.

**California, San Francisco** December 4–5 "The Women's Building 32nd Annual Celebration of Craftswomen"; at Women's Building, Herbst Pavilion at Fort Mason Center.

**Colorado, Colorado Springs** November 13–14 "The Pikes Peak Studio Tour"; at Pikes Peak Studio Tour.

**Colorado, Denver** November 4–6 "Colorado Potters Fall 2010 Show and Sale"; at Colorado Potters, 1541 S. Pearl St.

**Connecticut, Guilford** November 4–January 9, 2011 "Artistry"; at Guilford Art Center, 411 Church St.

**Connecticut, Hartford** November 12–14 "Sugarloaf Craft Festival"; at Sugarloaf Craft Festivals, Connecticut Expo Center.

**Connecticut, Westport** November 20–21 "Craft-Westport"; at Artrider Productions Inc, Staples High School, North Ave.

**District of Columbia, Washington** October 23–24 "Craft2Wear"; at Smithsonian Women's Committee, The National Building Museum, 401 F St. N.W.

**Florida, Coral Springs** October 29–30 "36th Annual Mission Team Craft Fair"; at First United Methodist Church of Coral Springs, 8650 W. Sample Rd.

**Florida, St. Petersburg** November 20–21 "CraftArt 2010"; at Florida Craftsmen Gallery, 501 Central Ave.

**Indiana, Bloomington** November 12–13 "13th Annual Holiday Show and Sale"; at Local Clay Potters' Guild, St. Mark's Methodist Church, 100 N. Hwy. 46 Bypass.

**Kentucky, Covington** November 26–28 "Greater Cincinnati Winterfair"; at Ohio Designer Craftsmen, 1 W. Rivercenter Blvd.

**Maryland, Arnold** October 23 "Potters Guild of Annapolis Holiday Sale"; at The Potters Guild of Annapolis, Gloria Dei Church, 461 College Pkwy.

**Maryland, Gaithersburg** October 8–10 "Sugarloaf Craft Festival"; at Montgomery County Fairgrounds, 16 Chestnut St.

**Maryland, Gaithersburg** November 19–21 "Sugarloaf Craft Festival"; at Sugarloaf Craft Festivals, Montgomery County Fairgrounds.

**Maryland, Timonium** October 1–3 "Sugarloaf Craft Festival"; at Maryland State Fairgrounds, 2200 York Rd.

**New Jersey, Bloomfield** October 16–17 "Fall Fine Art and Crafts at Brookdale Park"; at Brookdale Park, 473 Watchung Ave.

**New Jersey, Layton** October 23 "Peters Valley Craft Center 40th Anniversary Benefit Auction"; at Peters Valley Craft Center, Sussex County Fairgrounds.

**New Jersey, Somerset** October 29–31 "Sugarloaf Craft Festival"; at Garden State Exhibition Center, 50 Atrium Dr.

**New Jersey, Westfield** November 6–7 "Fall Fine Art and Crafts at the Westfield Armory"; at Westfield Armory, 500 Rahway Ave.

**New Mexico, Santa Fe** November 20–21 "14th Contemporary Clay Fair"; at New Mexico Potters and Clay Artists, The Santa Fe Women's Club, 1616 Old Pecos Trail.

**New York, White Plains** October 15–17 "17th Annual Westchester Craft Show"; at The Gold Standard, The Westchester County Center.

**North Carolina, Dillsboro** November 6 "Western North Carolina Pottery Festival"; at Riverwood Pottery, 60 Craft Circle.

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## calendar

fairs, festivals, and sales

**North Carolina, Seagrove** December 4 "Bulldog Pottery Holiday Show and Sale"; at Bulldog Pottery, 3306 US Hwy 220.

**North Carolina, Seagrove** November 19-21 "Celebration of Seagrove Potters"; at Seagrove Area Potters Association, 798 Pottery Hwy NC-705.

**Ohio, Columbus** December 3-5 "Columbus Winterfair"; at Ohio Designer Craftsmen, 717 E. 17th Ave.

**Oregon, Medford** November 19-21 "Clayfolk 35th Show and Sale"; at Clayfolk, 1701 S. Pacific Hwy.

**Pennsylvania, Oaks** November 5-7 "Sugarloaf Craft Festival"; at Sugarloaf Craft Festivals, Greater Philadelphia Expo Center.

**Texas, Dallas** October 16-17 "The White Rock Lake Artists' Studio Tour"; at neighborhood settings surrounding White Rock Lake.

**Texas, New Braunfels** October 23-24 "18th Annual Texas Clay Festival"; at Buck Pottery, 1296 Gruene Rd., Historic District.

**Virginia, Chantilly** December 10-12 "Sugarloaf Craft Festival"; at Sugarloaf Craft Festivals, Dulles Expo Center.

**Canada, St. John's** November 11-21 "Fine Craft & Design Fair"; at Craft Council of Newfoundland and Labrador, Arts and Culture Centre.

## workshops

**Arizona, Phoenix** November 12-14 "Great Western Raku Rodeo," with Steven Branfman, Eduardo Lazo, and Jim Romberg. Fee: \$375. Contact Desert Dragon Pottery, 25037 N. 17 Ave., Phoenix, AZ 85085; mishy@desertdragonpottery.com; www.desertdragonpottery.com/classes.html; 602-690-6956.

**Arizona, Tuscon** October 2 "Decorating with Terra Sigillata," with Lisa Harnish. Fee: \$65, members \$50. Contact Southern Arizona Clay Artists, P.O. Box 44218, Tuscon, AZ 85716; cone10elaine@gmail.com; www.southernarizonaclayartists.org; 520-326-0803.

**Arizona, Tuscon** October 16-17 "Sculpting People," with Hirotsune Tashima. Fee: \$185, members \$150. Contact Southern Arizona Clay Artists, P.O. Box 44218, Tuscon, AZ 85716; cone10elaine@gmail.com; www.southernarizonaclayartists.org; 520-326-0803.

**Arizona, Tuscon** November 13-14 "Throwing Beautiful Pots," with Julia Galloway. Fee: \$185, members \$150. Contact Southern Arizona Clay Artists, P.O. Box 44218, Tuscon, AZ 85716; cone10elaine@gmail.com; www.southernarizonaclayartists.org; 520-326-0803.

**California, Mendocino** October 15-17 "Cut and Construct Intensive," with Christa Assad. Fee: \$265. Contact Linn Bottorf, Mendocino Art Center, PO Box 765, Mendocino, CA 95460; register@mendocinoartcenter.org; www.mendocinoartcenter.org; 800-653-3328.

**California, Santa Clara** October 9-10 "Handbuilding with Slabs," with Lynn Wood. Fee: \$130; members \$110. Contact Orchard Valley Ceramic Arts Guild, 1775 Russell Ave., Santa Clara, CA 95054; workshops@ovcag.org; www.ovcag.org; 406-295-3352.

**Georgia, Atlanta** October 9-10 "Architectural Ceramics," with Peter King and Xinia Marin. Fee: \$120. Contact Glenn Dair, Callanwolde Fine Arts Center, 980 Briarcliff Rd. NE, Atlanta, GA 30306; gdair@callanwolde.org; www.callanwolde.org/education/index.html; 404-872-5338.

**Georgia, Decatur** October 23-24 "Exploring Naked Raku," with Wally Asselberghs. Fee: \$295. Contact Luba Sharapan and Erik Haagensen, directors, MudFire Clayworks and Gallery, 175 Laredo Dr., Decatur, GA 30030; info@mudfire.com; www.mudfire.com; 404-377-8033.

**Illinois, Highland Park** October 16 "Sumi-e for Potters," with Kay Thomas. Fee: \$30. Contact West Ridge Ceramic Studio, 636 Ridge Rd., Highland Park, Illinois 60035; chrisplummer@comcast.net; 847-831-3810.

**Maine, Portland** November 13 "Lids, Covers, Tops," with Marion Baker. Fee: \$60. Contact Portland Pottery, 118 Washington Ave., Portland, ME 04101;

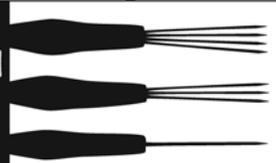
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[graphics@portlandpottery.com](mailto:graphics@portlandpottery.com); [www.portlandpottery.com](http://www.portlandpottery.com); 207-772-4334.

**Maryland, Baltimore** October 22–26 "Considering Forms and Surfaces for the Wood Kiln," with Doug Casebeer. Fee: \$520, members \$500. Contact Mary Cloonan, Baltimore Clayworks, 5707 Smith Ave., Baltimore, MD 21209; [mary.cloonan@baltimoreclayworks.org](mailto:mary.cloonan@baltimoreclayworks.org); [www.baltimoreclayworks.org](http://www.baltimoreclayworks.org); 410-578-1919.

**Maryland, Baltimore** November 6–7 "The Art of the Reliquary," with Novie Trump. Fee: \$220, members \$200. Contact Mary Cloonan, Baltimore Clayworks, 5707 Smith Ave., Baltimore, MD 21209; [mary.cloonan@baltimoreclayworks.org](mailto:mary.cloonan@baltimoreclayworks.org); [www.baltimoreclayworks.org](http://www.baltimoreclayworks.org); 410-578-1919.

**Maryland, Baltimore** January 15–17, 2011 "Pots/Possibilities," with Nick Joerling. Fee: \$305, members \$285. Contact Mary Cloonan, Baltimore Clayworks, 5707 Smith Ave., Baltimore, MD 21209; [mary.cloonan@baltimoreclayworks.org](mailto:mary.cloonan@baltimoreclayworks.org); [www.baltimoreclayworks.org](http://www.baltimoreclayworks.org); 410-578-1919.

**Maryland, Baltimore** January 29–30, 2011 "Head Talk," with Debra Fritts. Fee: \$220, members \$200. Contact Mary Cloonan, Baltimore Clayworks, 5707 Smith Ave., Baltimore, MD 21209; [mary.cloonan@baltimoreclayworks.org](mailto:mary.cloonan@baltimoreclayworks.org); [www.baltimoreclayworks.org](http://www.baltimoreclayworks.org); 410-578-1919.

**Maryland, Frederick** October 1–December 5 "Aesthetics and Criticism," with Margaret Koetsch. Fee: \$700. Contact Joyce Michaud, Hood College, 401 Rosemont Ave., Frederick, MD 21701; [jmichaud@hood.edu](mailto:jmichaud@hood.edu); [www.hood.edu/academic/art/hodson](http://www.hood.edu/academic/art/hodson); 301-696-3526.

**Maryland, Frederick** November 11–14 "Properties of Glaze," with Phil Berneburg. Fee: \$300. Contact Joyce Michaud, Hood College, 401 Rosemont Ave., Frederick, MD 21701; [jmichaud@hood.edu](mailto:jmichaud@hood.edu); [www.hood.edu/academic/art/hodson](http://www.hood.edu/academic/art/hodson); 301-696-3526.

**Massachusetts, Hyannis** October 23–24 "Making an Impression," with Tony Clennell. Fee: \$170. Contact Cape Cod Potters, Inc., Box 76, Chatham, MA 02633; [webmaster@capecodpotters.org](mailto:webmaster@capecodpotters.org); [www.capecodpotters.org](http://www.capecodpotters.org); 508-385-4214.

**Massachusetts, Somerville** October 23–24 "Visiting Artist Workshop," with Kathy King. Fee: \$300, members \$150. Contact Lynn Gervens, Mudflat Pottery School and Studios, 149 Broadway, Somerville, MA 02145; [lynn@mudflat.org](mailto:lynn@mudflat.org); [www.mudflat.org](http://www.mudflat.org); 617-628-0589.

**Massachusetts, Stockbridge** October 23–24 "Drawing on Dry Throwing," with Ayumi Horie. Fee: \$330. Contact Hope Sullivan, IS183 Art School, PO Box 1400, Stockbridge, MA 01262; [info@is183.org](mailto:info@is183.org); [www.is183.org](http://www.is183.org); 413-298-5252.

**Minnesota, Bemidji** November 4–5 "Throwing with the End in Sight," with Simon Levin. Fee: \$25. Contact Lori Forshee-Donnay, Bemidji Community Art Center, 426 Bemidji Ave. N., Bemidji, MN 56601; [bcac@paulbunyan.net](mailto:bcac@paulbunyan.net); [www.bcac.wordpress.com](http://www.bcac.wordpress.com); 218-444-7570.

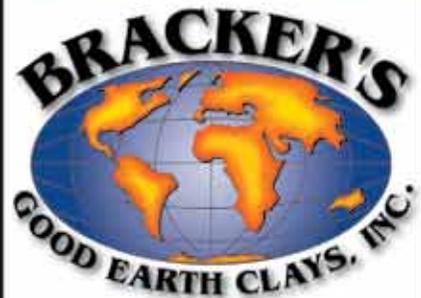
**Minnesota, Minneapolis** October 17 "Regis Masters Reunion Roundtable," with Nino Caruso, William Daley, Warren MacKenzie, Janet Mansfield, John Mason, James Melchert, Ron Meyers, Don Reitz, and Patti Warashina. No fee. Contact Emily Galusha, Director, Northern Clay Center, 2424 Franklin Ave. E, Minneapolis, MN 55406; [nccinfo@northernclaycenter.org](mailto:nccinfo@northernclaycenter.org); [www.northernclaycenter.org](http://www.northernclaycenter.org); 612-339-8007.

**Nevada, Las Vegas** October 9–11 "Hands-on Bisque Carving Workshop," with Amy Kline. Contact Amy Kline, Pottery West, 5026 N. Pioneer Way, Las Vegas, NV 89149; [potterywest@cox.net](http://potterywest@cox.net); [www.potterywest.com](http://www.potterywest.com); 702-685-7573.

**North Carolina, Asheville** October 25–31 "Wildacres Art Workshop Retreat 2010," with Lynn Merhige. Contact Diane Zorn, Ringling College of Art and Design, 2700 N. Tamiami Trail, Sarasota, FL 34234-5895; [dzorn@ringling.edu](mailto:dzorn@ringling.edu); [www.ringling.edu/cssp](http://www.ringling.edu/cssp); 941-955-8866.

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## calendar

workshops

**North Carolina, Brasstown** October 3-9 "Beginning Wheel Throwing," with Brant Barnes and Karen Barnes. Fee: \$527. Contact John C. Campbell Folk School, One Folk School Rd., Brasstown, NC 28902; info@folkschool.org; www.folkschool.org; 800-365-5724.

**North Carolina, Brasstown** October 10-16 "Folk Pottery Traditions," with Mary Dashiell. Fee: \$527. Contact John C. Campbell Folk School, One Folk School Rd., Brasstown, NC 28902; info@folkschool.org; www.folkschool.org; 800-365-5724.

**North Carolina, Brasstown** October 17-23 "Mudpies and Beyond: A Pottery Primer," with Jason Serres. Fee: \$527. Contact John C. Campbell Folk School, One Folk School Rd., Brasstown, NC 28902; info@folkschool.org; www.folkschool.org; 800-365-5724.

**North Carolina, Brasstown** October 24-31 "Expand Your Tricks of the Trade," with Susan Vey. Fee: \$773. Contact John C. Campbell Folk School, One Folk School Rd., Brasstown, NC 28902; info@folkschool.org; www.folkschool.org; 800-365-5724.

**North Carolina, Highlands** October 14-16 "Finding Your Way Through Nature II," with Alice Ballard. Fee: \$350. Contact Jessica Connor, The Bascom, A Center for the Visual Arts, 323 Franklin Rd, Highlands, NC 28741; jconnor@thebascom.org; www.thebascom.org; 828-526-4949.

**Ohio, Bowling Green** October 4-9 "Ceramic Form: Three Perspectives," with Barry Bartlett, Chris Gustin, and Stan Welsh. No fee. Contact Joe Pintz, Bowling Green State University, School of Art, 1000 Fine Arts Center, Bowling Green, OH 43403; jpintz@bgsu.edu; www.art.bgsu.edu; 419-372-1490.

**Pennsylvania, Farmington** October 1-3 "Exploring Raku Workshop," with Joe Sendek. Fee: \$250. Contact Collette Ridgeway, Touchstone Center for Crafts, 1049 Wharton Furnace Rd., Farmington, PA 15437; info@touchstonecrafts.com; www.touchstonecrafts.com; 724-329-1370.

**Pennsylvania, Farmington** October 8-10 "Hot Metal / Hot Clay Workshop," with Dave Olson and Joe Sendek. Fee: \$250. Contact Collette Ridgeway, Touchstone Center for Crafts, 1049 Wharton Furnace Rd., Farmington, PA 15437; info@touchstonecrafts.com; www.touchstonecrafts.com; 724-329-1370.

**Pennsylvania, Scranton** October 9 "Multiple Perspectives," with Anne Currier. Fee: \$75. Contact Sandra Ward Povse, Marywood University Art Galleries, 2300 Adams Ave., Scranton, PA 18509-1598; povses@marywood.edu; 570-348-6278; www.marywood.edu/galleries.

**Tennessee, Gatlinburg** through December 18 "Cups for the Cupboard," with Suze Lindsay. Fee: \$475. Contact Chuck McMahon, Arrowmont School of Arts and Crafts, PO Box 567, Gatlinburg, TN 37738; info@arrowmont.org; www.arrowmont.org; 865-436-5860.

**Tennessee, Gatlinburg** through October 2 "Sift, Sort, and Select," with Kari Radasch. Fee: \$475. Contact Chuck McMahon, Arrowmont School of Arts and Crafts, PO Box 567, Gatlinburg, TN 37738; info@arrowmont.org; www.arrowmont.org; 865-436-5860.

**Tennessee, Gatlinburg** October 3-9 "The Bountiful Bowl," with Kent McLaughlin. Fee: \$475. Contact Chuck McMahon, Arrowmont School of Arts and Crafts, PO Box 567, Gatlinburg, TN 37738; info@arrowmont.org; www.arrowmont.org; 865-436-5860.

**Tennessee, Gatlinburg** October 15-17 "The Architecture of Pots," with Chris Gustin. Fee: \$350. Contact Chuck McMahon, Arrowmont School of Arts and Crafts, PO Box 567, Gatlinburg, TN 37738; info@arrowmont.org; www.arrowmont.org; 865-436-5860.

**Tennessee, Gatlinburg** October 15-17 "Pots with Personality," with Liz Zlot Summerfield. Fee: \$285. Contact Chuck McMahon, Arrowmont School of Arts and Crafts, PO Box 567, Gatlinburg, TN 37738; info@arrowmont.org; www.arrowmont.org; 865-436-5860.

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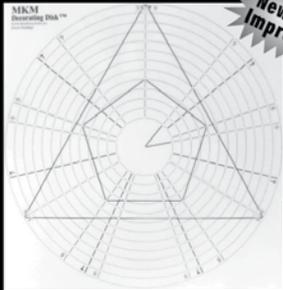
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**Texas, Burleson** October 16-17 "Studio Weekend Workshop," with Annie Chrietberg. Fee: \$175. Contact Russell Farm Art Center, 450 W C.R. 714, Burleson, TX 76028; [meandering@earthtoannie.com](mailto:meandering@earthtoannie.com); [www.earthtoannie.com](http://www.earthtoannie.com); 303-241-1191.

**Texas, Clifton** October 8-9 "Shino Wood Ash Glazes and Reduction Firing," with Dale Neese. Fee: \$200. Contact Bosque Arts Center, 215 College Hill Dr., Clifton, Texas 76634; [office@bosqueartscenter.org](mailto:office@bosqueartscenter.org); [www.bosqueartscenter.org](http://www.bosqueartscenter.org); 254-675-3724.

**Texas, Dallas** October 9-10 "The Extruder as a Work Station," with Michael Sherrill. Fee: \$300. Contact Craft Guild of Dallas, 14325 Proton Rd., Dallas, TX 75244; [craftguildofdallas@yahoo.com](mailto:craftguildofdallas@yahoo.com); [www.craftguildofdallas.com](http://www.craftguildofdallas.com); 972-490-0303.

**Texas, Dallas** October 10 "Ewer Bizarre," with Annie Chrietberg. Fee: \$155, members \$125. Contact Creative Arts Center of Dallas, 2360 Laughlin Dr., Dallas, TX 75228; [info@creativeartscenter.org](mailto:info@creativeartscenter.org); [www.creativeartscenter.org](http://www.creativeartscenter.org); 214-320-1275.

**Texas, Dallas** October 16-17 "Alternative Surface Options for Bisque Workshop," with Kathy Loucas. Fee: \$155, members \$125. Contact Creative Arts Center of Dallas, 2360 Laughlin Dr., Dallas, TX 75228; [info@creativeartscenter.org](mailto:info@creativeartscenter.org); [www.creativeartscenter.org](http://www.creativeartscenter.org); 214-320-1275.

**Texas, Dallas** November 12 "One Lump or Three for Your Coffee or Tea? Workshop," with Annie Chrietberg. Fee: \$155, members \$125. Contact Creative Arts Center of Dallas, 2360 Laughlin Dr., Dallas, TX 75228; [info@creativeartscenter.org](mailto:info@creativeartscenter.org); [www.creativeartscenter.org](http://www.creativeartscenter.org); 214-320-1275.

**Virginia, Leesburg** November 4-10 "Wood Firing Workshop," with Shawn Grove. Fee: \$300. Contact Joyce Michaud, Hood College, 401 Rosemont Ave., Frederick, MD 21701; [jmichaud@hood.edu](mailto:jmichaud@hood.edu); [www.hood.edu/academic/art/hodson](http://www.hood.edu/academic/art/hodson); 301-696-3526.

**Virginia, Lorton** October 22-24 "Finding One's Path in Clay," with Val Cushing. Fee: \$150. Contact Dale Marhanka, Workhouse Arts Center, 9517 Workhouse Way, Lorton, VA 22079; [dalemarhanka@lortonarts.org](mailto:dalemarhanka@lortonarts.org); [www.workhousearts.org](http://www.workhousearts.org); 703-584-2982.

**West Virginia, Huntington** November 12-14 "Making Gestural Pots," with Ron Meyers. Fee: \$225. Contact Huntington Museum of Art, 2033 McCoy Rd., Huntington, WV 25701; [bboston@hmoa.org](mailto:bboston@hmoa.org); [www.hmoa.org/pages/aa-classes.html](http://www.hmoa.org/pages/aa-classes.html); 304-529-2701.

**Wisconsin, Fish Creek** October 11-16 "Small Sculpture of the Natural World," with Karen Bell. Fee: \$495. Contact Peninsula School of Art, 3900 County F, Fish Creek, WI 54212; [info@peninsulaartschool.com](mailto:info@peninsulaartschool.com); [www.peninsulaartschool.com](http://www.peninsulaartschool.com); 920-868-3455.

**Greece, Santorini** October 6-13 "Ceramics and Pottery in Santorini," with Kristi Kapetanaki and Andreas Makaris. Fee: \$2399. Contact Toscana Americana; [infotuscany@aol.com](mailto:infotuscany@aol.com); [www.toscanaamericana.com](http://www.toscanaamericana.com).

**Greece, Santorini** October 9-16 "Clay Convergence in Santorini," with Lisa Pavelka. Fee: \$2149. Contact Toscana Americana; [infotuscany@aol.com](mailto:infotuscany@aol.com); [www.toscanaamericana.com](http://www.toscanaamericana.com).

**Greece, Crete** through October 12 "Greek Island Ceramic Excursion," with Denys James. Fee: \$3375. Contact Denys James, Discovery Art Travel, 182 Welbury Dr., Salt Spring Island, British Columbia V8K 2L8 Canada; [denys@denysjames.com](mailto:denys@denysjames.com); [www.denysjames.com](http://www.denysjames.com); 250-537-4906.

**Morocco** October 27-November 17 "The Full Circle, Exploring Moroccan Ceramics, Tile Art, and Adobe Architecture," with Denys James. Contact Denys James, Discovery Art Travel, 182 Welbury Dr., Salt Spring Island, British Columbia V8K 2L8 Canada; [denys@denysjames.com](mailto:denys@denysjames.com); [www.denysjames.com](http://www.denysjames.com); 250-537-4906.

**Virgin Islands, Lameshur Bay** January 10-17, 2011 "Making Art in Paradise," with Alan Steinberg and Fred Taylor. Fee: \$1075. Contact Alan Steinberg, Brattleboro Clayworks, 532 Putney Rd., Brattleboro, VT 05301; [alans@sover.net](mailto:alans@sover.net); [www.brattleboroclayworks.com](http://www.brattleboroclayworks.com); 802-254-9174.



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### Tom Turner's Pottery School.

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### Juried Exhibition, "From the Ground Up XXV";

Las Cruces Museum of Art. Eligibility- Mountain Time Zone Region; deadline April 8, 2011; juror: Kurt Weiser. Cash awards; Best of Show \$750; prospectus: [www.las-cruces.org/museums](http://www.las-cruces.org/museums). (575) 541-2221.

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### Pottery West in Las Vegas, NV.

Hands-on Bisque Carving and Incising Workshop with Amy Kline October 9, 10, 11th. Fee \$200. Annual Porcelain Cup Show at the H. Charles Gallery at Pottery West December 1st - January 30th. Your porcelain cup submissions are due by November 1st. Tom Coleman's Hands-on Super-Hot Shino Workshop May 30 - June 6, 2011. For more information about the Porcelain Cup Show and upcoming workshops visit [potterywest.com](http://potterywest.com) or call Ruth Kline at (702) 685-7573.

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One of the cardinal principles of writing ceramics criticism is to omit mentions of either touch or feeling, as if it's taboo to refer to clay's transformation or the ways in which finished work is perceived. Ignoring both process and emotion helps create the illusion that the locus for understanding ceramics is primarily from the neck up, non-endocrinal, and between the ears. This—in addition to being written in a style often unencumbered by the craft of lucid writing—is but one of the reasons why critical readers find themselves hopelessly adrift in the memorably forgettable prose of that fictive genre. Consider it fiction without a story line.

Written in a billowing, cumulus style suitable for the Jargon Olympics, most essays aimed at “critical discourse” and “ceramics criticism” are invariably devoid of felt knowledge. They read like edicts from skyboxes, where a coterie of bloviating pedants dedicate themselves to theorizing, as if that were the point of making our dreams come true with clay. Imagine warning a beginning ceramics class, “Now a lot of you might become seduced by manipulating the contents of that bag of clay, but don't be misled; the ultimate goal of making pots and sculpture is to contextualize, analyze, evaluate, and discuss theories about the medium.” Who would come back?

Face it: illiterates who were fabulously articulate with clay made the vast majority of the world's great ceramics. Think Jomon, Aztec, Minoan, Senufo, or the pots from the Danube Valley from 5000–3500 BC. Something without a name lives in those pieces, nudging us in the gut. Dumbstruck, we're gob-smacked by some of them. Don't even ask why or try to explain it, just respond in whatever way you must. Nobody needs to give you permission to feel what you feel. Isn't it enough to enjoy the things we enjoy for what they reveal to and about us? Potentially, every piece of clay we have ever touched mysteriously prepares us for magical encounters with the work of other makers, some of whom have long since turned to clay. Unsuspectingly entering that hanger-like structure housing the Terra Cotta Army in Xi'an, China, an acquaintance ran to a corner and just wept, terrifyingly, ecstatically, haunted by some investment of spirit refusing to be still in those ancient figures.

We are not responsible for what moves us aesthetically, nor do we need to be; that's why the effects of music, the visual arts, and

especially poetry, often surprise and delight us. Unlike “critics,” poets write about aesthetics organically, creating a beautiful experience in the reader without even using the *A*-word. Can you recall a single memorable sentence from any essays you may have tried to read about “critical discourse” or “critical theory?” I can't. They seem to have passed like water vapor through Gore-tex. Critical readers have a perfect right to insist that so-called “critical writing” should, like a note to an auto mechanic, be clear, and pride itself on lucidity,

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while avoiding obfuscation. We rightfully knit our brows over this excerpt from Adam Welch in the 2008 Summer Newsletter from the National Council on Education for the Ceramic Arts (NCECA):

“Criticism equivocates the normative structures while exploring the potentiality of the new.”

Excuse me? “Criticism [uses language intended to deceive] the normative structures [whatever they are] while exploring the new.” [the new what?]

And this, the concluding sentence from wood-firing potter and college professor Ted Adler's artist statement, on his website:

“Surfaces are discontinuous and often contradictory, disallowing the reading of an unfragmented whole, implicating an experience of the sensible that is simultaneously external and internal.” Assignment to a class: Make a sketch of what this artist produces, based on the above sentence.

Intellectual analysis of ceramics at the expense of sensory information might make for interesting skybox or blog-chatter, and if one pays the price for that elitist company, all well and good, but it's easy to agree with this small sign on an artist's studio door in Tucson, “We accept no theories. We embrace all.” The poet Jane Hirschfield states, “I hope I'll never be governed by theoretical knowledge when I set out to write.”

It's anybody's guess where Paul Mathieu, in his Comment “How to Write Critically About Ceramics” in the September 2010 *Ceramics Monthly*, gets the idea that ceramics are no longer used for, “expressive means . . . for aesthetic enjoyment and for rituals that transcend the domestic toward the political, spiritual, and religious needs of communities.” (His essay never once references “touch” or “feeling.”) It is haughty to state, as he does, that, “Expressive, original ceramics today is more part of a market economy than any form of transcendence.” Transcendence is an inexhaustible, active state of being. Transcendence never arrives like a rump roast, bearing a purple stamp of inspection, approval or authority. The indescribable is forever leaping unannounced into our lives—from the marketplace, the Met, a litter of kittens, a once-in-a-lifetime kiln opening, or from a single cup touching us back when we drink from it.

Better we should solicit clearly written, uncritical writing from witnesses to clay's timeless power to affect the quality of our lives, perhaps even making us weep, whether privately or in a museum on the other side of the globe. As one of the many thousands of potters world-wide who wakes up daily in a house owing its existence to pots we've made, I've had it with theory divorced from practice, felt knowledge, and from the timeless urge that moves us again and again toward the material that saves our lives on a daily basis by delivering meaning. That's what I want to read about, and bring it on!

When I mentioned the possibility of attending NCECA's “Critical Santa Fe” conference, my friend asked, “Are you sure you want to do that to yourself? Your blood pressure stats are great, but you know you'll end up needing emergency medical care because there won't be any simultaneous translation of the proceedings into English.” Wisely spoken. Better to go ahead with plans for the annual home-sale that weekend. She knows of my exasperating struggles with essays from those voodoo genres, “critical theory” and “critical discourse,” which look deceptively like innocent prose, until I try to read them, and the agonized arm-wrestling with another octopus begins.

**the author** Jack Troy is a potter, writer, and reader in Huntingdon, Pennsylvania. To read more and see his work, go to [www.jacktroynet.net](http://www.jacktroynet.net).

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