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M O N T H L Y



Cover: Elisa Helland-Hansen

Spotlight: Bruce Dehnert

Techno File: Studio Dust

Recipes: Wood and Soda Surfaces



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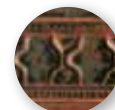
PC-28 Frosted Turquoise over SH-12 Chai Matte



PC-40 True Celadon over SH-12 Chai Matte



PC-46 Lustrous Jade over SH-12 Chai Matte



PC-53 Ancient Jasper over SH-12 Chai Matte



PC-55 Chun Plum over SH-12 Chai Matte



PC-57 Smokey Merlot over SH-12 Chai Matte

Samples were fired to Cone 6



Cone 5/6

PC-35 Oil Spot over SH-12 Chai Matte on
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Reviewed by Heidi McKenzie

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Most potters are well versed in proper studio cleaning methods, but have you ever actually measured how much dust you generate while you throw, load kilns, and clean? Check out the results of someone who did.

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What is clay plaster? A green building material that offers both environmental and aesthetic benefits in a wide variety of settings.

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It may seem like a bold choice to start a pottery school at the age of 65. It is, and that's not a bad thing.

studio visit

28 Elisa Helland-Hansen, Seimsfoss, Norway

Here's a first, we are showcasing the studio of an artist who admits that her wish list for her studio is blank. That's right, she wouldn't change a thing and we think once you have a look too, you'll agree.

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A research leave and sabbatical combined with an opportunity to help Jun Kaneko build his new studio space and facilities for making large-scale pieces gave Balistreri the chance to push his materials and ideas in a big way.

36 Ubuntu: Ardmore Ceramics *by Kathleen Whitney*

Fée Halsted, founder of Ardmore Ceramics, proves that expanding access to the technical and creative skills needed to become an artist can have a profound impact on both individuals and the wider community.

40 Relics of a Tale *by Linda Tesner*

Ted Vogel's sculptures and installations combine personal memories and a focus on ecology and social justice with an interest in the variety of narratives objects can evoke in viewers.

44 Ken Gangbar: Playing Big *by Shana Angela Salaff*

Gangbar's large-scale interior and exterior architectural installations of minimalist forms are full of lyrical movement. Their visual impact is built up one modular form at a time.

52 Capturing Clay's Raw Character *by Jeremy Wallace*

Shifting to handbuilding from wheel-thrown and altered forms gave Wallace's work a looser feel with the textured surfaces he had longed for.

glaze

62 Wood/Soda Fire Recipes *by Jeremy Wallace*

cover: Elisa Helland-Hansen's kimchi crocks, 8 in (20 cm) in height, stoneware, slip glaze, wax resist double glazing, reduction fired in a gas kiln to cone 10, 2015. The jars are intended for fermentation of vegetables and have an inner lid to keep the vegetables submerged under liquid.



40

from the editor

respond to jknapp@ceramics.org

The kinds of creative expansion and risk-taking associated with summer workshop courses can happen almost anywhere; however, the combination of escaping distractions, experiencing a new environment, and interacting with so many other like-minded people has a dramatic effect on workshop attendees. I think this manifests in the ways people process new information and are receptive to new influences, and in the often dramatic advances or changes to their artwork or studio practice that happen once they return home. This phenomenon is aptly called “a stew of resources” by Bruce Dehnert, director of Peters Valley School of Craft, in Layton, New Jersey, in his Spotlight article in this issue.

In my experience, attending a workshop activates and stretches my brain by making me think differently. I am out of my routine, and can't rely on habit to help me make decisions, which makes me really analyze each choice I make. Plus, I am sorting out all sorts of new information about my surroundings, and the people I'm meeting, while trying to get the hang of the techniques I'm being shown or concepts discussed. Fear of failure

recedes. My brain is in creative overdrive, and interesting connections and ideas usually emerge.

In the past, I have also found that these types of shifts in perspective can also be achieved by changing the scale of the pieces I am making, even if I'm in my basement studio instead of a fantastic workshop facility. There is still a very real comparison and contrast process going on in my brain as I'm required to consider how my body relates to this newly resized form or assembled mass of forms (I like to create multiples for installations), as well as the different material and logistical challenges they present.

If you haven't tried shifting the scale of the objects you make, it is a useful exercise. Actually building and then interacting with the form on this new scale, even if it is only slightly different than what you are used to, helps to put the relationships you have with the things around you into sharper focus. The articles in this issue on new sculptures by John Balistreri (while also working in a new and inspiring space) and the large-scale architectural installations Ken Gangbar creates around the

world show the dramatic ways scale shifts can change an artist's work and thought processes.

These two articles, along with Jeremy Wallace's how-to article, the Techno File on studio dust, and the Tips and Tools article on protecting plaster molds also bring up the many ways we can learn from others about working both hard and smart at the same time. The image below shows one example of this that you won't see in the articles, but intrigued me as we were putting the issue together. Ken Gangbar puts electrical tape on his fingers when handling and refining his forms (of which there are often hundreds, if not thousands) for an installation planned for the Four Seasons Hotel in Hong Kong. It is a small thing, but I saw it as a solution that could help save my hands when doing abrasive, repetitive tasks like this in the studio.

Being around other artists in a workshop setting, shared studio, or by reading about their careers can lead to small epiphanies like this one, and large ones alike.

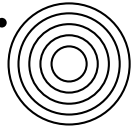


Ken Gangbar saves his fingertips by wrapping them in electrical tape while working on one of the hundreds of forms for his installation at the Four Seasons Hotel in Hong Kong. To see a finished image of the installation, visit the Subscriber Extras section of the *Ceramics Monthly* website (<http://ceramicartsdaily.org/ceramics-monthly/subscriber-extras>) or check out our Pinterest boards.

brent

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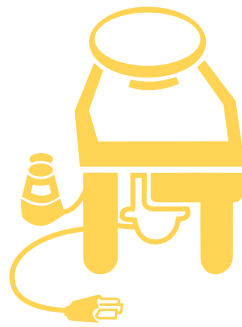
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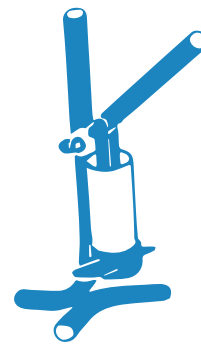
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Archive Collections

Now that the hard work of digitizing each issue from the entire 63-year history of *Ceramics Monthly* is complete, we are excited to share articles from the issues in various ways. As we put each issue together, we comb the archives for related articles that might enrich a reader's understanding. We are also starting up a series of archive article collections on various themes and topics. Visit the archive section of the website at www.ceramicsmonthly.org to learn more and access these curated collections. If you'd like to have access to the entire archive, sign up for the Web-Edition or an All-Access subscription and you'll be able to read all of the issues.

Expanded Content

The Subscriber Extras section of the website includes additional images for the following:

selected exhibitions featured in the Exposure section, Ken Gangbar's residential and commercial installations, plus pots by Elisa Helland-Hansen and Ardmore Ceramics.

The following articles from the *Ceramics Monthly* archives—"Butterdishing the Ancestors" by Bruce Dehnert from the March 2007 issue; and "The Totemic Sculptures of Ted Vogel" by Kate Bonanshinga from the June 1998 issue—give a wider perspective to the Spotlight article by Bruce Dehnert and the feature on Ted Vogel's work, respectively.

Installing large-scale works is both tricky and pretty mesmerizing to watch when it's done well. We've included a time-lapse video of John Balistreri's work being installed for his show at Belger Crane Yard Studios to give you a sense of scale and of the art and craft involved in behind-the-scenes exhibition work.

Social Inspiration



Share images with us on Facebook that show how you collaborate on projects big and small, whether that means one person making a pot and a second decorating or glazing it, a whole team creating a tile mural or installation, or one person working in clay, another in a different medium. Use the hashtag [#claycollaboration](https://www.facebook.com/hashtag/claycollaboration).



Visit [@ceramics_monthly](https://www.instagram.com/ceramics_monthly) on Instagram to see the 2016 Emerging Artist jurying process. Then, visit Elisa Helland-Hansen's feed, [@elisahellandhansen](https://www.instagram.com/elisahellandhansen), for some inspiring images.



On Pinterest, we've added a board dedicated to modern clay plaster and adobe walls; vessels, figures, and sculptures made by the artists at Ardmore Ceramics Studio; and Ken Gangbar's installations.

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exposure

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1



2



4



3

1 Adam Ledford's *Helena and Counter Craft* (detail), 12 in. (30 cm) in height, terra cotta, 2015. 2 Heesoo Lee's poppy bowl, 21 in. (53 cm) in diameter, porcelain, underglaze, 2015. *Photo: Adam Field.* 3 Robert Brady's *Drop*, 16 in. (41 cm) in height, ceramic, glaze, 2014. 4 Rebekah Myers and Tim Berg's *Site Unseen, Figure 3*, 13 in. (33 cm) in length, porcelain, earthenware, glaze, gold luster, ash wood, urethane painted MDF, 2014. *Photo: Susan Einstein.* 5 Lauren Smith's flower vase, 8 in. (20 cm) in height, porcelain, multiple sprayed glazes, oxidation fired to cone 10, 2016. 6 Gunyoung Kim's *Shareable*, 17½ in. (44 cm) in height, white earthenware, terra sigillata, underglaze, glaze, gold luster, 2015. 7 Joe Bova's *Monkey Rhyton*, 5 in. (13 cm) in height, ceramic, 2015. *Photo: Charlie Cummings.* 8 Bill Wilkey's *Bottle Variants*, 62 in. (157 cm), soda-fired porcelain, 2015. *Photo: Amanda Wilkey.* "Archie Bray Foundation 2015 Resident and Visiting Artists," at Belger Crane Yard Studios (www.redstarstudios.org) in Kansas City, Missouri, March 6–May 21.



5



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7



8

exposure



1



2

1 Rafael Pérez' sculpture, ceramic. "Seeing: Rafael Pérez," at Contemporary Ceramics Centre (www.cpaceramics.com) in London, England, April 7–May 7. 2 Ruth King's soft oblong vessel, 10½ in. (27 cm) in height, ceramic. "Ruth King: Solo Exhibition," at Contemporary Ceramics Centre (www.cpaceramics.com) in London, England, May 12–June 4. 3 Erica Iman *Paternoster Series I*, 17 in. (43 cm) in length, porcelain, glaze, wire, 2012. 4 J.J. McCracken's *Thirst and the Martyr*, endurance performance, soundscape, 2007. Photo: Margaret Boozer. Courtesy of *Connersmit*. 5 Christina West's *Core #2*, 16½ in. (42 cm) in height, pigmented hydrocal, 2014. "Artaxis + Northern Clay Center Exhibition," at Emily Galusha Gallery, Northern Clay Center (www.northernclaycenter.org), in Minneapolis, Minnesota, through April 24.



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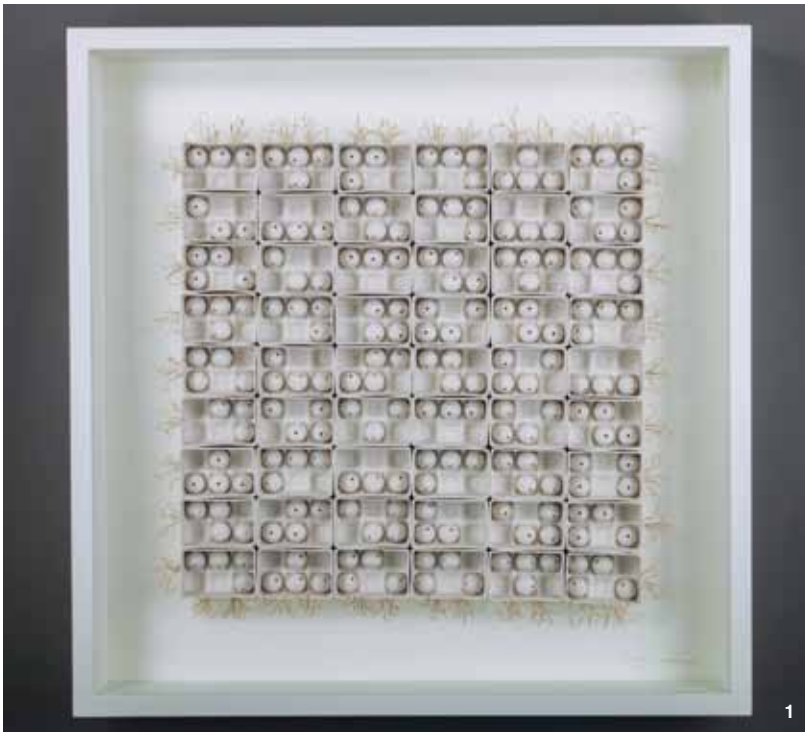
PC-53 Ancient Jasper over C-22 Fog



PC-57 Smokey Merlot over C-22 Fog

Tiles and platter were fired to Cone 6.

exposure



1 Ikuko Iwamoto's *Pits IV (Framed Sculpture)*, 24 in. (61 cm) in height, porcelain, metal wires, wood, glass. 2 Chris Keenan's bowls, 5½ in. (14 cm) in diameter, Limoges porcelain. 3 Sophie Cook's *Matt Yellow Teardrop and Bottle*, ceramic. 4 Daniel Smith's painted bowls, to 6 in. (15 cm) in diameter. 5 Thomas Bohle's vessel, 9 in. (24 cm) in diameter, ceramic, barium glaze. 1–5 Courtesy of Ceramic Art London. "Ceramic Art London" at Central St. Martins, (<http://www.ceramics.org.uk/index.php>) in London, England, April 8–10, 2016.

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exposure



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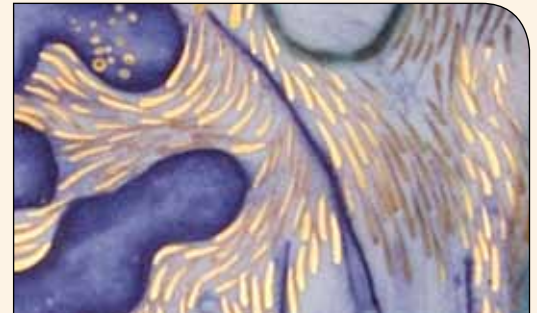


5

1 Stephen Bowers' *Camouflage plate*, 12 in. (30 cm) in earthenware, underglaze, clear glaze, on-glaze burnished gold luster, enamel, 2016.
 2 Caroline Slotte's plate (*Going Blank Again Series*), 20½ in. (52 cm) in diameter, reworked second-hand ceramics, 2010. 3 Bouke de Vries' *The Repair II*, 14 in. (36 cm) in length, 18th-century Chinese porcelain tureen stand, tureen cover, mixed media, 2014. 4 Paul Scott's *Scott's Cumbrian Blue(s)*, *Fukushima No: 5*, 18¾ in. (48 cm) in diameter, c. 1965 Japanese Willow platter, glaze, decal, brass pins, gold leaf, tile cement, epoxy resin, 2015. "RE—Reanimate, Repair, Mend and Meld," at Ferrin Contemporary (<http://ferrincontemporary.com>), in North Adams, Massachusetts, through April 17, 2016. 5 Carole Epp's *Guilt Trip*, 11 in. (28 cm) in height, ceramic, underglazes, oxidation fired to cone 6. "Word and Object," at Gulf Coast Second Annual Ceramics Symposium (www.gulfcoast.edu), in Panama City, Florida, April 15–17, 2016.

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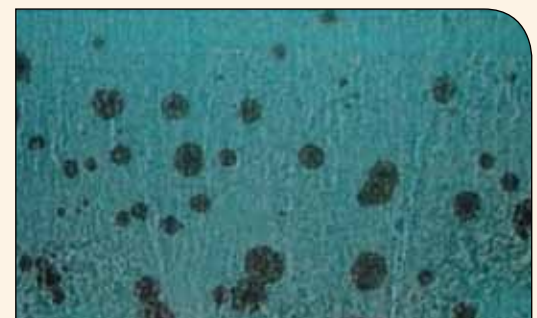
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The screenshot shows the ceramicRECIPES website interface. At the top, there is a navigation menu with links for Home, About Us, Take a Tour, Archives, Reference, Upload Recipe, and My Recipes. A search bar is located on the left. Below the navigation, there is a large featured image of a white ceramic piece with a green crackle glaze. To the right of this image are smaller thumbnails for 'Crackle Glaze' and 'Black Cat Litter Glaze'. Below the featured image, there is a 'Login or Register' section and a 'Find a Recipe' section. The 'Find a Recipe' section includes a search bar and a list of categories: High-fire, Low-fire, Maiolica, Mid-range, Raku, Salt/Soda, and Slips, Clays and Engobes. Below the categories, there is a grid of recipe cards. Each card shows a thumbnail image, a title, a rating (represented by stars), and the firing temperature and atmosphere. For example, one card is titled 'G184 Turquoise Glaze' with a rating of 2 stars and a firing temperature of Cone 6. Another card is titled 'N502 Transparent, Glossy + CuO3 + TiO2' with a rating of 5 stars and a firing temperature of Cone 6.

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clay on the wall

by Jessica Knapp

A recent green-building and renovation trend is to use unfired clay plasters (traditionally used in cob building and other natural building techniques) to finish interior walls. Find out why.

Several companies are now offering a clay plaster (also called earth plaster) that can be applied over primed walls in both residential and commercial settings. Although plaster means something pretty specific to ceramic artists, namely a gypsum powder or mold made of lime/gypsum, as a term used in the architectural and building world it can be more generic, and here means a wall coating that does not include gypsum. The surface has the look and feel of traditional adobe, helps to regulate temperature and humidity in a room, absorbs sound, and is both durable and environmentally friendly (recyclable, reusable, compostable). Since the clay plaster does not chemically set as it dries (there's no plaster or cement in it, so it is essentially dried clay that can

be reactivated by water), it is also easy to repair. Architects and designers are interested in this material not only for the aesthetic possibilities it offers beyond a painted surface but also for the LEED credits (Leadership in Energy & Environmental Design is a green building rating and certification system through the U.S. Green Building Council), it is eligible for, making them attractive for use in green buildings.

What's in the Mix?

Clayworks (<http://clay-works.com>) located in Cornwall, England, was founded by Adam Weismann and Katy Bryce. After nine years of research and development, their plaster was launched in 2011. The

company offers clay plasters made with raw materials sourced in Southwest England, long known for its clay deposits and production. Pigments to color the clay plaster and binders used to seal the surface are sourced from around the world. Clayworks marketing manager, Clare Whitney, explains that the “company won the Business Green Leaders Awards in 2015 for our ability to sustainably replicate many popular wall finishes that contain toxins and synthetics.”

American Clay (www.americanclay.com), located in Albuquerque, New Mexico, manufactures and distributes clay plasters that are made from 72% post-industrial recycled materials. Croft Elsaesser, the company's founder explains that their clay plaster wall coatings consist of three types of clay along with calcite marble sand, all of which are sourced from North America. A regional clay was tested, but was not suitable due to surface friability. The clays now in use were chosen for green strength, trowelability, humidity capacity, and odor capacity. Color is added through mineral pigments including iron oxide, ultramarine, titanium dioxide, and manganese dioxide.

Whether you choose a company or work with your own clays, the plaster can be used as is with no sealer, or for high traffic areas or kitchens, where extra durability is needed, a sealer can be added. The binders used in the optional sealants offered by most companies include silicates, and polymers along with wax. Elsaesser recommends the untreated clay surface as the ideal because it is easy to





1 American Clay: Applying plaster in an artistic blend by mixing different colors. 2 American Clay: Compressing the clay plaster after application using a damp sponge. 3 Clayworks: Creating a custom wall mural using clay plaster. 4 Clayworks: Clay plaster color options. 5 American Clay: Project at a private residence using Marittimo Bluefield clay plaster. 6 Clayworks: Completed design for the Nando's restaurant at the Shore Waterfront in Malacca, Malaysia. Photo: Designerfinish.com.

fix if damaged and provides the environmental benefits of humidity control and temperature control.

Application Process

Elsaesser explains that 50 pounds of clay plaster will cover about 100 square feet. The thickness of traditional gypsum plaster wall board is about $\frac{3}{4}$ inch of added material. With clay plaster, the thickness is $\frac{1}{4}$ inch or less for smooth surface finishes and slightly more for textured surfaces.

The application process for pre-made clay plaster involves preparing the wall with a primer paint or sanding to create tooth, applying a first coat of plaster, then applying a second coat.

- 1 Prepare the wall by adding texture and applying a suitable primer.
- 2 Mix plaster with water (colorants may be added during this step or possibly included in the mix).
- 3 Apply the base coat to the entire wall using a trowel. The thick-

ness and exact trowel suitable for the job varies based on the product being used. The thickness is between $\frac{1}{16}$ and $\frac{1}{4}$ inch.

- 4 Mix the top coat with the optional binder and apply after the first coat fully dries. The thickness depends on the consistency of the clay plaster and whether the final surface will be smooth or textured. Generally, the smoother the surface, the thinner the coat will be.
- 5 Compress the surface via troweling and sponging.
- 6 After the appropriate drying time, apply an optional sealer.

Conclusion

While we in the ceramics field might be able to source our own materials and make a serviceable clay plaster with testing to combine clays with good adhesion and those with green strength and minimal cracking and colorants that give the desired tone, it's good to see that a traditional building material like this is reentering the larger market.

back to school

by Tom Radca

After 40 years of honing his practice, Tom Radca has decided it's time to go back to school. But this time, he's the teacher and the school is in his own back yard. Check out the Radca Ranch School of Ceramics.



1 The original log cabin on the Radca ranch. The center portion was built by the Young family and was the birth place of Denton True “Cy” Young.

So why do I want to start a school at the age of 65?

I've had a strong desire to teach most of my clay career—although I was convinced by my instructor Norm Schullman to concentrate on my own work, and leave the teaching until after I had developed my work first. I recall a John Glick workshop I took during those development days. He told us that he had a seven-year waiting list for his dinnerware and someone asked him, “Why are you here if you have a wait list that long?” to which he replied, “To give back.” Those words stuck with me, and now I'm ready to give back.

What I have to offer is 40 years of experience and not being afraid to try anything. I had 22 years of free gas for my kiln, so I made and made; fired and fired. That 10,000 hours thing, I got there fast, but it was a labor of love. Teaching effectively was a learning curve for me. In the beginning, I didn't explain things fully and my students would ask questions about processes I thought I had covered. I had to learn to become a better teacher and then I taught a lot of workshops to hone my skills. Now I am ready to teach at my own school.

Building Momentum

During this first year of classes, I am welcoming students of all skill levels. The curriculum will generally include intermediate to advanced throwing on the wheel, tile making, handbuilding, custom glazing, and firing techniques. The range of techniques will be tailored to the students in the class and the length of the class. My throwing class will not be for beginners.

This first year will be filled with three-day and one-week classes, as this format works well for students of various skill levels. The three-day classes will be a demo workshop with one firing, which will require students to bring bisque ware with them to the class. I also plan to teach a tile making and glazing class. Anyone can slice tiles off a block of clay, which is how my assistant Margit and I make tile. The glazing class will be simple and straightforward. In my experience it is important to learn how to use one glaze well before adding other variables. The one-week classes will be intense so that students can go home with a completed tile project that they made, start to finish.



In 2017, I plan to offer two-week classes for intermediate to advanced students. This will include learning to throw large-format vessels, including altered plates. When I first attempted throwing 35-inch diameter plates, I made a total of 75 one winter with only five finished pieces to show for all that effort. I learned a lot from that experience that I can share with those who want to throw big.

I will also demonstrate my loose way of throwing because from time to time someone will say, “I wish I could be as loose as you.” The topics to be covered include collapsing a plate after it is thrown, slumping it over a metal convex form, and using a rolling pin to distort it. Or, once they are collapsed, how to rip a piece out of the lip and replace it with a textured piece of clay. My favorite way to texture is to throw a piece of clay onto the wood block that I have textured with a chain saw.

Building Facilities

My goal is for students to leave here fired up about clay and glaze, and be super excited, energized, and eager to get home and get to work on their own projects.

The studio and dormitory can accommodate 10–12 students. There is 7000-square feet of studio space, with three electric kilns, five gas kilns, a separate glazing area, plus a wheel and an individual work area for each student. My wife, Betsy, and I decided to build living accommodations for students on the property because we live so far out in the country in Ohio, on a state registered tree farm. My family and friends planted 18,000 trees the first six years we lived here. We now have a pine forest you can walk through and have picnics in the woods. I’m proud of the land and think it is an inspiring place for artists to explore new ideas.

A typical workshop day starts with breakfast in the common area of the dorm. Students have access to a fully stocked kitchen and may prepare their own breakfast and dinner—lunch is provided. Studio class time includes demonstrations followed by individualized instruction based on the students needs and interests, then time to work independently. The studio is always open, and students are encouraged to work as early or as late as they desire.

I have had two great teachers in my life, Angelo Garzio and Norm Schullman. Discipline and inspiration is the gift that they gave to me, and now I would like to share that with my own students.

the author *Tom Radca operates a studio and school in Port Washington, Ohio, (two hours south of Cleveland, two hours East of Columbus, and two hours west of Pittsburgh). To learn more, visit www.tomradca.com.*



2 The 35×55-foot school building. **3** The handbuilding and tile making area in the school building. **4** Radca preparing to bend a wheel-thrown vessel down into a 35-inch-diameter platter. **5** Radca firing an old electric kiln, which has been converted into a gas kiln.



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Elisa Helland-Hansen

Seimsfoss, Norway



Just the Facts

Clay

stoneware and porcelain

Primary forming method

wheel throwing

Primary firing temperature

cone 10 gas reduction

Favorite surface treatment

wax resist and slip trailing

Favorite tools

my hands, the silent Shimpo wheel, and a green Mudtools rib

Playlist

silence or the Norwegian broadcast-ing radio NRK-P2.

Wishlist

not a single thing

Studio

In 2012 I had the opportunity to build a new ceramics studio near the small town of Rosendal in western Norway. The occasion leading up to this was having found a new life-partner through Internet dating a few years earlier.

Having worked as a potter for 30 years in the attic of a shared barn space near Bergen, I was aware of my needs and what kind of improvements I wanted to make for an ideal working situation in the future.

Architect Helge Schjelderup designed my new studio. I cherish the quality of the building every day and consider it a homage to the architect who sadly passed away before it was completed.

The studio is a separate building situated at a right angle to the house and creates an undisturbed inner garden space with a panoramic view of the Hardanger Fjord. The studio measures 18×50 ft. (5½×15 m.) with glass panels on one side facing the garden. The building is transparent, with a light axis going through the whole length. The studio has three sections—the first is a show and storage room, which is connected to a smaller room with a top-loading kiln. The following section is the working space. The end room is a combined office, library, and guest room. The 17½-cubic-foot gas kiln and storage for clay and materials are situated in an adjacent garage.



My favorite aspect of my studio is the high lofted working space with a skylight and—depending on the weather and time of year—an astonishingly beautiful view. The inner walls are painted plywood, which makes it easy to hang things. The rack for drying and storing work was the only furniture I moved from the old studio due to its practical construction and volume efficiency. The round metal bars can be moved around and the incorporated plywood damp box allows for slow drying. Aside from the wheel, one sturdy table on wheels is my only working space. When I need to photograph my work, I simply move the table against a wall, cover it with a photo back drop, and use natural light from a window. My habit is to completely clear this table after each working day. Having previously worked in the same studio for decades where dust and mess entered every corner and slowly nearly choked me, I was quite deliberate about establishing better habits in the new studio. After three years of working here it is still clean and orderly. Having a separate show room for the first time in my life has increased my direct sales to customers. I don't keep regular open hours—people ask for private appointments to visit the studio.

Paying Dues (and Bills)

My first introduction to clay was a stay at Kunsthøjskolen in the Danish town Holbæk in 1972. After some additional schooling in Norway, I spent three years studying ceramics at Bergen School of Applied Arts. My most influential learning experience was having Takeshi Yasuda as a teacher and supervisor for three months.

The 1970s was a period of great importance for establishing a new paradigm for crafts in Norway. The establishment of new public grant programs and the right to negotiate with the government resulted in studio crafts becoming a clearly defined field. This again led to new activities such as an independent craft magazine, seminars and workshops, new sales outlets, and an elevated and formalized identity of the profession.

I have been running my own business as a potter since 1978. I work full time in the studio, but the hours spent increase beyond full time ahead of upcoming exhibitions. My schedule varies—for the time being I often go fishing in the morning and



work in the afternoon and evenings—sometimes past midnight (a regret to my husband). I have no side jobs, but worked as a professor in ceramics from 2000–05 at HDK (School of Design and Crafts) in Gothenburg, Sweden.

Marketing

I sell my work mainly through four channels: directly from my showroom, from exhibitions, from craft fairs, and through consignment with four gallery shops in Norway.

My customers are people who enjoy using handmade pots. Since I started making pots 35 years ago, I have arranged a yearly sale at my studio one weekend in December. This event has grown to be an attraction in the local community and represents approximately one third of my annual income. Keeping a mailing list from previous customers has helped me reach out to individuals to notify them about upcoming events and exhibitions.

Promoting my work through Instagram has also increased the interest for my work on an international level. I consider my website as a site to document activity, but find Instagram and Facebook more

efficient in promoting events. Up until now, I have not sold a lot of my work internationally due to the shipping costs and customs regulations. For the upcoming group exhibition in May 2016, “The Woody Girls,” at TRAX Gallery in Berkeley, California, with Linda Christianson, Jan McKeachie Johnston, and Lindsay Oesterritter, I am excited for the opportunity to produce the work in the US at Linda Christianson’s studio. In addition to this show, I am also thrilled that I will be participating in the 24th annual pottery tour and sale organized by the Minnesota Potters of the Upper St. Croix River from May 6–8.

Mind

My home has bookshelves filled with songbooks, novels, and many books on history, nature, ceramics, and art. I must admit they have become more like silent friends than actively used items. Though I like holding a physical book in my hands, I seem to grab my computer more often to obtain knowledge through the Internet whether reading news, articles, or searching specific topics.

Over the past year, Instagram has been my most frequently used application. Being able to share photos of pots and landscapes



justifies my passion for taking pictures every day. Following potters from all over the globe has given me new insight into the world of ceramics. The feeds from CFile (@cfileonline) and Pots In Action (@potsinaction) have proven to be rich archives of both historical and contemporary information. The weekly thematic challenges on Instagram from Pots In Action are creative triggers and have caused new ways of using and seeing pots in real life environments.

Moving to the countryside has resulted in a slower pace of life. The time spent in nature both fishing in the fjord and hiking in the mountains on a regular basis in addition to working in a new studio has definitely added to my wellbeing. In addition, the following help me to recharge creatively: Being at the Venice Biennale watching and discussing art all day with colleagues, the satisfaction of understanding a YouTube tutorial, and the excitement opening a kiln with unexpected results. I also love going downhill cross country skiing on silky snow, crawling along a frozen river with my beloved pocket camera at hand, discussing a well written novel, digging Jerusalem artichokes in the garden, throwing dinner parties, and sharing a loud, unrestrained laughter. Lastly when it comes to taking care of

my physical health, I have a strong appreciation for the health-care system here in Norway.

I enjoy mastering the craft of throwing clay and handling this incomprehensibly plastic material. My work evolves slowly and is all about investigating variations of volumes, edges, surfaces, and colors within the range of utilitarian work. I make work in small series, where the handmade aspect is visible. I aspire to achieve simplicity in form and work with minor changes and processing. I find that the best way of challenging myself is working toward exhibitions.

Most Important Lessons

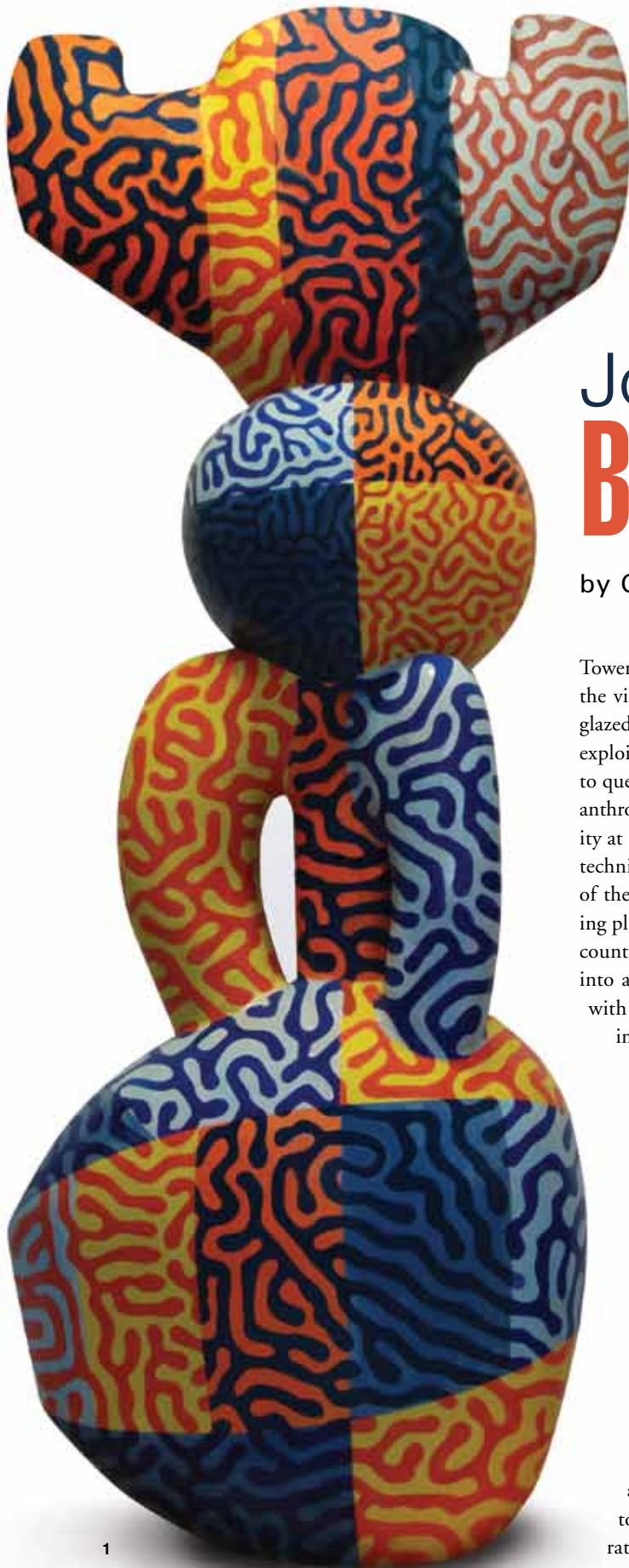
An increased awareness of the importance of art practices in society. Having to learn over and over again that glazing requires twice as much time as anticipated.

www.elisahh.no

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John Balistreri

BY AND LARGE

by Glen R. Brown

Towering forms that betray no hint of malice or desire to dominate the viewer through weight of mass or force of presence, the colossal glazed-stoneware sculptures of John Balistreri's *By and Large* project exploit the pacifying properties of pleasing color and engaging pattern to quell the natural uneasiness that one feels in the vicinity of vaguely anthropomorphic objects of a stature that can kill. Despite defying gravity at up to 11 feet or more, the sculptures do not intimidate through technical complexity any more than through physical bulk, the secrets of their supporting structures being concealed beneath simple swelling planes and smooth spheroids that attract the eye like their organic counterparts in the human body. If the *By and Large* sculptures enter into an inequitable relationship of scale with the viewer, they do so with the benevolence of a parent toward a child rather than with the imperiousness of a sculpted deity or the menacing of a monumental tomb guardian.

This benign stance toward the viewer is crucial because it allows the anthropomorphic aspects of the sculptures to draw initial attention then recede into the background without raising anxieties that might interfere with the contemplation of form and its interaction with space. Allusion to the human figure is not, in other words, the primary goal of the *By and Large* sculptures. That allusion arises, as it did in the synthetic Cubist paintings of Juan Gris, for example, from an interface between a conceptual realm of pure forms—where relationships of shape, color, line, and space form a totality that is self-evident and self-sufficient—and the world of the viewer, where every nuance of form is considered a signifier of something and tapped for its hidden meanings. Balistreri does not thwart the viewer's tendency to interpret his forms as anthropomorphic—in fact, in some sculptures he might be said to encourage it—but the figure in his work remains instrumental rather than essential. “It's something the viewer can start with,” he

1



1 Reef, 10 ft. 4 in. (3.15 m) in height, cone 6 stoneware, colored slips, clear glaze. 2 John Balistreri loading sculptures for a bisque firing on a car kiln in Jun Kaneko's studio in Omaha, Nebraska. 3 John Balistreri glazing the top of *Pilot* from the *By and Large* series.

asserts. "This thing can be seen loosely as a figure, and then you find out what I'm doing with clay."

Displayed for the first time in 2014 in the gallery at Belger Crane Yard Studios in Kansas City, Missouri, the 14 works of the *By and Large* project were the culmination of years of formal and technical exploration. The latter was enhanced by a fortunate coincidence of two events in 2011, one of which was a year-long research leave (followed by a second year, then a year-long sabbatical) from Balistreri's teaching duties at Bowling Green State University, in Bowling Green, Ohio, where he has been head of the ceramics program since 1996. "I had applied for patents on technology that we invented based on ceramics 3-D printing," he relates. "Those patents were about to come through, and the university was interested in commercializing the technology. At the same time, Jun Kaneko, a friend of mine for nearly 20 years, told me that he was opening a new studio and building a facility for his large-scale work. He asked if I would be able to come out to Omaha and help manage that project. I showed him what was going on with the 3-D printing, and he said that could be really interesting. I asked permission from my university to take a leave to start commercializing the 3-D printing project, help Jun build a world-class, state-of-the-art studio, and produce a body of large-scale work in that studio."

In the fall of 2011, four months after arriving in Omaha, Balistreri set to work constructing the *By and Large* sculptures, anticipating the huge updraft gas kiln that had yet to be built at Kaneko's facilities. Recognizing that the largest works would



require a year and a half to dry thoroughly, he began with these and worked his way down to the smaller of the series, those roughly 5 feet in height (1.5 m), so that all 14 sculptures would be ready for firing together in 2013. This strategy, while logical (and ultimately successful) had the disadvantage of requiring that the most complicated engineering problems be addressed immediately, rather than building up to those challenges through success with the smaller-scale pieces first. “I had to jump into some of the most difficult technical things right off the bat,” Balistreri recalls. “One of the really big, complicated sculptures, called *North Wind*, has tubes that move all the way up the piece on different sides, coming out of the piece and going back into it. I had no idea if I could make those move up a sculpture more than 11 feet high. I really had to jump off the cliff at the beginning.”

The plunge into uncharted engineering territory was far from blind, however, not only because Balistreri had, through previous series, already accumulated significant experience working with clay on the five- to six-foot scale but also because he arrived in Omaha equipped with a well-developed metaphor for the kind of structure needed to produce the colossal works that he envisioned. Eschewing the egg form typical of pottery—nature’s solution to the problem of containing an inner space—he turned instead toward a model based on the general physical properties of a tree. Consisting of a core cylinder or group of cylinders, the vertically oriented form is capable of resisting a strong compressive force and

even bearing a lateral, branching load as long as the tensile force is kept within reason and is evenly distributed. “If I can keep the weight consistent, the geometry on one side can be different from the geometry on the other side,” he explains. “It’s all held together by the central column, what I call the tube or tubes, which is like a tree trunk. Because of the stability of the trunk you can start to move out horizontally in different ways.”

If the structural problems presented by colossal clay sculptures demanded that Balistreri take something of a leap into the unfamiliar, the aesthetic aspects of the *By and Large* project were thoroughly grounded in the success of two previous bodies of work: *Geocubic* and *Problems of Sailing*. The former, in which tubular construction played a central visual as well as structural part, actively explored the relationship between open form and surrounding space. The ongoing *Problems of Sailing* series, like the *Geocubic* works, has been strongly formal in orientation but has involved conceptual reflection as well. “I’m from Denver so it’s always been sort of a scary thing for me to be out on the water where I can’t see land,” Balistreri relates. “I started to think about people in the past who would get into ships and just sail off without really knowing what was going to happen. That’s still how we humans operate. We gather around some technology and we push it forward. The reason I called the series *Problems in Sailing* is that you get to the New World and what do you do to it? What do you do to the people who are there? I was thinking about how we’re working through





4 Installation of the *By and Large* exhibition at Belger Crane Yard Studio in Kansas City, Missouri, 2014. Photo Credit: Belger Crane Yard Studio. 5 *At Sea*, 3 ft. 11 in. (1.2 m) in height, stoneware with blue glaze. 6 *Signal*, 6 ft. 7 in. (2 m) in height, stoneware, colored slips, glazes, fired to cone 6.

5



6

technology. We're affecting the world in very powerful ways, but we have no idea about the consequences."

This conceptual aspect of the *Problems in Sailing* series became even more relevant as Balistreri speculated on the potential effects of his own contributions to the advance of digital-printing technology. In formal terms, the *Problems in Sailing* sculptures provided general compositional precedents for the *By and Large* sculptures, especially those pieces he would describe as airplane works: towering forms suggestive of jet-aircraft fuselages and horizontal stabilizers but also totemic torsos, torus-shaped heads, and arms extended laterally as if in caped gesture of benediction. The ability of Kaneko's new kiln to fire such huge sculptures encouraged Balistreri to further exploit the surfaces for painting offered by the wings of his airplane forms. "Surfaces got somewhat simpler," he observes. "There was more continuity in terms of how I could carry blocks of color and shapes throughout the piece. The earlier modular sculptures could be set up later as one piece but the physical disconnect was an interruption. The new opportunity allowed for more continuous flow from the bottom of the piece to the top of the piece."

These kinds of formal concerns are central to the *By and Large* project, but the vague anthropomorphism carried forward from Balistreri's earlier works is significant as well. Perhaps the most important consequence of the *By and Large* project is that it employs allusions to the figure to unify Balistreri's art, bringing together two tendencies exemplified by the *Geocubic* and *Problems in Sailing* series. The *Geocubic* series could be described in terms of a geometrizing of the organic: a transition from natural forms, like those of the human body, to a more abstract modularity loosely oriented toward an invisible three-dimensional grid. The *Problems in Sailing* series, on the other hand, moved from the realm of purely non-objective form into a space where allusions to nature, particularly the human figure, can begin to arise. By bringing these opposing currents together, the *By and Large* works form a continuous spectrum between biomorphic abstraction and non-objective form, embracing the full potential that art offers beyond the confines of straightforward representation.

the author *Glen R. Brown, a frequent contributor to Ceramics Monthly is a professor of art history at Kansas State University in Manhattan, Kansas.*

UBUNTU

ARDMORE CERAMICS

by Kathleen Whitney

The three-decade-long story of Ardmore Ceramic Art Studio is complex, wide-ranging and dramatic. It includes a visionary founder; a community beset by racial, economic, and health problems; a demonstration of the way in which the personal is the political; and a celebration of art and its impact. It's also a successful business with a global reach and one that has had an extraordinary impact on its community. Ardmore Ceramic Art Studio's vessels and sculptures were featured at both the Korean and Istanbul Biennales and are included in the Museum of Arts and Design's permanent collection in

New York and in the Museum of Cultures in Basel, Switzerland. Ardmore ceramics have been featured at sales at Sotheby's and Christie's auction houses. In South Africa, Ardmore is regarded as a national treasure and its wares have been presented as gifts to international heads of state. Well known collectors of the studio's work include Helen Mirren, Eric Clapton, and Sarah Brightman. The studio, the largest in South Africa, is located in one of its most beautiful regions, the rural KwaZulu-Natal Midlands, near



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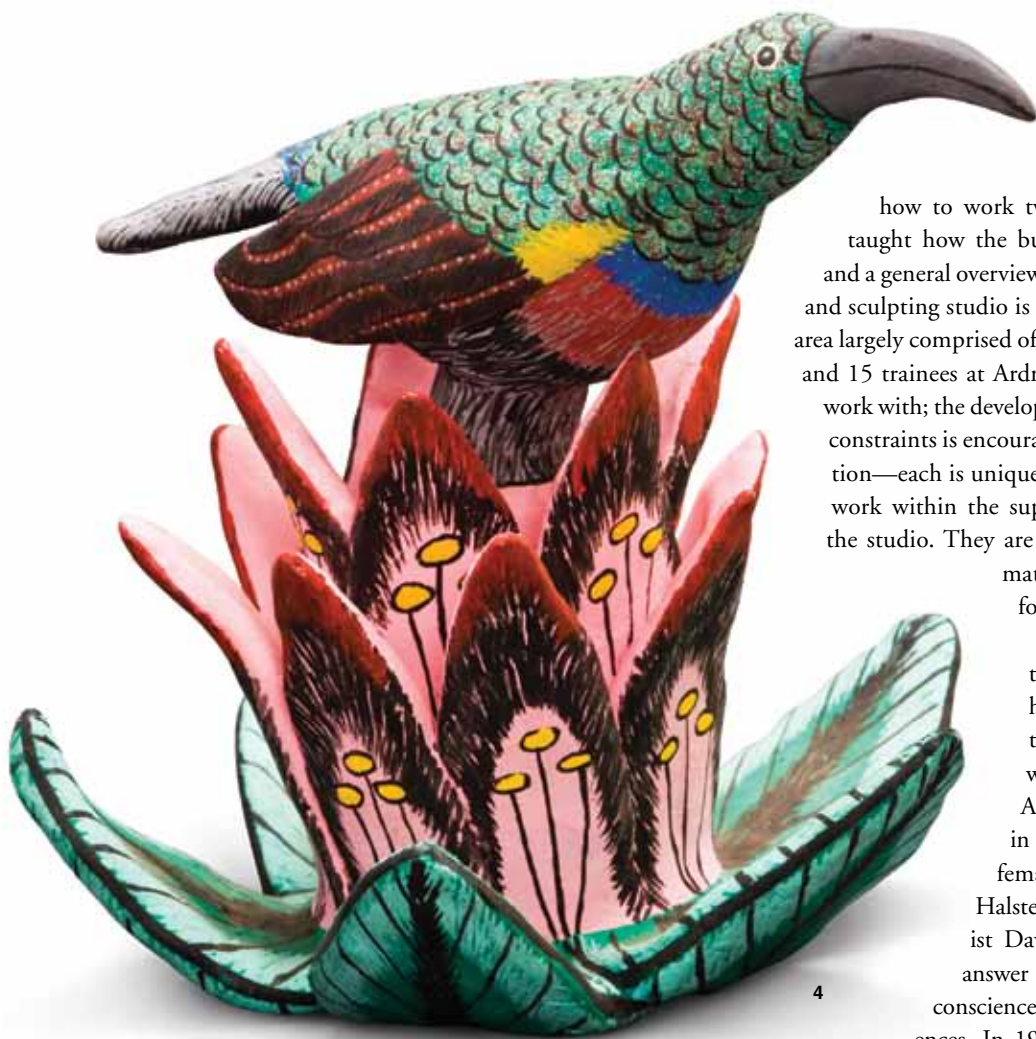


1 *Mating Cranes* vessel by sculptor Victor Shabalala and painter Roux Gwala. 2 Fée Halsted with Ardmore Ceramic Arts' artists. 3 *Baboon Hunt*, coiled by Somandla Ntshalintshali; Petros Gumbi sculpted the leopard, Bennet Zondo sculpted the baboons, painted by Mickey Chonco, 2010.

the Drakensberg Mountains. The location is important in that the objects produced by the studio represent the totality of their environment; its landscape, wildlife, and community.

The majority of the ware produced at Ardmore is the result of teamwork; each piece is generally the work of two to four ceramic artists—a thrower, a sculptor, and a painter—yet the work of each is so in synch with the group that the final piece seems the work of a single artist. *Baboon Hunt* was hand coiled by Somandla Ntshalintshali; Petros Gumbi sculpted the leopard, and Bennet Zondo sculpted the Mandrill baboons; it was painted by Mickey Chonco. One of the most obvious characteristics of Ardmore ware is its extreme detailing. The surfaces are wildly decorated—leaves, flowers, and animals emerge





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contemporary African realities, existing as they do within the inescapable heritage of colonialism.

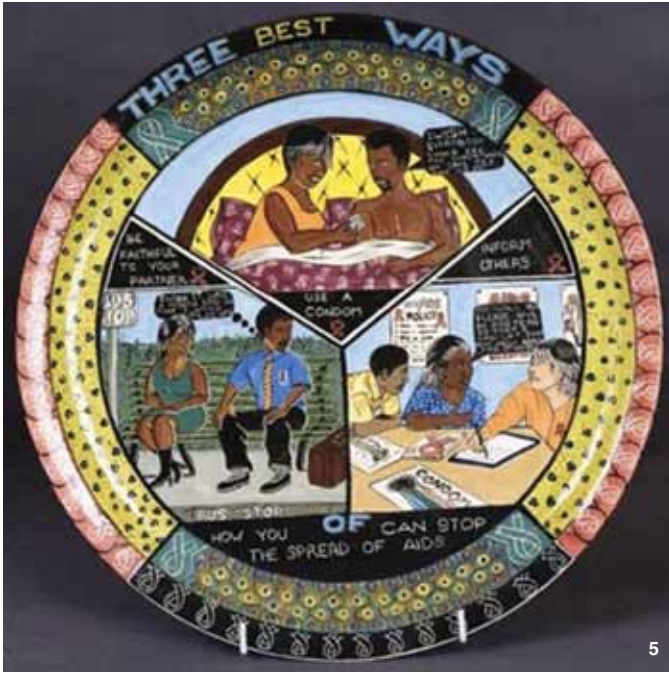
The studio trains artists who often have no prior background as potters or artists. They learn how to work two and three dimensionally and are taught how the business operates including marketing and a general overview of the economic issues. The throwing and sculpting studio is predominantly male and the painting area largely comprised of women. There are currently 60 artists and 15 trainees at Ardmore. The artists are given themes to work with; the development of individual styles within those constraints is encouraged. Pieces are never made in production—each is unique. The artists are all self-employed but work within the supportive community environment of the studio. They are provided with training, mentorship, materials, tools, and a guaranteed market for the pieces they produce.

Ardmore is the result of a question that its founder, Fée Halsted, asked herself as a young art student at Natal's Durban Technicon in 1982. She wondered what it meant to be a South African living in apartheid South Africa in the 1980s. How could she, as a white, female artist bear witness to her time? Halsted's teacher, the American ceramic artist David Middlebrook, encouraged her to answer these questions by merging her social conscience with her European and African influences. In 1985, Halsted began teaching a young African woman with polio, Bonnie Ntshalintshali, how to work in clay. Through trial and error, they developed what became Ardmore's colorful and evocative signature style. As Halsted has said, "I made tiles and if one cracked I'd stick a bird or a rabbit on top to hide it." Their initial work used low-fire terra-cotta clay painted with plaka, shoe polish, oven blackeners, glues, and epoxy. In 1990, after the two artists won South Africa's prestigious Standard Bank Young Artist Award, they hit their stride and their work became more technically proficient. Halsted continued to build the business (named after her husband's farm), developing the studio's signature style and hiring more African women. Up until apartheid's end in 1994, Halsted broke with every aspect of a South African life characterized by profound racism—she trained and paid her workers well, and valued and encouraged their individual personal styles. Along with establishing her business, she created artists.

KwaZulu-Natal Midlands, where the Ardmore studio is located, has the highest percentage of AIDS cases in South Africa. Halsted witnessed the way AIDS was destroying community, families, and fellow artists—Halsted's partner Bonnie Ntshalintshali died of the disease in 1999—and decided the most effective way to discuss the disease and help spread information was for the studio to engage with the issue creatively. As this ceramic discus-

from a welter of irregular dots, lines, and geometric patterns. Even the more somber pieces, an ongoing series of platters, cups, and large sculptural vases devoted to AIDS education, are extremely colorful and highly detailed in ways that do not interfere with the serious nature of their message.

While there is no typical Ardmore object, there is a basic notion embodied in every decorative or functional object produced by the collaborative: storytelling. The stories these pieces tell embrace a range of subjects and embody social issues, daily life, and African flora and fauna. Based on a traditional African aesthetic and narrative tradition, they are highly descriptive and drawn from both secular and sacred worlds. A lidded tureen, *Mating Cranes Vessel* by sculptor Victor Shabalala and painter Roux Gwala, shows the way a real creature is mythologized by this extraordinarily lush detailing. As this piece shows, this African, more specifically Zulu, aesthetic tradition is spliced with the vocabulary of traditional European ceramic forms; urns, tureens, vases, pitchers, teapots, and candlesticks as well as figurative statuary. This conjunction of African and European is startling and disjunctive, theatrical, folkloric and strangely natural. It reflects the oddness of



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4 *Sunbird*, sculpted and painted by Bonnie Ntshalintshali, 1996. 5 *Three Best Ways*, by Wonderboy Nxumalo. 6 *AIDS Monster Vase*, sculpted by Sfiso Mvelase and painted by Roux Gwala, 2011. 7 *Moses and Fée Carrying a Dying Punch Home from Ladysmith Hospital*, sculpted by Nhlanhla Nsundwane and painted by Punch Shabalala.

sion developed, it produced some of the strongest work to emerge from the studio. The AIDS pieces have been exhibited extensively in South African communities.

One of Ardmore's foremost artists, Wonderboy Nxumalo (who died of AIDS), made a series of plates that raised consciousness of the disease. The plate *Three Best Ways*, with its abstract border decoration, cartoon-like illustrations, and text panels, emphasizes the importance of condoms and fidelity.

Figurative groupings made by Ardmore artists also raise awareness of the epidemic through personal experiences. *Moses and Fée Carrying a Dying Punch home from Ladysmith Hospital*, was sculpted by

Nhlanhla Nsundwane and painted by Punch Shabalala who was ill from complications associated with AIDS but later recovered. *AIDS Monster Vase*, a chilling and fantastical object, was sculpted by Sfiso Mvelase and painstakingly embellished by Roux Gwala. It depicts how HIV-AIDS has ravaged the rural community in KwaZulu-Natal. This work was exhibited at the Kiasma Museum of Contemporary Art in Helsinki in 2011.

Over the course of the past 30 years in her work as artist, designer, entrepreneur, and head of the largest ceramic collaborative in Africa, Fée Halsted has embraced the African principle of *ubuntu*, a concept that emphasizes the accomplishments of community. Halsted has translated this concept to mean, "we are because of others" (also the title of her 2012 book on Ardmore Ceramic Art Studio). This concept has allowed her to develop a business that is both idealistic and financially successful. "We are not simply a factory churning out one teapot or candlestick after another . . . We champion the individual over the brand and each piece has a much deeper underlying content—the story of that artist's culture, his viewpoint and his daily struggles."

the author *Kathleen Whitney*, a frequent contributor to *Ceramics Monthly*, is an artist and writer living in Los Angeles, California.



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RELIQS

by Linda Tesner

of a TALE

Ted Vogel, head of the ceramics department at Lewis & Clark College in Portland, Oregon, has a studio exercise that he performs with his students. He takes an object—let's say a hammer—and he passes it around the room. He asks the students to describe what the object means to them. In the case of the hammer, students might mention an experience making something in wood, or maybe a student has a grandfather who was a carpenter. Mostly, the memories are sentimental or nostalgic.

Then Vogel poses that a hammer can also be an instrument of violence—that according to FBI crime statistics, the number of murders committed annually with hammers (and clubs) far outnumbers murders committed with guns. This simple lesson illustrates the narrative power of an object, but, more importantly, shows how

the potential narrative can shift dramatically, depending upon the idiosyncratic filter of the viewer.

Vogel describes himself as always having been a collector of objects and a maker of spare parts. In his studio practice, these parts are made of clay, kiln-cast glass, digital images, found objects, and other mixed-media elements. Vogel combines these components into works that read as narratives, but whose meanings, like those of the hammer in the studio experience, are left to the viewer to discern. Those who have followed Vogel's career for many years will recall that much of his past work invoked the bird and the tree stump as central images to explore issues around ecology and, specifically, the interaction between humans and the natural world. In recent years, Vogel's work has subtly shifted from ecological concerns to issues pertaining to living a human

life, investigating both personal histories and social injustices. His work is now more meditative and reflective, and often taps into themes of memory and remembrance.

The installation *Shadow* is a moving tribute to an event in Vogel's own life as well as a watershed moment in twentieth-century history. *Shadow* consists of a large shape of a World War II—era plane, slightly distended, as if the shape were a shadow being cast from a low-flying aircraft. The plane's shape is rendered in blood-red dried rosebuds. Strewn across the plane's surface are scattered ceramic feathers. The aircraft shape rests on a field of grass, which, upon closer examination, is revealed to be composed of photographic prints of grass. Both the plane's shadow and the ground upon which the shadow is cast are simulations of an experience Vogel had while he was a resident at the Zentrum für Keramik, a ceramics center in Berlin. Vogel's studio was located in Pankow, a northern district of Berlin, Germany, located directly under the flight paths of the nearby Tegel airport. Every day, hundreds of planes would fly overhead, many passing so low that they cast their shadows on the grounds of the studio.

Intrigued by this daily experience and the fact that it was occurring in Germany, Vogel began to research and explore the history of air warfare in Europe and the Pacific Rim during World War II. He observed how sanitized war photography could be, casting superficiality on the most heinous events. *Shadow* recounts both the sensation one might have had while low-flying planes strafed the earth and the grisly phenomenon of shadows that were actually burned into physicality from the nuclear blasts over Hiroshima and Nagasaki. The fact that the digital photographs of grass are images



PHOTOS: DAN KUTKLAND, ROB REYNOLDS.

1 *Shadow*, 20 ft. (6.1 m) in length, carved porcelain, fired to cone 10, rose petals, digital images, wood, 2014. **2** *Passage*, 6 ft. (1.8 m) in height, handbuilt earthenware, terra sigillata, copper stain, fired to cone 04 in oxidation, digital images, 2012. **3** *Altered States*, 28 in. (71 cm) in length, handbuilt and press-molded earthenware, copper stain, fired to cone 04 in oxidation, 2010.



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that Vogel took in his own backyard conveys an anxious sensation that a holocaust is not a distant or disconnected possibility; it could occur anywhere. The roses that make up the plane's shadow impart a sense that this installation is also a memorial, and perhaps each blossom represents a human being who was lost in conflict. The feathers that seem to have fallen over the rose-rendered shadow remind one that the human element, implied by the aircraft, is still part of the same ecosystem that encompasses birds in nature—an echo of Vogel's past ecological work—but the feathers also expose a spiritual context.

In *Relics of a Tale*, the backdrop is a grid of digital photographs of black, bare tree limbs, seen as if looking up into the sky on a winter's day. But the way in which the digital prints have been arranged on the wall deconstructs the feeling of a tree canopy and morphs the imagery into a sort of hybrid, domestic wallpaper. The predominant feature on this field of branches is an oversized birdhouse built from the spines of discarded books that Vogel rescued from a library purge. The house is constructed of titles such as: *Political Thought in America*, *Anxiety and Disorders*, *Odyssey of a Liberal*, *Sharing the Wealth*, *Life After Television*, *The Book of Saints*, *11 12 Web Style Guide*, and *To Help You Through the Hurting*. The titles remind us of our place in time and culture, yet because these are books that have been discarded from a library—a supposed pantheon of accumulated human knowledge and achievement—the

value and validity of these modern concepts (as represented by the book titles) are called into question.

Other emblematic objects are placed on the wall along with the book birdhouse. There are two cast-iron outline drawings of a songbird and a tulip, images that recall the paradox that some aspects of nature are simultaneously both domestic as well as wild. Also in proximity to the birdhouse are two two-dimensional works of art. One is a loose sketch of a bird perched in a tree; the other is a found, paint-by-number painting of a wooded path. There is a visual tension between these two images—the freehand impression and a prescribed-by-the-rules rendering, both of which describe an idyllic experience of nature. But there is more going on in this installation. From the perch on the book birdhouse hangs a chain; at the bottom of the chain is a small sculpture of a human head. Just beneath the head, as if prepared to catch it if it falls, is an open human hand atop stacked stumps. This is a precarious assemblage, uncertain of its





4 *Campfire Stories—Tales of the Fallen* (overall and detail), handbuilt earthenware, porcelain, black clay, stain, cast glass, cast resin, tree branches, paint, silver leaf, 2014. 5 *Relics of a Tale* (overall and detail), earthenware, cast glass, cast iron, books, digital images, silver leaf, mixed media, 2014. 6 *Object Lesson: Feather*, 24 in. (61 cm) in length, earthenware, glaze, fired in oxidation to cone 04, cast glass, 2013.

stability. To the right of the tableau is a theater curtain, and the “ground” is elevated, as if this installation is a diorama or something occurring on a stage. This artificiality—or the posed question, “what is real and what is artifice?”—is a theme that Vogel increasingly investigates, probing, perhaps, what is real and what is false in both his own personal narrative and that of the collective.

Altered States is an earthenware sculpture by Vogel that both harkens back to his earlier works using birds and stumps and leads to his more recent social concerns. The base of the sculpture is a trunk, but the trunk is shaped like the outline of the US on a map. Where one would expect to see tree rings on the top of the trunk, one sees a huge thumbprint. Vogel concedes that fingerprints resemble the dendrochronological patterns recording tree growth—but the fingerprint also implies human touch, and the thumbprint, specifically, recalls issues of control: being under someone’s thumb. The US-shaped stump serves as a perch for three black birds that hover on the periphery of the stump. The birds—stylized, but perhaps most reminiscent of crows—are both slightly sinister and oddly comforting, as if their presence implies a sense of hope in the wake of peril. But any exact reading of *Altered States* would be a disservice to Vogel’s audience. His installations and sculptures are, after all, constructed from relics, but they do not reveal the ending of the story. The alternative interpretations are up to the viewer.

Ted Vogel is associate professor of ceramics at Lewis & Clark College in Portland, Oregon. To see more of his work, visit <http://tedvogel.com>.



the author *Linda Tesner is the director of the Ronna and Eric Hoffman Gallery of Contemporary Art at Lewis & Clark College.*

Subscribers can read about Vogel’s earlier work in the article “The Totemic Sculptures of Ted Vogel” by Kate Bonanshinga, which was published in the June 1998 issue of CM. Visit the subscriber extras section at <http://ceramicartsdaily.org/ceramics-monthly/subscriber-extras> and log in to access the archive article.

KEN GANGBAR

Playing **BIG**

by Shana Angela Salaff



Ken Gangbar's work is lyrical and flowing, yet composed of very simple components. He works in modules, creating installations at sites varying in scale from intimate home interiors to an aviation terminal. He has created indoor and exterior works for such corporate clients as Nobu Restaurants and the Four Seasons Hotel chain. Often his projects take him around the world, to sites as near and as far away as San Diego, California; Doha, Qatar; Thailand; and Australia.

Based in Toronto, Ken Gangbar began his ceramics career upon graduation in 1995 from the School of Crafts and Design

at Sheridan College in Oakville, Ontario, Canada, following a BA in Native Studies from Trent University in Peterborough, Ontario. At first, Gangbar created minimalist production pottery. He recalls feeling somewhat stifled creatively making vessels within a strict set of price points in order to be viable on the market. During this period, a partnership with Toronto chef Susur Lee led Gangbar to think collaboratively and on a larger scale—moving from designing for the table to the architectural space itself. Newly inspired, Gangbar broke from making vessels completely in 2001 and began

creating purely sculptural work. His participation in the Toronto Interior Design Show led to commissions for sculptural installations and this part of his career began to take shape.

Responding to Space

The dynamic motion of Gangbar's sculptural installations belies the meticulous attention to detail needed from the beginning to the end of each project. Gangbar designs each work in response to the space in which it is contained. His work often hugs the edges of the space, interacting directly with the architecture. A circular space lit from above inspired Gangbar to create organically round forms in thin porcelain that appear to be hanging from the sky for Visa San Francisco. A wall reaching from the main floor to an upper level at the Palomar Hotel in San Diego inspired him to create channels in which dark and light fin-like shapes swim through the space.

Playing Big

Gangbar's willingness to play big—Gangbar's term for the mindset of jumping into challenging commissions—is key to his ability to work with larger installations as well as corporate clients. Rather than limit himself to commissions that are similar in scale, he entertains proposals that afford him the opportunity to scale up. By combining a “how can I make this happen” line of thought with careful planning, Gangbar is able to work at almost any scale. With this in mind, Gangbar frequently consults with specialists in wide-ranging fields. The use of materials other than clay in many of his installations has given him more freedom to make larger component pieces. Gangbar often combines porcelain with other materials, as in his installation at Nobu Doha, where stainless-steel aircraft cable is as much an important visual component as the gilded porcelain pieces strung upon it. Gangbar has worked in various other media including wood, glass, marble, and resin. At the Adour Restaurant in New York, glass globes hanging at various levels create a visual field that both occupies and illuminates the space.

Landmark Aviation Installation Proposal

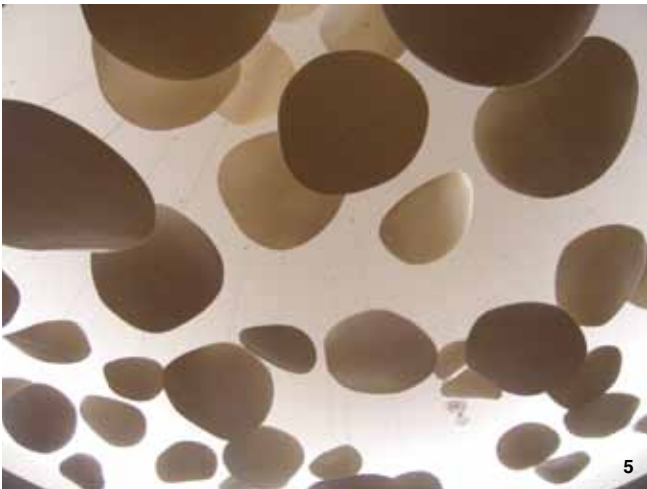
In 2014, a private airline company called Landmark Aviation opened a competition for an artwork to grace the exterior of its newly built San Diego terminal. Although Gangbar usually prefers to receive an advance before embarking on a labor-intensive project design, this time he went all out for his entry. Already familiar with Gangbar's work, Landmark invited him to California to meet with their interior design firm, structural engineer, and construction company. After conceiving and sketching his design, he consulted and worked with a number of professionals who became his Toronto team. This team included an architect, a digital renderer, a custom furniture company (they built models in balsa wood), and



Opposite: Installation at Star Casino, Sky Hotel, Sydney, Australia wall-mounted porcelain forms, 2012. **1** Ken Gangbar securing porcelain and marble components of his installation at the Palomar Hotel in San Diego, California, 2008. **2** Detail of porcelain and marble forms installed at the Palomar Hotel, in San Diego. **3** Overview of the installation at the Palomar Hotel.



4 Installation at Nobu Doha, in Doha, Qatar (overall and detail), porcelain with gold decals and stainless aircraft cable, 2014. **5** *Flight* (installed at Visa Headquarters, Foster City, California), porcelain and stainless-steel aircraft cable, 2010. **6** Ken Gangbar working in his studio, 2016.



a photographer for studio shots of the scaled models to illustrate the installation's final appearance.

The result was a proposal that covered every angle of the installation—from the visual to the structural. Gangbar's artistic vision and polished presentation (including an exact-scale model) landed him the Landmark commission. He then contracted a fabrication and installation company in Los Angeles to work on the project and also continued to work with the interior and exterior design teams, the structural engineering firm, and the contractor already onsite. This became his San Diego team. Although Gangbar is the driving force behind the design and installation of his artworks, working with a team enables him to complete large-scale commissions.

Clay remains a material with huge seductive power to Gangbar, however the overall vision of each unique installation is always primary, and materials are chosen to fit. The individual forms he envisioned for the Landmark installation were similar to forms already in his repertoire, but he knew that the project's imposing scale would require a material much lighter than ceramics. The fabrication company recommended fiberglass—a material light enough to safely project outward from the building, but strong



Twenty-3, installation at Landmark Aviation in San Diego, California, fiberglass, 2014.

enough to withstand the elements. The resulting exterior installation responds to the shifting light throughout the day.

Where the Magic Happens

Gangbar insists on personally supervising each installation himself, bringing along as many workers to the site as are needed to get the job done in the amount of time available. While components of the installation are shipped from his workshop to the building site, he travels with his own tools as well as any necessary adhesives and hardware. This enables Gangbar to be in his element even while working in a foreign environment. As the client pays for both transportation and work site accommodations, time is of the essence.

Although every project is well mapped out ahead of time, with extensive research into the site-specific engineering needs, Gangbar allows himself enough breathing room in his design to respond to the installation site. This is, as he says “where the magic happens,” when his works flow within and around the space in which they are contained. Visual movement in response to each installation’s physical space, lighting, and materials is Ken Gangbar’s signature. This, coupled with his attention to detail and excellent track record are what secure him new commissions—new opportunities to play big.

the author *Shana Angela Salaff is an artist and instructor living in Fort Collins, Colorado. To learn more, www.shanasalaff.com.*

Initial Fact-Finding Questions for the Client

- Who is the client?
- What is the project?
- Where is it?
- Budget?
- Suggested installation date?
- New build? Existing? Redesign?
- What stage is it in?
- What is the condition of the area?
- What is already there? Can it be changed?
- Can the wall or other support be redesigned or reconstructed?
- Can it be backed with plywood? (Gangbar works with clients to ensure that the support upon which he is installing meets the demand for the weight of the work upon it. Often, this means adding a plywood support or otherwise reconstructing an existing surface if it is not a new build.)

What’s in a Contract

One of Gangbar’s most important tools in his dealings with clients is the contract. Initially he created his own, but now he regularly works with a lawyer. Although Gangbar maintains studio and liability insurance, the clients must provide their own insurance for the site, and use their own engineers to make sure any structures conform to local building codes. As well, Gangbar has clients sign off on all building plans and any adhesives or other methods of attachment (always using both an adhesive and a mechanical connection). This keeps Gangbar’s liability to a minimum, and ensures that the clients know what they are getting into.

Other items in the contract include specifics on lighting, access to the site while installing, what power sources are available, and the stipulation that the client is responsible for dealing with any union issues that might arise during the install. Finally, the client is responsible for the “build out” of the surface(s) that the work is to be installed upon, and they are responsible for building this to code. Some contracts specify a warranty period of a year, but Gangbar does not provide maintenance services. He does provide maintenance suggestions as well as “attic stock”—extra parts that can be used by the client should they require them at a later date.

Timeline and Protocol for Commissions

- Initial inquiry
- Fact-finding: site inspection and customer expectations
- Preliminary concept and estimate
- Client makes payment for further design work, 30–50% of total (Gangbar purposely does not call this a design fee as the intellectual property remains with the artist)
- Drawing, computer rendering, material samples, and final price quote
- Once these are approved, fabrication begins
- Second payment after fabrication is complete, 25–35% of total
- Shipping
- Installing
- Final payment of amount owing, 25–35% of total

DHOW

THE LOST

by Heidi McKenzie

I found myself returning again and again to witness a rare subset of assembled artifacts and spectacular Tang dynasty ceramics that was on view at the newest addition to Toronto, Canada's museumscape, the Aga Khan Museum (www.agakhanmuseum.org), in 2015. "The Lost Dhow: A Discovery from the Maritime Silk Route," guest-curated by John Vollmer, represented just over 300 out of an estimated 75,000 artifacts recovered from the 9th-century shipwreck of a dhow (a sailing ship with triangular sails used in the Indian ocean) discovered in the shallow waters of the western Java Sea in 1998. Part of what drew me in was the exhibit's arresting use of scale

and space. Diagonally marked out in vinyl tape on the floor, was a life-size, bird's eye schematic of the vessel's actual dimensions. The image-rich didactics were draped like sails on either side of the ship's axis. Its outline served to demarcate artifacts of the everyday on one side, and the precious luxury items on the other. Each part of the exhibit held its own landmark historical revelations.

Arguably the most important marine archaeological discovery of the 20th century, the ship's hold, which dates back to 835–850 CE, was laden with gold, silver, bronze, and ceramic objects, including over 57,500 astonishingly well-preserved Chinese Tang dynasty





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ceramic artifacts. The ship was found by happenstance when local sea cucumber fishermen happened upon a shipwreck near Belitung Island off the coast of Indonesia. To date, 60,000 of the recovered artifacts have been restored and are now under the aegis and part of the collection of the Asian Civilisations Museum in Singapore. The Belitung dhow is the oldest Arab-constructed boat found that proves a direct link from the kilns in northern China all the way to modern-day Baghdad. This link provides hard evidence confirming a long-suspected Maritime Silk Route that predates Vasco de Gama's arrival by eight centuries.

Objects from a Golden Age

In the ninth century, both the Chinese and Abbasid Empires were amidst a "golden age of Muslim civilization."¹ China first began trading with the outside world over 2000 years ago during the Han Dynasty (206 BCE–220 CE). Most trade moved overland along the Silk Road. Land travel was by camel. The daily off-loading of their cargo, while a method that worked well for silk, metals, and other non-breakables, was clumsy and inefficient for ceramics. Sources tell us that by the first century BCE, Indian and Persian merchants were trading across the Indian Ocean with the Chinese and Byzantine empires along what has become known as the Maritime Silk Route.² The route connected Tang China (618–960 CE), an empire that stretched from the South China Sea to the borders of Iran, and the Abbasid Empire (750–1258 CE), that included parts of Central



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1 Exhibition view of "The Lost Dhow: A Discovery from the Maritime Silk Route" at the Aga Khan Museum in Toronto, Canada. 2 Exhibition view showing the different types of ware found in the ship's hold. 3 Dish, stoneware, cobalt pigment over white slip, glaze, attributed to the Gongxing kilns, Henan Province, China, 825–50. All images: Copyright Asian Civilisations Museum, Singapore, 2015. Photos: John Tsantes and Robert Harrell, Arthur M. Sackler Gallery.

Asia, Iran, Iraq, and Egypt. Each empire not only desired and imported goods from the other, but also copied and reflected the other's design motifs back to its originator in their export wares. The exhibition's centerpiece, a dragon-headed ewer that stands over 40 inches high, is inscribed with West Asian lozenge and palmette patterns, design motifs foreign to China yet made by Chinese makers, somehow copied from imported prototypes to cater to a West Asian market. Vollmer counts the dragon ewer as an anomaly, citing that historians can only hypothesize it was some kind of special order, made in parts and copied from popular metalwork pieces of similar size and scope.³

Among the other luxury items recovered such as ornately hand-tooled brass mirrors, gold cups, and silver trinket boxes, was an astonishing stash of luxury ceramics. Fewer than 200 whitewares were uncovered; to the Chinese emperors these magnificent Yue wares were as precious as gold or silver, and only marginally less valuable than silk.⁴ The exhibition boasted a case of Yue wares and a case of green splashed copper wares, of which 300 were recovered. Many of the copper-glazed luxury ceramics on display were hand crimped with nasal spouts and miniature animal sprigs, imitating Arab metalwork. The Chinese seemed to reserve the use of single color glazes for wares destined for export, and favored the more widely recognized tri-color sancai for home use.⁵

The Belitung dhow contained what may be the earliest intact pieces of cobalt blue-on-white ceramics. The cargo is dated to the mid eighth century, which means all its ceramics predate the Chinese invention of porcelain that happened around the millennium. These made-in-China, blue-and-white stoneware dishes were decorated with blue cobalt underglaze imported from Persia. Once again, the hand-painted palmette designs were clearly intended for a West Asian market. Curiously these early blue-and-white ceramics fell out of fashion and the iconic blue-and-white patterns disappeared



4



5



6

for another two hundred years until China developed the technology to produce porcelain. Five centuries later, during the Yuan (1279–1368 CE) and Ming (1368–1644 CE) dynasties, Chinese potters painting with blue cobalt on snow-white porcelain catalyzed the East-West craze for blue-and-white ceramics from Iran or Turkey as well as Dutch Delft and Portuguese faience.⁶

In total, the inventory of the estimated 25-metric tons of recovered goods counts 1600 ewers, 800 ink pots, 1400 stoneware storage jars, and 55,000 Changsha bowls. The curator chose to exhibit some of the large coil-built storage jars as found, complete with coral and barnacles. Most of these storage jars were packed with the impressive number of Changsha rice or teabowls using what archeologists



4 Ewer, stoneware, slipped, incised, copper green, glaze, attributed to the Gongxing kiln, Henan Province, China, 825–50 CE. 5 Flask, stoneware, incised, iron, attributed to the Yue kilns, Zhejiang Province, China, 825–50 CE. 6 Cups and stands, glazed, stoneware, attributed to the Xing kilns, Hebei Province, China, 825–50 CE. 7 Large packing jar from Guangdong Province, China, stoneware, glaze, 825–50. Used to transport Changsha rice or teabowls.

believe to have been bean sprouts as makeshift organic bubble-wrap. These jars represent the earliest known documentation of container shipping, and the bowls the earliest known mass-produced goods. Although most of the artifacts underwent extensive desalination processes in their restoration, the rice and teabowls emerged from the depths virtually unscathed. They range from 6 to 10 inches in diameter and were decorated by hand using copper- and lead-based underglazes over a buff-white slip topped with a coat of clear glaze. The designs are strikingly whimsical, and *The Lost Dhow* exhibition presented separate dedicated display cases for bowls with birds,

clouds, flowers, sea monsters, and fish, as well as abstract imagery, respectively. These last bowls comprised fewer than five percent of the total and were occasionally ornamented with Chinese poetry or other narratives. These were considered eccentric bowls, meaning that were likely completed by the artists after they had reached their daily quotas.⁷ Each and every Changsha bowl is visually squared-off by four sections of the rim that were dipped in an iron glaze. This design motif was typical of the Chinese notion of a square circle, the circle being symbolic of heaven and the square representing the earth.⁸

Shards of these Changsha bowls have been found scattered far and wide, from Indonesia to East and West Africa, India, Iran, and South East Asia's mainland and islands but never before found as whole objects. Vollmer confirmed that researchers know that they were wood-fired in industrial-scaled dragon kilns that stretched 30–60 meters or longer along mountain slopes. Furthermore, we know they emanated from five different kilns in Hunan Province. We know that the bowls were destined for a broad market and that they must have been affordable and popular. We can surmise that they were likely “made to order.” More importantly, the bowls authenticate the earliest known example of mass production of ceramics, shattering the evidence-based expert notion that ceramics mass production has started in Europe in the 17th century, rewriting history by 800 years. As far as their use, simply put, they were “Tang Tupperware.”⁹

The good news is that the exhibition is well documented in both short-form and long-form exhibition catalogs and the works can and will continue to be accessible for research by students and

scholars alike. This was a landmark exhibition that has indelibly shaped the way in which the production and trade of ceramic goods during the Maritime Silk Route had previously been interpreted. *The Lost Dhow* has shifted the paradigm on a global level.

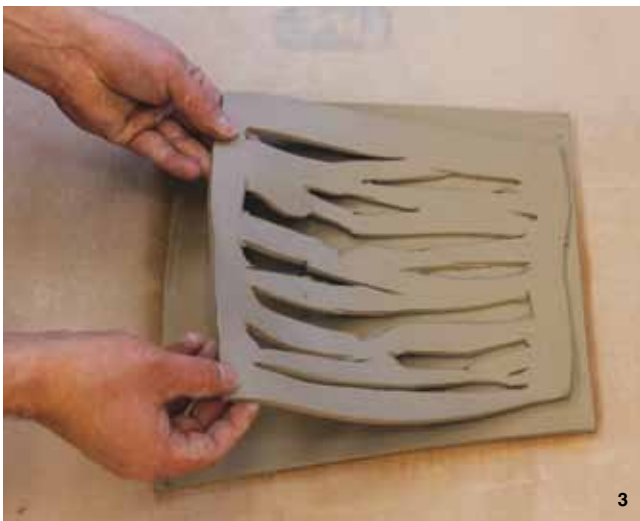
the author *Heidi McKenzie* is an artist, curator, and writer living in Toronto, Canada. Learn more at <http://heidimckenzie.ca>.

1, 2, 6, 9 Simon Worrall, *The Lost Dhow: A Discovery From the Maritime Silk Route*, Aga Khan Museum, pp. 23, 27, 42, and 39, respectively.
3–5, 7, 8 John Vollmer, curator's talk at the Aga Khan Museum, February 12th, 2015.

Capturing

Clay's Raw Character
by Jeremy Wallace





Opposite Tea jar, 13 in. (33 cm) in height, stoneware, VC Spodumene glaze over Black Wash/Stain, wood/soda fired to cone 11, 2015. 1 Use three tar-paper templates to cut out ten slab components for the jar. 2 Thin out the top slab used to create a textured layer, then cut negative shapes out of the slab using a wooden rib. 3 Score the back of the top slab, apply slip and place it over the plain inner slab. 4 After compressing the slab to reinforce the join, use the template and a knife to cut the slab to size again.

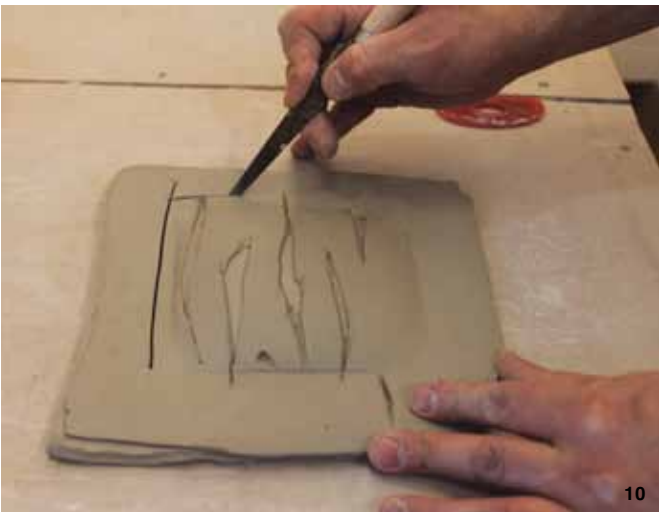
For as long as I have been making pots, I have been interested in creating vessels with multiple components. The potter's wheel was my introduction to clay, and most of my early works were wheel thrown and altered. My decision to start handbuilding exclusively was the result of both a natural progression from throwing and altering as well as my desire to incorporate more surface texture in my work. As this texture was originally influenced by the way clay stretches, cracks, and tears along the edges of a freshly rolled slab, the transition to slab construction came naturally to me. Handbuilding with slabs allows me more opportunities to experiment with form and work with various processes. New forms and adjustments in the scale and proportion of classic vessels have evolved from keeping a regular studio practice and my desire to constantly revise and make better functional pots.

As I first developed my tea jar while wheel throwing, early versions of this vessel were made from a bottomless cylinder thrown on the wheel and squared off. These early prototypes retain a few distinct differences from the newer, slab-built version. The earlier form lacked feet and rested flat on the table, with a lid that sat low

in the gallery. Recent slab-built versions have added feet to give the jar more lift, as well as a thicker lid that sits atop the gallery to add more volume. In the past, I created texture by faceting the surface with a Surform tool and cutting deep negative spaces into the clay. A more organic type of texture is created in my newer form by layering slabs and staying loose while making. These progressions in my studio practice have helped me to develop more interesting forms and surfaces while still allowing me to capture the beauty of raw clay in the finished vessel.

Preparing the Slabs

To make the tea jar, I begin by rolling out two slabs measuring about 15 inches square and $\frac{3}{8}$ -inch thick. Then, using three templates made from tar paper, I roughly cut out all ten slab components (1). The large rectangular template, measuring $7 \times 9\frac{1}{2}$ inches, is used to cut the four slabs for the sides of the body of the jar. The long, narrow template (2×9 inches), is used to cut two slabs that join the two sides of the body together. The four slabs cut from the

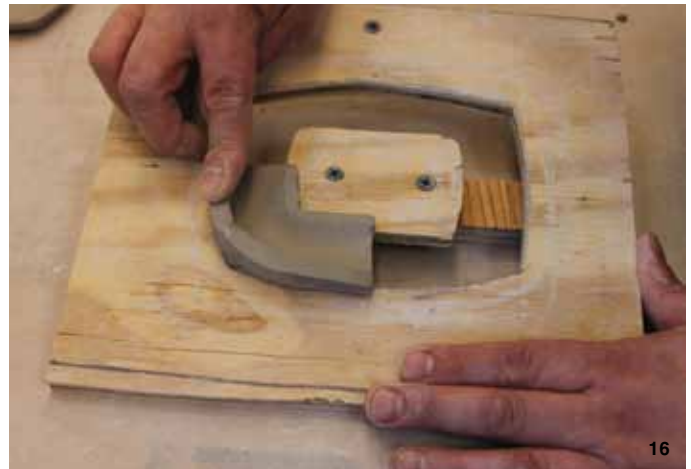
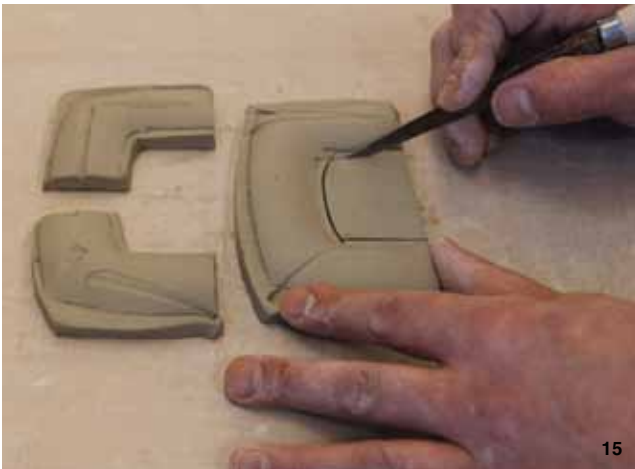
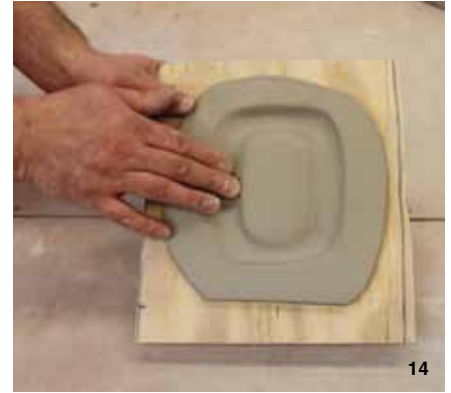


5 Shape and compress the side using a square bisque mold and a pony roller. **6** After creating and shaping the second side to the jar, place one of the narrow rectangular slabs in the middle of the two after scoring and adding slip to the edges, then compress the join. **7** Use one of the square slabs to cut out the bottom of the jar, then score the attachment points, add slip, and compress the bottom. **8** Add a thick coil to the top to form a rim and gallery for the lid. **9** Attach a thinned, textured outer slab and smooth inner slab to create the square lid, then compress and form it into a plywood slump mold using a rubber rib. **10** Cut out the lid shape using the lines created by the edge of the mold as a guide. **11** Place the lid upside down onto the jar body to use it as a chuck, then add a tall slab coil to the bottom of the lid to give it lift.

third template (6 inches square), make the base, feet, and lid of the jar. After the slabs have been cut, they are compressed on both sides with a wooden rib. This compression removes any canvas texture left from the slab roller, ensures sturdy construction and reduces cracking during drying and firing.

Texturing and Constructing the Body

To construct the body of the tea jar, I begin by adjusting the thickness of the four large rectangular slabs with a rolling pin. The goal is to end up with two slabs that are about $\frac{1}{4}$ inch thick to form an inner layer and two outer slabs, about $\frac{1}{8}$ inch thick, which will be



12 Flip the lid over, trim the edges to match the curve of the newly added slab coil and profile of the jar. **13** Add a small coil to the inside of the lid to create a flange that will secure the lid to the body. **14** Place the last square slab over a plywood slump mold and use your fingers to stretch the clay into the mold, creating feet for the jar. **15** Cut the altered slab into four sections and trim the feet the size. **16** Use the plywood mold to hold each of the four feet upside down while you add a short coil to the outside edge. **17** Score the bottom of the jar and the feet, add slip, then attach all four. **18** Turn the vessel over, level it, set the lid in place, and allow it to dry before bisque firing.

attached to the inner slabs. These outer slabs are textured by cutting and tearing away negative shapes using a wooden rib (2). Special consideration is given to the variation of the sizes and shapes of the marks as well as their directions. It is important to keep in mind how these marks guide the viewer's eye when observing the piece. For example, for more upright forms I prefer longer, vertical marks to shorter, horizontal ones. When I am happy with the composition of the texture, I join the slabs by misting them with a spray bottle while they are still soft and laying the textured outer slab atop the plain inner one (3). The two slabs are then compressed using a pony roller

and cut to a more accurate size with the large rectangular tar-paper template (4). Once I have repeated this process with the other two rectangular slabs and they have stiffened up to soft leather hard, I shape and compress them using a square bisque mold (made from a bottomless cylinder thrown on the wheel and squared off) and a pony roller (5). These two side components are slipped, scored, and joined securely down the middle with the two narrow slabs, and are then compressed using the pony roller and the bisque mold (6). The top of the vessel is trimmed evenly with a knife, and one of the three square slabs is marked off, attached, and compressed to form



Alternate view of the tea jar shown on page 52, showing the textures on the other side of the jar.

the bottom of the pot (7). Finally, a long, thick slab coil, measuring approximately 1 inch thick by 1½ inches tall is attached to the top of the vessel to form both the rim and a gallery for the lid. The outer face is flattened and compressed using a pony roller (8).

Constructing the Lid

I begin building the lid of the jar by repeating the texture process used to construct the body on two of the square slabs. The textured outer slab is scored, slip is applied, and then it is attached to the inner slab. Next, the lid is placed over a wooden drop mold and shaped with a rubber rib (9). When the lid has stiffened up to soft leather hard, it is removed and trimmed with a knife (10). A length of coil cut from a slab that is roughly 1-inch thick by 1¼ inches tall is measured out on top of the gallery in order to give the lid more lift (11). Once this

coil has firmed up, the top of the lid is attached and trimmed (12), then the joined edges are compressed with the pony roller. Next, the lid is flipped over and a smaller slab coil is attached to the inside with a slight inward bevel, forming the flange (13). The gallery is then trimmed with a knife and smoothed with the pony roller to ensure a snug fit for the lid.

I make a knob by rolling and forming a short thick coil, texture it using scrap pieces of a thin slab, then score and attach it to the top of the lid. Lastly, using a needle tool, a small hole is poked through the inside of the lid into the knob to reduce the chances of breakage during firing.

Forming the Feet and Finishing the Tea Jar

The feet of the jar are formed using a second wooden drop mold. Texture is added to the remaining square slab with a wooden rib, and then the slab is draped over the mold. I form the feet by pressing the slab down into the drop mold with my thumbs or fingers (14). Once the slab has stiffened up, the feet are trimmed to size (15), and a coil is added to the outside edge of each one to give the form more height and visual lift (16). The lid is removed and the jar is flipped upside down. The feet are then arranged on the bottom of the vessel and attached in place (17). I use a needle tool to puncture a small hole in each of the hollow feet, releasing any air that may have been trapped. Finally, the vessel is turned over and adjusted to stand level, the lid is set in place atop the body, and the tea jar is left to dry (18).

Glazing and Firing

I was introduced to wood firing early in my ceramic education; I often say that my decision to wood fire came before my decision to become a potter. I believe that wood firing allows me to achieve surfaces that reveal the natural colors and full potential of the piece while preserving some of the beauty of the clay in its original, raw state. The majority of my work is wood fired in a two-chambered Noborigama kiln. This kiln is fired with recycled pallet wood and bark chips, with the addition of salt and soda in the second chamber. A 50/50 mix of soda ash and whiting is introduced as a paste applied to boards that are added to the kiln after cone 10 is down. When glazing, it is important to take into consideration the two distinctly different atmospheres created in each chamber of the kiln. Typically, I divide my work into thirds. One third of the pieces are left raw or sprayed with a thin layer of Bauer Flashing Slip, one third of them are glazed with Shino, and the final third of the pots are brushed with a black wash that is wiped off of the high points before the entire piece is covered with VC Spodumene glaze. The shino pots are reserved for the wood chamber, while the spodumene-glazed pots do well in the salt/soda chamber. The remaining pots are generally divided between the two chambers. The long firing period and the organic interactions between the wood ash and the glazes create surfaces that complement the forms and textures of my pots, ideally creating work that is pleasing to look at, to touch and to hold, and ultimately, to use as a functioning object in daily life.

the author *Jeremy Wallace is a resident artist at Baltimore Clayworks. Learn more at <http://jeremywallaceceramics.com>.*

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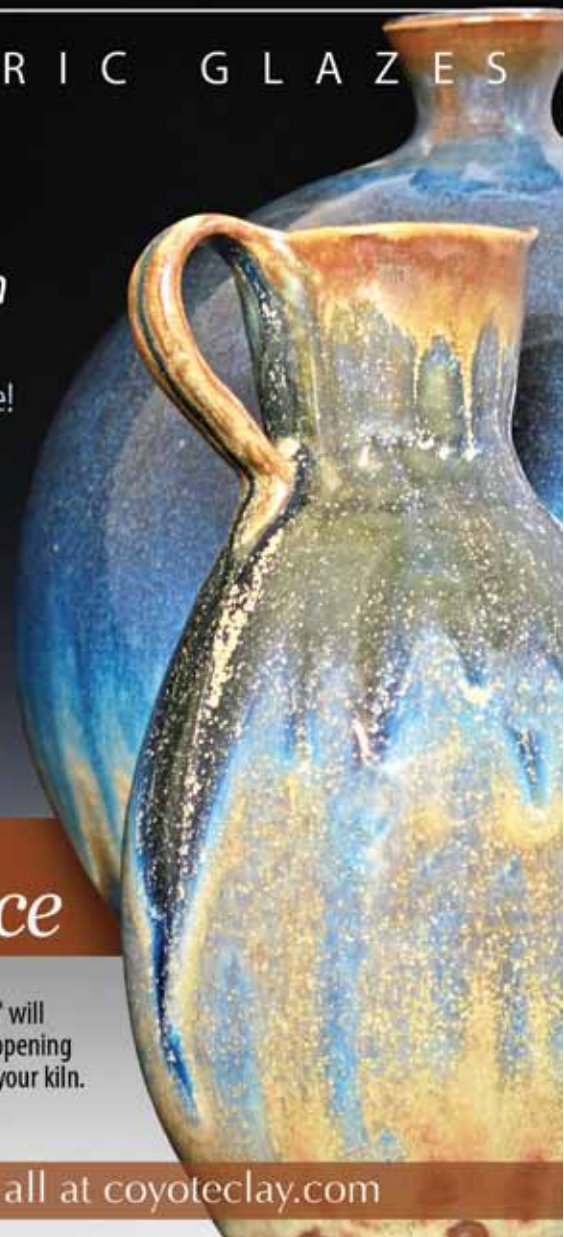
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studio dust

by Mark Goldberg, PhD and Colleen Dwyer-Meloche

Most potters know that silica can cause serious, long-term health effects, and other materials used in ceramics, such as metals, are also hazardous. We measured dust in our studio and found that high concentrations of dust can be generated from common activities. These observations suggest guidelines that could reduce dust in the air and will thus limit personal exposures.

Defining the Terms

Flux: Used mainly in glazes to lower the high melting point of the glass former silica.

Micron: A unit of length equal to one millionth of a meter.

Silica: Silicon dioxide, SiO_2 , is the primary glass former in clay and glazes. Vitrification, fluidity, transparency, opacity, melting point, and other properties of silica glass are controlled by adding flux and/or refractory elements and materials. Silica's melting point is 3110°F (1710°C).

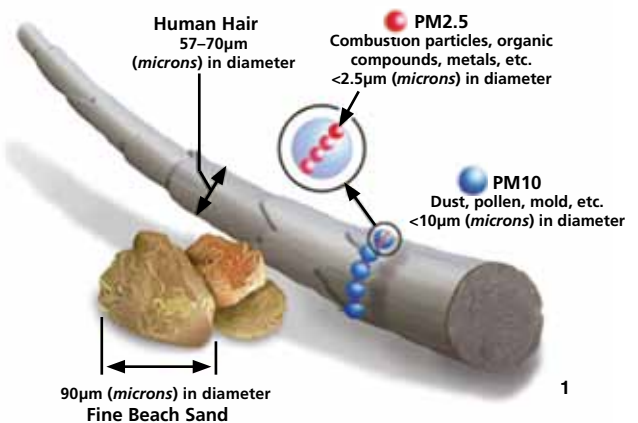
Silicosis: Lung fibrosis caused by the inhalation of dust containing silica.

Particulates: Particulate matter, or PM, is a complex mixture of extremely small particles and liquid droplets. The size of particles is directly linked to their potential for causing health problems. The U.S. EPA is concerned about particles that are 10 micrometers in diameter or smaller because those are the particles that generally pass through the throat and nose and enter the lungs. Once inhaled, these particles can affect the heart and lungs and cause serious health effects.

Cause and Effect

Most potters are aware that the studio can be a hazardous place, especially from exposures to dust. Much has been written about silica causing silicosis, a disease that results in inflammation and scarring of the lungs, reducing the transfer of oxygen to the blood stream. Extended exposure to silica can also cause lung cancer. Other dusts can also be dangerous, including exposures to plaster dust that can cause irritation of the eyes, skin, and respiratory system. Exposures to dusts when mixing and applying glazes can also be hazardous, due to silica as well as metals used as fluxes and colorants. General recommendations to keep the studio clean with regular sweeping, mopping, and cleaning surfaces plus the use of OSHA-approved dust masks in dusty operations should be followed.

The most important dusts, regardless of composition, are fine particulates that are less than 2½ millionth (called PM2.5) of a meter (micron) in diameter (1). These extremely small particles can penetrate into the deepest portions of the lung, the alveoli, where oxygen is exchanged into the bloodstream. These particles can sequester in the lungs or can travel to the blood stream and to other parts of the body. My (Mark Goldberg) own research in outdoor air pollution has shown that these particles, and other pollutants, can have profoundly negative effects on health. As many diseases take years to develop, potters need to limit exposures over their entire careers.



1 Size of fine particulates (PM2.5) in relation to human hair and sand. Particles under 10 microns (PM10) can enter the lung but there are usually good mechanisms to clear these larger particles. The fine particulates are potentially the most dangerous as they can penetrate deep into the lung where they may be sequestered, enter the bloodstream, and move to other organs. *Image courtesy of the U.S. EPA.*



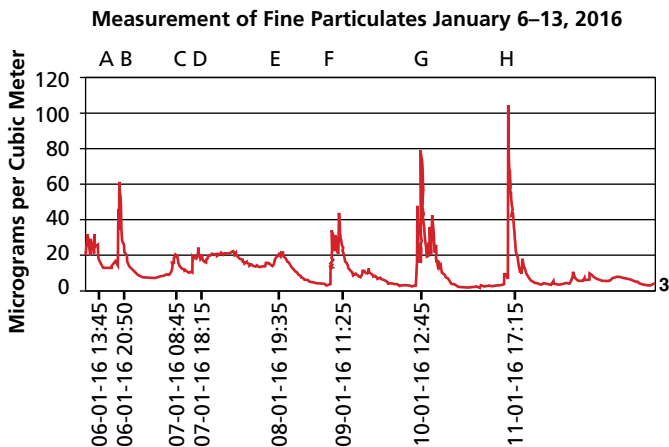
2 A view of our shared ceramics studio.

Measurement Matters

We decided to measure how much dust is in the air in our pottery studio and try to determine which activities increase levels of dust. The studio is small (1000 square feet with a 12 foot ceiling) with 4–5 potters working in the space part-time (2). We have an electric kiln, a slab roller, two electric wheels, and tables and shelves. Our work includes functional and sculptural pieces, and we use plaster and glazes. We try to keep our studio as clean as possible, where usually there is no apparent dust on the floor.

We used an inexpensive, but sufficiently accurate, portable instrument to measure PM2.5. It is made by the Dylos company (model DC1700; www.dylosproducts.com). As with all particle monitors, it cannot distinguish between the types of particles in the air. We set up the monitor to make measurements every minute over a seven-day period during January 2016. At the same time, we tried to record activities that may generate dust. The studio was not very active when we did the sampling, with usually only one person working at a time.

Air quality in a studio depends on concentrations of outdoor air that can infiltrate indoors. Outdoor pollution can vary considerably from day to day, and how much enters the studio depends on the rate at which a building replaces its air and whether windows are open. Indoor air depends on these factors as well as the activities in the studio.



3 Concentrations of fine particulates (PM_{2.5}) (mass per volume) in our studio over a seven-day period, measured every minute. The vertical axis shows concentrations measured by the DC1700, in micrograms per cubic meter. The horizontal axis shows date and time of day. We tried to record activities that we thought would generate dust and these are labeled in the graph. **A** mopping; **B** making plaster molds; **C** cleaning with a wet sponge; **D** removal of plaster molds; **E** making sculpture and cleaning with a sponge; **F** mopping; **G** sanding of plaster molds; **H** sculpting. Background levels during the night were very low.

In the results of our sampling campaign (3), the graph shows that after midnight dust concentrations were quite low and reflects “background” levels (infiltration of outdoor pollution, settling of indoor dusts). There are peaks that correspond with the recorded activities (labeled A to H) and some of these activities generated very large concentrations of dust. Some smaller unlabeled peaks around 4PM are also seen, and these were due mostly to sweeping or mopping the floor.

There are some additional, important observations:

- 1) Even when concentrations were high, one could not see the dust in the air (so do not be fooled).
- 2) Dust is easily re-suspended, even when one is wet mopping (A, F) or using wet sponges (E).
- 3) Sanding of ceramic pieces or plaster (B, G); and sculpting leather-hard clay (H) can generate lots of dust.

These recordings cannot be generalized to other studios, as they will have their own profile depending on location (outdoor concentrations), the building, the size of the studio, activities in the studio, etc.

Due Diligence

There will always be dust in a properly kept studio, even if there are peaks during certain activities, exposure to dusts may not lead to any important short-term or long-term health effects if one takes appropriate precautions. We know from countless studies of occupational health that you can minimize health effects by first reducing how much dust is produced and then ensuring that you are well protected from the dusts that remain. For example, our data indicate that one should clean the floors at the end of the day and, because dust is re-suspended, even during wet mopping, a proper OSHA-approved mask should be worn (e.g., P100, which blocks 99.97% of particles (www.osha.gov/video/respiratory_protection/resptypes_transcript.html)). Surgical masks are of no value, as they

do not stop fine particulates. By the morning, any re-suspended dust should have settled.

We recommend that dusty operations be left for the end of the day. One should have well-ventilated areas for mixing dry ingredients (plaster, glaze material) and, certainly, for spraying glazes one should use a proper spray booth (www.dep.state.pa.us/dep/deputate/pollprev/bpmanual/CLocalOther.htm), and always wear an appropriate mask when spraying glaze. If you do not have these dedicated areas in your studio, then you need to think how to limit the amount of dust generated and perhaps only do these operations at the end of the day, with mopping afterwards.

In the following box, we list our recommendations for some common activities.

Activity	How To Reduce Exposures
Vacuuming	Vacuuming the studio can be extremely hazardous, as the exhaust will contain huge numbers of fine particles. If you must vacuum, wear an approved mask and leave the studio for at least 1–2 days.
Mopping and cleaning horizontal surfaces	We suggest mopping at the end of the day and always wearing an approved mask while mopping. This should be done every day or every second day; once a week is not sufficient.
Sanding dry pieces	This should be avoided, as a wet sponge can be used instead. If you must, do it at the end of the day, wear a mask, and mop and sponge table surfaces afterward.
Mixing clay, plaster, glazes	Mix in a well-ventilated area, at the end of the day, wear a mask, and mop afterward.
Spraying glazes	Do in a well-ventilated area, either outdoors or use a spray booth with sufficient suction that suspended glaze is vented. Always wear a mask as glaze can back spray when it hits a piece. Do not assume that the ventilation in the hood will protect you from all of the droplets.
Reductive Sculpting Techniques	Avoiding dust when carving or shaving away clay is more difficult, especially when the pieces are getting close to dry. Wear a mask when you are scraping or sanding pieces, and mop afterward.
Loading kilns	Often one wants to make one last check on surfaces of the pieces when loading a kiln, especially a bisque firing, and scraping or sanding may be used. Wear a mask if you are doing this and mop afterward.
Cleaning Kilns	Kiln manufacturers often recommend vacuuming. This should only be done when wearing a mask and at the end of the day.
Clothes	Do not wear your work clothes home as you will only track dust into your home.

The authors *Mark Goldberg is an environmental epidemiologist and a professor at McGill University, Montreal, Canada. He is also a part-time potter; learn more at www.markgoldbergpottery.com.*

Colleen Dwyer-Meloche is a Montreal, Canada, artist who works predominantly with porcelain. Her art practice ranges from eclectic ceramics for the home to sculptural constructions incorporating clay, wood, metal and at times, found objects, see more at www.colleendwyermeloche.com.

protecting plaster molds

by Rachel K. Garceau

Have you ever noticed gouge marks on your plaster molds caused by strap clamps? Try recycling old yoga mats to protect your molds.

As we all know, plaster is a contaminant to clay, so working with plaster molds requires careful handling and attention. This is particularly important when using multiple-part molds, which are usually held together with mold straps that have a metal buckle. When tightening and loosening the strap, the buckle can gouge the plaster, wearing away the outside of the mold and increasing the risk of plaster bits getting into your casting slip or clay (1).

Cushioning the Clamps

In order to protect my molds and decrease the potential for contamination, I cut up old, worn out yoga mats (2) and place them between the mold and the buckle on band clamps before securing the clamp (3). Not only is it a great way to recycle my old mats, but it's also a great material to put between a mold strap and a mold for several reasons. The mats are thin, so they don't add bulk to the outside of the mold, which can get in the way while using and storing the molds. The mats have a surface texture that is spongy and grippy, so they prevent the strap from slipping and give you a little extra play for clamping down on the strap. Lastly,

if the mats get casting slip or clay on them, they are easy to clean with a sponge and water and dry fast.

Rounding the Edges

Another precaution I take during the mold-making process is rounding the outside edges of the mold (4). This helps to reduce the possibility of chipping a sharp corner. I use a Surform rasp followed by sanding using wet/dry sand paper under water to avoid creating dust. This process also creates a small groove between mold pieces which can be helpful when taking them apart and putting them together.

Composting Plaster

Tip: Plaster scraps and old molds can be broken down and mixed in to compost, providing a source of calcium to the soil. Interestingly, if you have heavy clay soil, the gypsum (plaster) can help to break it up.

the author Rachel K. Garceau is currently living and working in Atlanta, Georgia. Garceau has completed artists residencies and fellowship programs at Penland School of Crafts, North Carolina, Vendyssel Kunstmuseum, Denmark, and Arrowmont School of Arts and Crafts, Tennessee. To learn more, visit www.rachelkgarceau.com.



1 Damage on the outside of a mold caused by the buckle on the mold strap. **2** Use scissors to cut up old yoga mats to use as protection between your plaster molds and the mold straps. **3** Place the cut yoga mat pieces underneath the mold strap's metal buckle when securing the mold for slip casting or storage. **4** Round the edges on mold sections to further prevent plaster from chipping off. **5** Rachel K. Garceau's *Within the Hollows*, slip-cast porcelain. Garceau uses plaster molds to create slip-cast forms for her site-specific installations.

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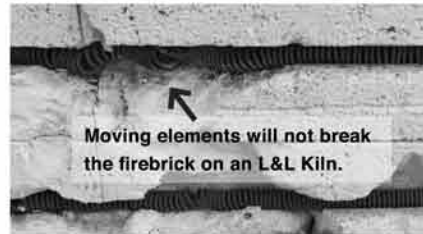
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wood/soda-fire recipes

Jeremy Wallace shares some of the recipes he uses on his functional, wood/soda fired pots.

52
ARTICLE



1



2

1 Soup bowl, 5 in. (13 cm) in diameter, VC Spodumene glaze over Black Wash/Stain. 2 Mug, 5 in. (13 cm) in height, raw clay body, natural ash from the wood/soda firing. 3 Bourbon bottle and shot cups, 12 in. (30 cm) in height, Bauer Flashing Slip. 4 Serving bowl, 8½ in. (22 cm) in diameter, Bauer Flashing Slip. All pieces are stoneware, fired in a wood/soda kiln to cone 11 in reduction.



3



4

VC SPODUMENE (1)

Cone 10–11 Reduction

Dolomite	22 %
Whiting	4
Custer Feldspar	30
Spodumene	20
EPK Kaolin	24
	<u>100 %</u>

Add: Zircopax 6 %

Can be applied thin or thick. Apply it a little thicker to achieve a white finish. It turns more yellow and has more iron spotting when applied thin.

BLACK WASH/STAIN (1)

Cone 10–11 Oxidation or Reduction

Red Iron Oxide	16.46 %
Cobalt Oxide	16.45
Manganese Dioxide	16.45
Nepheline Syenite	25.32
OM 4 Ball Clay	25.32
	<u>100.00 %</u>

Mix and apply the Black Wash/Stain thin, like water color. To accentuate relief textures on the surface of pieces, after the wash dries, use a damp sponge to remove it from high points.

BAUER FLASHING SLIP (3, 4)

Cone 10–11 Reduction

Borax	6.37 %
EPK Kaolin	46.82
Ball Clay	46.81
	<u>100.00 %</u>
Add: Zircopax	11.73 %

Bauer Flashing Slip works best when sprayed on bisque ware very thin, and fired in an atmospheric kiln. The varied atmosphere and exposure to salt, soda, and/or wood will affect the colors and surface of the slip.



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2016 summer workshops

summer workshops 2016



Alessandro Gallo having a conversation with workshop participants during his 2015 summer workshop, "Inside Out" at Santa Fe Clay. Photo courtesy of Santa Fe Clay, Santa Fe, New Mexico.

Alabama, Fairhope

"Pottery Wood Firing," with Maria Spies (June 3-7). Fee: \$120. Contact Eastern Shore Art Center; hannah@esartcenter.com; www.esartcenter.com; 251-928-2228.

Arizona, Flagstaff

"Wood Fire Workshop with Jason Hess," with Jason Hess (July 11-22). Fee: \$1300. Contact Jason Hess, Northern Arizona University; jason.hess@nau.edu; www.nau.edu/ceramics; 928-699-8984.

California, Grass Valley

"Chic's Tricks to Uplevel Your Throwing," with Chic Lotz (June 20-24). Fee: \$375. "Glaze Basics for Developing Color and Surface," with Chic Lotz (June 27-July 1). Fee: \$450. Contact The Potter's Wheel; Chic@PotteryPoet.com; www.ChicLotzPottery.com; 530-274-8185.

California, Healdsburg

"River Pebble and Ceramic Mosaic Exploration," with Deb Aldo, Tina Amidon (July 8-10). Fee: \$385. Contact Sheila Menzies, Tile Heritage Foundation; foundation@tileheritage.org; tileheritage.org/index_files/category-thf-parties-with-a-purpose.html; 707-431-8453.

California, Idyllwild

"Hot Clay: Form, Function and Fresh Alternative Construction Techniques for Handbuilt Pots," with Chris Pickett (June 19-25). Fee: \$725. "Hot Clay: From the Wheel to the Table: Working with Porcelain," with Doug Peltzman (June 19-25). Fee: \$725. "Hot Clay: Considering the Abstract Portrait: Moving Away from Realism," with Tip Toland (June 19-25). Fee: \$725. "Hot Clay: The Well-Rounded Pot: Handbuilt Forms and Color Investigations," with Birdie Boone (June 26-July 2). Fee: \$725. "Hot Clay:

Mining Ceramics History for New Ideas: Throwing, Altering, and China Painting," with Sam Chung (June 26-July 2). Fee: \$725. "Hot Clay: Mold Making and Slip Casting: Natural Transformations," with Mikyoung Kim (June 26-July 2). Fee: \$725. "Micaceous Pottery," with Joel McHorse (June 27-July 1). Fee: \$725. "Dig and Make Clay for Pottery," with Tony Soares (July 2-3). Fee: \$250. "Ceramics: Form, Surface, Fire!," with David Delgado, Sam Lopez (July 4-15). Fee: \$1450. "Ceramics Sculpture: Anything is Possible!," with Lee Puffer (July 4-15). Fee: \$1450. "Hopi-Tewa Pottery," with Mark Tahbo (July 4-9). Fee: \$725. Contact Diane Dennis, Idyllwild Arts Summer Program; megan@idyllwildarts.org; www.idyllwildarts.org; 951-468-7265.

California, Mendocino

"Print Making Onto Clay," with Sasha Koozel Reibstein, Jones von Jonestein (June 15-17). Fee: \$320. "Handbuilding Pots for the Table," with Jan Edwards (June 20-24). Fee: \$420. "Ceramics Monotype and Alternative Surface Techniques," with Chris Dufala (June 27-30). Fee: \$420. "Soda Firing," with Mendocino Art Center Staff (July 7-9). Fee: \$80. "Form and Surface: The Figure in Ceramic Sculpture," with Michelle Gregor (July 14-17). Fee: \$420. "Three-Day Portrait Sculpture Workshop," with Yon Regan (July 21-23). Fee: \$350. "Elegant Functional Pottery," with Jim Connell (July 24-29). Fee: \$620. "Rebuilding 'Minigama' Kiln Building Workshop," with Mitch Iburg (August 1-7). Fee: \$700. "Saggar Firing: Creating Objects with Unique Surface Effects," with Paul Lyon (August 8-12). Fee: \$510. "Sgraffito Techniques, Simple to Complex," with Jackson Gray (August 19-22). Fee:

\$420. "Construction of Large Slab Ceramic Vessels," with Josh Latkin (August 26-September 1). Fee: \$620. Contact Mike McDonald, Mendocino Art Center; marketing@mendocinoartcenter.org; 800-653-3328; www.mendocinoartcenter.org.

California, Nevada City

"Art for the Garden," with Lynn Wood (July 16-17). Fee: \$160. "Paper Clay, Adventurous Ceramic Sculpture," with Carmen Lang (July 25-29). Fee: \$395. "Paper Clay, Adventurous Ceramic Sculpture," with Carmen Lang (August 22-26). Fee: \$395. Contact Rene Sprattling, Studio 540; spratmat@sbcglobal.net; www.studio540.net; 530-265-8762.

California, Ojai

"Lusterglazes Unveiled," with Myra Toth (June 3-5). Fee: \$550. Contact The Pyramid Studio; Radtoth@aol.com; Pyramidstudio.com; 805-646-7752.

California, Penn Valley

"Hand Building Clay Form and Sculpture," with Glenn Husted (June 6-7). Fee: \$180. "Throwing and Building Raku Forms," with Glenn Husted (June 9-10). Fee: \$180. "3-Day Woodfiring Event," with Glenn Husted (June 13-15). Fee: \$300. "Raku Firing, 4PM to Midnight," with Glenn Husted (June 17). Fee: \$60. Contact Glenn Husted, Stone Soup Studio; glennhusted@sbcglobal.net; www.stonesoupstudio.org; 530-446-4361.

California, Pomona

"Handle, Feet, and Detail Intensive," with Wendy Thoreson (May 7). Fee: \$125. "Mosaic Class," with Jillian O'Dwyer (June 7-23). Fee: \$350. Contact Ceramics Studio at AMOCA; hkreitchet@amoca.org; 909-622-0464; http://studio.amoca.org/learn.

California, San Francisco

"Lorna Meaden," (June 11-12). Fee: \$190. Contact sfclayworks; sfclayworks@att.net; www.sfclayworks.com; 415-647-CLAY.

California, Santa Cruz

"Large Vessels for Beginners," with George Dymesich and staff (June 13-17). Fee: \$275. "Tea Pots and Related Items," with George Dymesich and staff (June 18-19). Fee: \$125. Contact George Dymesich, Santa Cruz Adult School; gdyesichclay@scscho.com; 831-429-3966; www.georgethepotter.com.

Colorado, Arvada

"Ceramic Monotypes and Alternative Surface Technique," with Chris Dufala (June 11-12). Fee: \$175. "Tile Construction and Design," with Kate Inskeep (June 25-26). Fee: \$175. "Decoration Demystified," with Rita Vali (July 23-24). Fee: \$175. "Porcelain: From Function to Dysfunction," with Bryan Hopkins (August 6-7). Fee: \$175. Contact Bebe Alexander, The Arvada Center for the Arts & Humanities; bebe@arvadacenter.org; www.arvadacenter.org; 720-898-7200.

Colorado, Grand Junction

"The Functional Pot: Tips, Tools and Techniques," with Bill van Gilder (August 12-14). Fee: \$325. Contact Avery Glassman, Western Colorado Center for the Arts/The Art Center; aglassman@gjartcenter.org; www.gjartcenter.org; 970-243-7337.

Colorado, Pagosa Springs

"Anasazi Pottery at Chimney Rock National Monument," with Gregory Wood (July 29-31). Fee: \$180. Contact Livia Lynch, Ancient Arts/Chimney Rock Interpretive Assoc.; gwood@ancientarts.org; www.ancientarts.org; 970-316-2787.

(continued on page 66)

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Colorado, Snowmass Village

"Ceramic Sculpture: The Dynamic Language of Making," with Sarah Ransford, Sam Harvey (June 6–17). Fee: \$1175. "All Things Tea: Casting Complex Forms," with Andrew Martin (June 6–17). Fee: \$1175. "Put a Lid on It: Pottery Making," with Suzanne Lindsay, Kent McLaughlin (June 20–July 1). Fee: \$1175. "The Tabletop," with Judith Salomon (June 20–July 1). Fee: \$1175. "Teachers are Artists and Artists are Teachers," with Julia Galloway (July 4–8). Fee: \$975. "Modifying Clay Bodies and Deconstructing Ceramic Surfaces," with Brad Miller, Michael Sherrill (July 4–15). Fee: \$1175. "Creating Ideas," with Chris Staley (July 11–15). Fee: \$975. "Glaze Like a Painter," with Kathy Buttery (July 18–22). Fee: \$975. "The Contemporary Head: Ceramic Sculpture," with Benjamin Lira (July 18–22). Fee: \$975. "Session 1: Mentoring a Contemporary American Legacy: Wood Firing," with Chris Gustin, Nancy Train-Smith (July 18–22). Fee: \$1075. "Session 2: Mentoring a Contemporary American Legacy: Wood Firing," with Randy Johnston, Jan McKeachie-Johnston (July 25–29). Fee: \$1075. "Expressive Figures in Clay," with Stan Welsh, Benjamin Lira (July 25–August 5). Fee: \$1175. "Session 3: Mentoring a Contemporary American Legacy: Wood Firing," with Doug Casebeer, Pelusa Rosenthal (August 1–5). Fee: \$1075. "Pottery: Constructed Forms and Slipped Surfaces," with Victoria Christen (August 8–19). Fee: \$1175. "Hand Built Vessels: Clay as Canvas," with John Gill, Stuart Asprey, Andrea Gill (August 8–19). Fee: \$1175. "Professional Practice: Explorations of Possibilities," with Molly Hatch (August 22–26). Fee: \$975. "The Horror, the Beauty: Explorations of the Grotesque," with Christian Rex Van Minnen, Ralph Scala (August 22–September 2). Fee: \$1175. "Pottery Making: Tools and Methods," with Doug Casebeer (August 29–September 2). Fee: \$975. Contact Nancy Wilhelms, Anderson Ranch Arts Center; info@andersonranch.org; www.andersonranch.org; 970-923-3181.

Connecticut, Canton

"Fire and Smoke Techniques in Primitive and Alternative Firings," with Tim Scull (June 15–17). Fee: \$310. "Exploration in Saggar and Smoke Fired Pottery," with Tim Scull (July 16–18). Fee: \$310. "Wheel Throwing Clinic," with Tim Scull (August 20–21). Fee: \$210. Contact Canton Clay Works; cantonclayworks@yahoo.com; 860-693-1000; www.cantonclayworks.com.

Connecticut, Middletown

"2 Days/4 Clay Artists," with Dawn Dishaw, Lynnette Hesser, Steve Loucks, Stephen Procter (August 6–7). Fee: \$125. Contact Lisel Crowley, Wesleyan Potters; wesleyan.potters@snet.net; 860-347-5925; www.wesleyanpotters.com.

Connecticut, South Kent

"Raku and Horsehair," with Roz Weinberger, Lucille Scurti (June 25–26). Fee: \$100. "Tile Borders and Field Tile Making," with Linda Boston (July 16–17). Fee: \$100. "Randy Johnston and Jan MacKeachie," (August 6–7). Fee: \$200. "Hand-Building and Throwing Boxes for Soda," with Nancy Magnusson (August 13–14). Fee: \$100. "A Hands-On Collaborative Workshop with Sam Taylor and Tom White," (August 27–28). Fee: \$200. Contact Alison Palmer, The Alison Palmer Studio; spoonrest@earthlink.net; www.alisonpalmer.com; 860-927-4680.

Florida, Little Switzerland

"Raku Clay Studio," with Annette Sidner (July 24–30). Fee: \$850. Contact Diane Zorn, Ringling College of

Art and Design; dzorn@ringling.edu; www.ringling.edu/retreat; 941-955-8866.

Georgia, Decatur

"Building Composite Forms Using Wheel Thrown and Handbuilt Pieces," with Michael Klaphor (June 11–12). Fee: \$225. Contact Deanna Ranlett, MudFire Clayworks & Gallery; info@mudfire.com; www.mudfire.com/pottery-workshops.htm; 404-377-8033.

Idaho, Ketchum

"Porcelain and Painting," with Jason Walker (July 5–6). Fee: \$250. "Throwing and Altering," with Gerald Arrington (August 10–11). Fee: \$250. "Figurative Sculpture: Body and Mind," with Jacob Foran (August 12–14). Fee: \$250. Contact Susan Ward, Boulder Mountain Clayworks; bouldermtnclay@gmail.com; www.bouldermtncay.com; 208-726-4484.

Illinois, St. Charles

"Guest Artist Workshop: Pinching with Purpose," with Emily Schroeder Willis (June 25). Fee: \$140. Contact Adam Robersmith, The Fine Line Creative Arts Center; jodi@fineline.org; www.fineline.org; 630-584-9443.

Indiana, Indianapolis

"Color and Line," with Rimas VisGirda (August 20–21). Fee: \$200. Contact Cheri Schupp, Brickyard Ceramics & Crafts; cheechee@amaco.com; 317-244-5230; www.brickyardceramics.com.

Kentucky, Paducah

"Carving and Surface Embellishment," with Yoshi Fujii (July 8–9). Fee: \$180. "Developing and Understanding your Personal Aesthetic," with Elaine Henry (July 22–24). Fee: \$290. "Discovering the NEW in the OLD," with Sunshine Cobb (August 4–6). Fee: \$290. Contact Paducah School of Art and Design; 270-408-4278; http://paducahschoolofartanddesign.org.

Maine, Deer Isle

"Sculpting with Wheel-Thrown Parts," with Gerit Grimm (June 12–24). Fee: \$980. Contact Haystack Mountain School of Crafts; haystack@haystack-mtn.org; www.haystack-mtn.org; 207-348-2306. "Making Large Jars from Local Materials," with Daniel Johnston (June 26–July 8). Fee: \$980. "Craft Thinking: Ideas on Making, Materials, and Creative Process," with Tanya Aguilera, Nora Atkinson, Dan Beachy-Quick, Daniel Johnston, Faythe Levine, Michael O'Malley, Ron Rael, Paul Sacaridiz, Jenni Sorkin (July 10–14). Fee: \$440. "Chinese Contemporary Ceramics," with Bai Ming (July 17–29). Fee: \$980. "Making New Ideas from Historical Pottery," with Julia Galloway (July 31–August 12). Fee: \$980. "Form and Surface: Strategies, Tools, and New Technologies," with Jason Green (August 14–26). Fee: \$980. "Making Expressive Pots," with Aysha Peltz (August 28–September 3). Fee: \$980. "Introduction to Pottery," with Squidge Davis (June 24–26). Fee: \$425. "Clay as a Medium for Ritual and Celebration," with Vicki Noble Motherpeace (July 28–31). Fee: \$500. "Pottery Immersion, The Full Cycle," with Squidge Davis (August 28–September 4). Fee: \$1000. Contact Squidge L. Davis, Starflower Farm & Studios; squidge@midcoast.com; www.starflowerfarmstudios.com; 207-525-3593.

Maine, Newcastle

"Workshop with Objective Clay," with gwendolyn yoppolo, Sunshine Cobb, Bryan Hopkins, Lindsay Oestertter (July 7–8). Fee: \$125. Contact Claire Brassil, Watershed Center for the Ceramic Arts;

info@watershedceramics.org; 207-882-6075; www.watershedceramics.org.

Maryland, Frederick

"Soda Firing Theory," with Lisa York (June 8–12). Fee: \$300. "Master's Throwing II," with Joyce Michaud (June 23–26). Fee: \$300. "Throwing Large Forms," with Kevin Crowe (July 11–16). Fee: \$485. "Sculpture," with Joyce Michaud (July 18–22). Fee: \$700. Contact Joyce Michaud, Hood College; www.hood.edu/academic/art/hodson; 301-696-3531.

Massachusetts, Allston

"Ken Matsuzaki Workshop," (June 2). Fee: \$75. "Ceramic Surfaces for the Visual Artist," with George Bowes (June 20–24). Fee: \$525. "Ceramics Surface Workshop," with George Bowes (June 20–24). Fee: \$525. Contact Shawn Panepinto, Gallery 224, Ceramics Program, Office for the Arts at Harvard; ceramics@fas.harvard.edu; http://ofa.fas.harvard.edu/gallery-224; 617-495-8680.

Massachusetts, Truro

"June Woodfiring," with Brian Taylor (June 19–24). Fee: \$360. "Raku, Enjoyment and Freedom," with Ron Dean (June 20–24). Fee: \$435. "From Flat to Form: Handbuilt Vessels," with Jeremy Randall (June 27–July 1). Fee: \$435. "Wheel Throwing Basics," with Brian Taylor (July 5–8). Fee: \$435. "Animals: Working in Series," with Hannah Niswonger (July 11–15). Fee: \$435. "Try It! Throwing," with Brian Taylor (July 13). Fee: \$100. "The Brush and the Wheel," with Michael Kline (July 18–22). Fee: \$435. "Flame, Smoke, and Color: Naked Raku and Alternative Firing," with Linda Riggs, Charlie Riggs (July 25–29). Fee: \$500. "From the Ground Up: Beginning Wheel Throwing," with Tyler Gulden (August 1–4). Fee: \$435. "Inspired Tabletop: Food, Form and Function," with Robbie Heindinger (August 8–12). Fee: \$435. "Try It! Wheel Throwing," with Caitlin Nesbit Rhea (August 10). Fee: \$100. "Ceramic Surface Design," with Washington Ledesma (August 15–19). Fee: \$435. "August Wood Firing," with Brian Taylor (August 21–26). Fee: \$360. "The Color of Fire: Saggar Fire Workshop," with Judy Motzkin (August 22–26). Fee: \$435. "Planes, Form, and Decoration," with Sarah Heimann (August 29–September 2). Fee: \$435. Contact Brian Taylor, Truro Center for the Arts Castle Hill; brian@castlehill.org; www.castlehill.org; 508-349-7511.

Massachusetts, Wellfleet

"Alternative Firing Workshop with Concentrations in Handbuilding and Throwing," with Kathie Regan Dalzell, Claire Shenk Rodgers (August 21–28). Fee: \$650. Contact Wellfleet Summer Pottery Workshop; rodggers718@aol.com; 610-308-8695; www.claireshenkridders.com.

Michigan, Fennville

"The Great Paperclay Throw Down," with Rebecca Hutchinson, Graham Hay, and Jerry Bennett (June 17). Fee: \$100. "Paper Clay Advanced Class and Symposium," with Rebecca Hutchinson, Graham Hay, and Jerry Bennett (July 8–22). Fee: \$550. Contact Dawn Soltysiak, Khnemu Studio on Fernwood Farm; fernwood1891@gmail.com; www.khneustudio.com; 269-236-9260.

Michigan, Saugatuck

"Form, Structure, Surface," with Del Harrow, Sanam Emami (June 19–July 2). Fee: \$1310. "Materials and Processes: Woodfire," with Israel Davis, Tyler Lotz (July 3–16). Fee: \$1310. "Ghost Collaborators," with Mathew McConnell, Linda Lopez (July 17–30). Fee: \$1310. "Breaking Bad Habits," with Benjamin DeMott, Chris Miller

(July 31–August 13). Fee: \$1310. Contact Ox-Bow School of Art and Artists Residencies; ox-bow@saic.edu; www.ox-bow.org; 268-857-5811; 800-318-3019.

Minnesota, Grand Marais

"The Place of Pots," with Guillermo Cuellar (June 20–24). Fee: \$498. "Clay: Inspiration to Creation," with Ernest Miller (July 25–29). Fee: \$505. "Raku," with Maggie Anderson, John Franz (August 5). Fee: \$60. "Representing Nature on the Ceramic Object," with Matthew Krousey (August 15–19). Fee: \$420. "Native Clay Workshop," with JD Jorgenson (August 27–29). Fee: \$280. Contact Amy Demmer, Grand Marais Art Colony; info@grandmaraisartcolony.org; www.grandmaraisartcolony.org; 218-387-2737.

Minnesota, Minneapolis

"Ceramic Science for the Artist," with Dr. William Carty (August 12–14). Fee: \$310. Contact Dustin Yager, Northern Clay Center; dustinyager@northernclaycenter.org; 612-339-8007; www.northernclaycenter.org.

Montana, Helena

"Contemporary Design by Hand," with James Klein, David Reid (June 6–17). Fee: \$700. "Community Mosaic Mural Making," with Laurel True (July 18–22). Fee: \$600. "The Printed Figure with Cristina Cordova," (August 1–5). Fee: \$470. Contact Steven Young Lee, Resident Artist Director, Archie Bray Foundation for the Ceramic Arts; education@archiebray.org; www.archiebray.org; 406-443-3502 x11.

Montana, Missoula

"Weekend Mold Making," with Shalene Valenzuela (June 25–26). Fee: \$210. Contact Shalene Valenzuela, The Clay Studio of Missoula; info@theclaystudioofmissoula.org; www.theclaystudioofmissoula.org; 406-543-0509.

Nevada, Incline Village

"Figurative Clay with Clayton," with Clayton Keyes (June 13–17). Fee: \$499.50. "Beginning Wheel Throwing and Sexy Surfaces," with Matt Hoogland (June 20–24). Fee: \$499.50. "Make Your Mark: The Art of Brushmaking and Ceramic Teabowls," with Glenn Grishkoff (June 25–26). Fee: \$225.00. "Fast Fire Pottery," with Randy Brodnax, Don Ellis (June 22–July 1). Fee: \$499.50. "Nature Tradition: Cultivating Inspirations in Clay," with Adam Field (July 11–15). Fee: \$499.50. "Ceramic Sculpture as Catalyst," with John Toki, Nancy Serviz (July 18–22). Fee: \$499.50. "Perfect Pouring Pots," with Ben Carter (July 23–24). Fee: \$225.00. "Altered States: Altered Forms and Intense Surfaces," with Ronan Peterson (July 25–29). Fee: \$499.50. Contact Sheri Leigh O'Connor, Sierra Nevada College; sleigh@sierranevada.edu; www.sierranevada.edu/workshops; 775-881-7588.

Nevada, Las Vegas

"Tom Coleman Hands-on Porcelain," (July 18–22). Fee: \$1000. Contact Amy Kline, amy@potterywest.com; www.klineporcelaingallery.com/store/p142/Tom_Coleman_July_18-22nd_Registration.html; 702-685-7573.

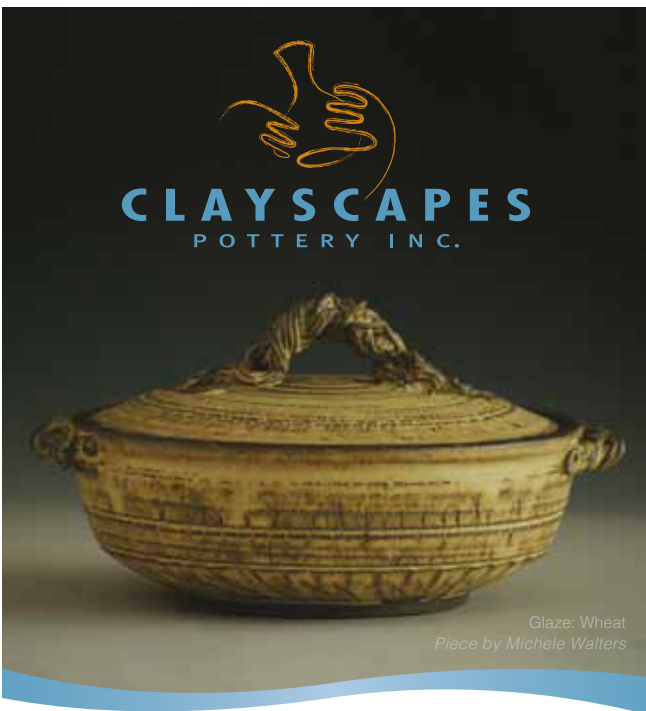
New Jersey, Layton

"Raku Rodeo Weekend," with Lisa G. Westheimer (June 3–5). Fee: \$460. "Making Utilitarian Pots: Exploring Questions of Function and Aesthetics," with Robbie Lobell (June 10–14). Fee: \$660. "Light My Fire," with Tony Clennell (June 17–21). Fee: \$680. "DIY Ceramic 3D Printers: Build and Collaborate," with Bryan Czibesz, Jessica Brandl (June 24–28). Fee: \$1130. "Tea

(continued on page 68)



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Bowls: Form, Function and Beauty," with Kristin Muller (July 1–3). Fee: \$450. "Throwing into Handbuilding," with Erica Wurtz (July 8–12). Fee: \$645. "Photographing and Documenting Your Ceramic Artwork," with Rachel Guardiola (July 9). Fee: \$150. "Ceramic Science and Glaze Calculation," with Dr. William Carty (July 15–19). Fee: \$670. "Teapots that Work," with Chris Weaver (July 22–26). Fee: \$660. "The Big Burn," with Bruce Dehnert, Steve Cook (July 29–August 2). Fee: \$675. "Spouting Off: The Art of the Pour," with Seth J. Rainville (August 5–9). Fee: \$655. "Reduction Cool Wood and Gas Firing," with Ted Neal (August 12–16). Fee: \$655. "Nature Tradition: Cultivating Inspirations in Clay," with Adam Field (August 19–22). Fee: \$575. "Firing the Anagama," with Shiro Otani (August 24–31). Fee: \$1105. Contact Jennifer Brooks, Peters Valley Craft Center; jen@petersvalley.org; www.petersvalley.org; 973-948-5200.

New Jersey, Lincroft

"Pottery Workshop with Tom White," (June 11–12). Fee: \$150. "Figure Sculpture," with Katie Stone (June 22). Fee: \$75. Contact Monmouth County Parks System, Thompson Park, Creative Arts Center; ccarlson@monmouthcountyparks.com; www.monmouthcountyparks.com; 732-842-4000 ext.4343.

New Mexico, Abiquiu

"Raku, Thinking Small," with Barbara Campbell (July 10–16). Fee: \$715. "Thinking Celtic in Clay," with Barbara Campbell (July 17–23). Fee: \$715. "Clay is Infinite, We Can Do Anything," with Barbara Campbell (July 24–30). Fee: \$715. "After the Flood, Animal Ranch," with Joe Bova (August 14–19). Fee: \$575. "Bump Up the Scale—Expand Your Ideas," with Sheryl Zacharia (August 22–27). Fee: \$575. Contact Ghost Ranch Conference Center; info@ghost ranch.org; www.GhostRanch.org; 505-685-4333.

New Mexico, El Prado

"Michael Ashley Workshop," (June 6–10). Fee: \$495. "Joe Kraft Workshop," (June 27–July 1). Fee: \$495. "Gretchen Ewert Workshop," (July 18–22). Fee: \$495. "Abby Salisbury Workshop," (August 1–5). Fee: \$495. "Forrest Lesch-Middelton Workshop," (August 15–19). Fee: \$495. Contact Taos Clay; taosclay@gmail.com; 307-272-8388; www.taosclay.com.

New Mexico, Santa Fe

"Clay Kodesh: Self as Sacred Vessel," with Lia Lynn Rosen (August 7–12). Fee: \$360. "Personalizing the Human Figure," with Patti Warashina (June 13–17). Fee: \$735. "Pots, A Closer Look," with Peter Beasecker (June 20–24). Fee: \$735. "The Living Portrait from the Inside-Out," with Arthur Gonzalez (June 27–July 1). Fee: \$735. "Evocative Animals," with Lindsay Pichaske (July 4–8). Fee: \$735. "Inch by Inch, Pinching with Porcelain," with David Eichelberger (July 11–15). Fee: \$735. "From the Toe, UP!," with Andrea Keys Connell (July 18–22). Fee: \$735. "Nature Tradition: Cultivating Inspiration in Clay," with Adam Field (July 25–29). Fee: \$735. Contact Avra Leodas, Santa Fe Clay; sfc@santafeclay.com; www.santafeclay.com; 505-984-1122. "Form, Shape, and Space," with Jose Sierra (August 1–5). Fee: \$735. "Making and Decorating for the Soda Kiln," with Lorna Meaden (August 8–12). Fee: \$735. "Beyond the Figure," with Christine Golden (August 15–19). Fee: \$735. "Inspired by the Ancients: Southwestern Pottery in Context," with Lia Lynn Rosen (June 5–12). Fee:

\$450. "Our Students Teach Us; Our Works Form Us," with Lia Lynn Rosen (July 3–10). Fee: \$400. Contact Lia Lynn Rosen, Tierra Sagrada Pottery; liarosen@earthlink.net; TierraSagradaPottery.com; 505-428-0668.

New Mexico, Taos

"Lucy Lewis Acoma Pottery and Culture," with Monica Lewis Mitchel, Claudia Lewis Mitchel (July 30–August 6). Fee: \$765. Contact Ursula Beck, Taos Art School; tas@taosartschool.org; www.taosartschool.org; 575-758-0350.

New York, Alfred

Summer Ceramic Workshops 2016. Workshops are offered between June 27 and July 22. The summer 2016 faculty includes Steven Branfman, Chase Folsom, John Gill, Wayne Higby, Lee In-chin, Lee Kang-hyo, Kristen Kieffer, and Ashley Lyon. Contact the university for information on specific dates, times, and fees for each artist's workshop: School of Art and Design, NYSCC Alfred University; summerceramics@alfred.edu; http://art.alfred.edu; 607-871-2413.



Allegheny Meadows discusses finished pieces with participants while unloading a kiln at Haystack Mountain School of Crafts during his summer 2015 workshop. Photo: Norah Hoover; courtesy of Haystack Mountain School of Crafts, Deer Isle, Maine.

New York, Freehold

"Nigerian Pottery/Udu Drum Workshop," with Frank Giorgini, Abbas Ahuwan (July 9–16). Fee: \$450. Contact Frank Giorgini, Udu Inc/Handmade Tiles; giorginidesign@gmail.com; www.udu.com; 518-634-2559.

New York, Maplecrest

"Magnificent Mosaics," with Cynthia Fisher (June 24–26). Fee: \$295. "Sensational Salt Firing," with Susan Beecher (July 1–3). Fee: \$335. "Salt of the Earth," with Jack Troy (July 7–12). Fee: \$485. "Exciting and Formidable Soda Firing! Making Lively Pots and Working Soft on the Wheel," with Gay Smith (July 14–19). Fee: \$475. "Flashing and Fuming: Special Effects in Raku and Salt Firing," with Randy Brodnax, Don Ellis (July 21–26). Fee: \$475. "Pots for the Table," with Caroline Cercone (July 28–August 1). Fee: \$450. "Working to the Edge," with Kevin Crowe (August 4–8). Fee: \$475. "Surface: Pottery Surfaces," with Ryan Greenheck (August 11–15). Fee: \$465. "Making with a Master: Shiro Otani," with Shiro Otani (August 18–22). Fee: \$475. "Having Fun with Vessels," with Susan Beecher (August 25–29). Fee: \$395. Contact Susan Beecher, Sugar Maples Center for Creative Arts; beechers60@earthlink.net; www.sugarmaples.org; 518-263-2010.

New York, New York

"DIY Ceramic 3D Printers: Build, Experiment, and Collaborate," with Bryan Czibesz (July 15–17). Fee: \$425. "Intermediate Mold Making," with Peter Pincus (July 15–17). Fee: \$425. Contact Lisa Chicoyne, Assistant Director, Greenwich House Pottery; lchicoyne@greenwichhouse.org; www.greenwichhouse.org; 212-242-4106.

New York, Otego

"Sculpture: Large and Free or Refined and Precise, Your Design," with Elizabeth Niels (June 6–9). Fee: \$475. "August Workshop," with Elizabeth Niels (August 1–28). Fee: \$1750. "Raku Workshop," with Kim L'Heureux, Elizabeth Niels (August 15–23). Fee: \$175. Contact Elizabeth Niels, Elizabeth Niels Clay Workshop; eniels@citlink.net; www.elizabethnielsclayworkshop.com; 607-783-2476.

New York, Port Chester

"Matt Long," (July 11–16). Fee: \$550. Contact Adam Chau, Clay Art Center; adam@clayartcenter.org; www.clayartcenter.org; 914-937-2047.

"Pottery Basics for Beginners," with Gail Freeman (August 7–13). Fee: \$630. "Throw Pots in One Day," with Mike Lalone (August 21–27). Fee: \$630. "Scottish-Inspired Pottery," with Pamela Kohler-Camp (August 28–September 3). Fee: \$630. Contact Lauren Kelischeck, John C. Campbell Folk School; marketing@folkschool.org; www.folkschool.org; 828-837-2775.

North Carolina, Burnsville

"McFarling and Mickey Soda Firing and Demonstration," with Linda McFarling, Shane Mickey (June 11–17). Fee: \$1000. Contact Linda McFarling, Linda McFarling Pottery; danielshanemickey@gmail.com; www.facebook.com/McFarlingMickeyfiring-workshop; 828-467-1208.

North Carolina, Columbia

"Making Pots from the Inside Out," with Susan Dewsnap (June 23–26). "Hand Building: Basics and Beyond," with Sunshine Cobb (August 11–14). Contact Joshua Craig, Pocosin Arts; info@pocosinarts.org; www.pocosinarts.org; 252-796-2787.

North Carolina, Penland

"Reduction-Cool Wood Fire," with Lindsay Oesterritter (May 29–June 10). Fee: \$1051. "Exploring Handbuilt," with Sunshine Cobb (May 29–June 10). Fee: \$1051. "Cultivating Inspirations," with Adam Field (June 12–24). Fee: \$1051. "Volumetric Image Transfer," with Forrest Lesch-Middelton (June 12–24). Fee: \$1051. "Stuck in the Mud," with Mark Hewitt (June 26–July 8). Fee: \$1051. "The Gamble's Clay," with David L. Gamble, Tracy P. Gamble (June 26–July 8). Fee: \$1051. "Clay With a Life of Its Own," with Esther Shimazu (July 10–22). Fee: \$1051. "Decals and Data," with Justin Rothshank (July 10–22). Fee: \$1051. "A Pottery Rumble," with Mark Shapiro, Sam Taylor (July 24–August 9). Fee: \$1341. "Objects and Images," with Israel Davis (July 24–August 9). Fee: \$1341. "Wheelthrown Functional Pots," with Guillermo Cuellar (August 14–26). Fee: \$1051. "Flat to Form: Handbuilt Vessels," with Jeremy Randall (August 14–26). Fee: \$1051. "Altered, Ornamented, and Drawn: No Fear!," with Kristen Kieffer (August 28–September 3). Fee: \$603. "Small, Smaller," with Deborah Horrell, Tom Spleth (August 28–September 3). Fee: \$603. Contact Sarah Parkinson, Penland School of Crafts; sarahparkinson@penland.org; http://penland.org/clay/index.html; 828-765-2359.

Ohio, Oxford

"Mold Making for Ceramics," with Joe Pausel (June 13–17). Fee: \$495. Contact Billie Sirn, Miami University; craftsummer@miamioh.edu; www.craftsummer.org; 513-529-7395.

Ohio, Westerville

"Child's Play," with Calvin Ma (July 25–August 5). Fee: \$675. Contact Jim Bowling, Otterbein University; jbowling@otterbein.edu; www.otterbein.edu; 614-823-1268.

Oregon, Corbett

"Open Clay Studio," with Richard Brandt (August 7–13). Fee: \$814. Contact Creative Arts Community; info@creativeartscommunity.org; www.creativeartscommunity.org. "Symbolic Mark Making on Porcelain," with Carolyn Hazel Drake (July 31–August 6). Fee: \$814. Contact Menucha Retreat Center.

Oregon, La Pine

"Handbuilding with Textured Slabs and Templates," with Annie Chrietzberg (July

(continued on page 70)

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23). Fee: \$125. "Making Music with Clay," with Andrew Kail (July 25). Fee: \$95. "Creative Process Workshop," with Sara Swink (July 27–28). Fee: \$205. Contact Caroline Brooks, Sitka Center for Art and Ecology; info@sitkacenter.org; www.sitkacenter.org; 541-994-5485.

Pennsylvania, Farmington

"Handbuilding with the Broomstick Method," with Mitch Lyons (June 13–17). Fee: \$530. "Ceramic Mosaic Murals," with Bob Yost (June 20–24). Fee: \$530. "Paperclay for Teens: Handbuilding Functional Vessels and Sculptural Objects," with Danna Rzecznik (June 27–July 1). Fee: \$530. "Fluidity: Pots for Drinking and Pouring," with Mike Jabbur (July 11–15). Fee: \$530. "Finding Beauty in Imperfection," with Akira Satake (July 18–22). Fee: \$530. "Introduction to Japanese Aesthetics in Everyday Pots," with Yoko Sevino-Bove (July 25–29). Fee: \$530. "Thrown and Altered Porcelain," with Martha Grover (August 1–5). Fee: \$530. "Wheel Thrown Pottery," with Valda Cox (August 8–13). Fee: \$575. "What a Relief!" with Angelica Pozo (August 15–19). Fee: \$530. "Brush Making Workshop," with Troy Bungart (August 26–28). Fee: \$242. Contact Elizabeth Lawrence, Touchstone Center for Crafts; info@touchstonecrafts.org; 724-329-1370; www.touchstonecrafts.com.

Pennsylvania, Little Meadows

"Throwing Large: Method Not Macho," with Kevin Crowe (June 4–5). Fee: \$275. Contact Ruth Cohen & Archie Johnson, Mud and Fire Potters; mudandfirepotter@aol.com; 570-623-3335; www.mudandfirepotters.com.

Pennsylvania, New London

"Clay Monoprinting with Colored Clay," with Mitch Lyons (June 25–26). Fee: \$235. "Clay Monoprinting with Colored Clay," with Mitch Lyons (August 6–7). Fee: \$235. Contact Mitch Lyons, Mitch Lyons Studio; clayprint@yahoo.com; www.mitchlyons.com; 302-545-4839.

Pennsylvania, Philadelphia

"Islamic Design in Clay: Drawing, Relief, and Carving," with Ibrahim Said (June 3–5). Fee: \$275. "Throwing and Altering Workshop: Using the Potter's Wheel as a Creative Tool," with Neil Patterson (July 17). Fee: \$60. "The Importance of Play: Combining Handbuilding with the Wheel," with Rebecca Chappell (August 21). Fee: \$60. Contact The Clay Studio; josie@theclaystudio.org; www.theclaystudio.org; 215-925-3453.

Pennsylvania, Reading

"Match-Made: Pattern and Form," with Martina Lantin (June 20–24). Fee: \$525. "From Flat to Form: Hand-built Vessels," with Jeremy Randall (July 18–22). Fee: \$525. "Keeping in Touch: Ceramics, Food and Relationships," with gwendolyn yoppolo (August 15–19). Fee: \$525. Contact GoggleWorks; bforeman@goggleworks.org; www.goggleworks.org/2016-summer-workshop-catalog; 610-374-4600.

Tennessee, Gatlinburg

"Parts and Wholes," with Brian R. Jones (May 29–June 4). Fee: \$525. "Handbuilding: Ideas and Techniques for Developing Forms and Surfaces," with Sandy Blain (June 5–11). Fee: \$525. "Cups, Cups, Cups: Soda Fired Porcelain," with Matthew Long (June 12–18). Fee: \$525. "Innovative Handbuilding Techniques," with Lana Wilson (June 12–18). Fee: \$525. "Build, Decorate, Look and Learn," with Erin Furimsky (June 19–25). Fee: \$525. "Inventive Strategies for Slab Construction,"

with Kenneth Baskin (June 26–July 9). Fee: \$995. "The Big Burn," with Bruce Dehnert (June 26–July 9). Fee: \$995. "The Narrative Figure," with Kelly Phelps, Kyle Phelps (July 10–16). Fee: \$525. "Form and Decoration: Cultivating Harmony and Personal Expression," with Lisa Naples (July 10–16). Fee: \$525. "Re-Envisioning the Past: Salt, Soda, and South American Pots," with Richard Burkett, Joe Molinaro (July 17–23). Fee: \$525. "Exploring the Sculptural Human Element," with Curt LaCross (July 24–30). Fee: \$525. "Making Better Pots," with Peter Beasecker (July 31–August 6). Fee: \$525. "Slipcasting Super-Fusion," with Susan Beiner (July 31–August 6). Fee: \$525. "Altered Forms and Decorated Surfaces," with Jennifer Allen (August 7–13). Fee: \$525. "Exploring the Surface—From the Quiet to the Ornate," with Sally Brogden (August 7–13). Fee: \$525. "Clay, Concrete and Color!," with Roberta Massuch (August 14–20). Fee: \$525. "Stretching Your Techniques," with Lynette Hesser, Steve Loucks (August 14–20). Fee: \$525. Contact Nick DeFord, Arrowmont School of Arts and Crafts; ndeford@arrowmont.org; www.arrowmont.org; 865-436-5860.



Andrew Martin helping a workshop participant open a plaster mold. *Photo courtesy of Lillstreet Art Center, Chicago, Illinois.*

Tennessee, Sewanee

"Clay: Thrown and Handbuilt Pitchers," with Matt Kelleher (June 12–18). Fee: \$950. "Clay Form, Slip, Glaze, Fire," with McKenzie Smith (June 19–25). Fee: \$950. "Clay: Build It, Slip It, Scratch It," with Shoko Teruyama (June 19–25). Fee: \$950. Contact Claire Reishman, Shakerag Workshops; info@shakerag.org; www.shakerag.org; 931-598-5651 x3165.

Texas, San Marcos

"Big Clay 2016," with Billy Ray Mangham, Carl Block (June 16–17). Fee: \$500. "Women On Fire," with Myra Curvin Douglass (June 23–26). Fee: \$500. Contact Billy Ray Mangham, Eye of the Dog Art Center; billyraymangham@gmail.com; www.eyeofthedog.com; 512-558-1723.

Virginia, Charlottesville

"Take Your Throwing to the Next Level with Nan Rothwell," (June 18–19). Fee: \$220. "The How and Why of the Thrown Teapot," with Becky Garrity (June 25–26). Fee: \$200. "Throwing Large," with Kevin Crowe (July 2–3). Fee: \$200. "The Artful, Hand-built Teapot," with Steve Palmer (July 2–3). Fee: \$200. "Glazing and Decorating with Nan Rothwell,"

(July 22–24). Fee: \$330. "Beyond Round: Altering Thrown Forms with Nan Rothwell," (August 13–14). Fee: \$220. Contact City Clay; info@cityclayville.com; www.cityclayville.com; 434-293-0808.

Virginia, Lorton

"Special Topics—Increasing Scale," with Brian Grow (June 4). Fee: \$155. "Raku Workshop," with Dale Marhanka (June 25). Fee: \$90. "Special Topics—Get Out of Glazing Hell," with Joan Ulrich (July 16). Fee: \$75. "Raku Workshop," with Michael Corigliano (July 23). Fee: \$90. "Special Topics—Sculpting Animals," with Erika Quinn Radke (August 6). Fee: \$75. "Raku-Non-Traditional Firings," with Bill Schran (August 13). Fee: \$90. Contact Dale Marhanka, Workhouse Arts Center—Ceramics Program; dalemarhanka@workhousearts.org; www.workhousearts.org; 703-584-2982.

Virginia, Roanoke

"Women Working with Clay Symposium," with Syd Carpenter, Michelle Erickson, Liz Quackenbush, Tara Wilson, Louise Cort, Silvie Granatelli (June 13–16). Fee:

www.mckeachiejohnstonstudios.com; 715-425-5596.

Canada, Alberta, Red Deer

"Introduction to Throwing," with Arne Handley (July 4–8). Fee: \$400. "Form, Color and Function: Slipcast Bowls," with Eliza Au (July 11–15). Fee: \$400. "Project: Tea Set," with Cathi Jefferson (July 11–15). Fee: \$400. "Use of Basic Potting Skills," with Arne Handley (July 18–22). Fee: \$394. "Rolling With It: Textured Slab-Built Pottery," with (July 18–22). Fee: \$400. "Slabs, Naturally!," with Sandra Dolph (July 25–29). Fee: \$495. "Making the Re-Markable," with Sean O'Connell (July 25–29). Fee: \$400. Contact Jillian Best, Red Deer College; www.rdc.ab.ca/series; 403-356-4900.

Canada, British Columbia, Burnaby

"Constructing with Porcelain," with Tanis Saxby (June 11–12). Fee: \$110. "Image Transfer on Clay II," with Sabrina Keskula (July 8). Fee: \$45. Contact Sharon Reay, Shadbolt Centre for the Arts; sharon.reay@burnaby.ca; www.burnaby.ca/Things-to-Do/Arts-and-Heritage/Shadbolt-Centre-for-the-Arts; 604-291-6864.

Canada, British Columbia, Victoria

"Throwing and Alternative Firing," with James Watkins (July 4–8). Fee: \$430. "Handbuilding Beautiful Pots," with Sarah Pike (July 4–8). Fee: \$430. "Sculptures That Sing," with Suzy Birstein (July 4–8). Fee: \$430. "Finding Your Voice," with Steven Hill (July 11–15). Fee: \$430. "Paperplaster Mould Making," with Trudy Golley (July 11–15). Fee: \$430. "Handbuilding Pots for Your Table," with Jan Edwards (July 11–15). Fee: \$430. Contact Meira Mathison, Metchosh Intl. Summer School of the Arts; missa@missa.ca; www.missa.ca; 250-391-2415.

Canada, Nova Scotia, Halifax

"Personal Approaches to the Vessel: Finding Expression in Functional Form," with Jordan McDonald (May 26–June 20). Fee: \$580. Contact Neil Forrest, NSCAD University; nforrest@nsacad.ca; nsacad.ca/en/home; 902-494-8225.

Canada, Nova Scotia, Lunenburg

"Ceramic Shape and Surface Inspired by Lunenburg," with Joan Bruneau (July 4–8). Fee: \$330. "Bowl O Rama," with Douglas Bamford (July 11–15). Fee: \$330. "Colour Layer Pattern," with Adero Willard (August 1–5). Fee: \$330. "Things You Always Wanted to Know About Pots," with Walter Ostrom (August 8–12). Fee: \$330. Contact Lunenburg School of the Arts; learn@lunenburgarts.org; www.lunenburgarts.org; 902-640-2013.

Canada, Ontario, Haliburton

"Pottery—Handbuilding and Personalized Decoration," with April Gates (June 27–July 2). Fee: \$406. "Pottery—Beginners," with April Gates (July 4–9). Fee: \$405.70. "Pottery II," with Lisa Barry (July 11–16). Fee: \$406. "Pottery—Form and Function," with Scott Barnim (July 18–23). Fee: \$405.70. "Pottery—Form and Style," with Duncan Aird (July 25–30). Fee: \$406. "Garden Art in Clay," with Paul Portelli (July 25–29). Fee: \$352. "Pottery Throwing Camp: Intermediate/Advanced," with Rene Pettijean (August 1–6). Fee: \$356. "Raku: Copper Matte, Patinas and Lusters," with Michael Sheba (August 8–13). Fee: \$425. "Pottery—Creating and Troubleshooting Glazes," with Michael Sheba (August 15–20). Fee: \$406. Contact Fleming College, Haliburton School of The Arts; createit@hsta.ca; www.hsta.ca; 866-353-6464, ext. 3.

Canada, Ontario, Toronto

"Fusion Conference 2016 Featuring 5 Korean Master Potters," with Kim Seong-Tae, Yu Yong-Chul, Choi In-Gyu, Jo Se-Yeon (June 3-5). Fee: \$275. Contact Lucie Gilchrist, Fusion: Ontario Clay and Glass Association; fusion@clayandglass.on.ca; 416-438-8946; www.clayandglass.on.ca.

Canada, Québec, Westmount

"Pottery on the Wheel," with Olaf de Winter (July 4-August 22). Fee: \$280. "Handbuilding for All Levels," with Aline Bertin (July 5-August 23). Fee: \$280. "Pottery on the Wheel," with Olaf de Winter (July 6-August 24). Fee: \$280. "Handbuilding for All Levels," with Aline Bertin (July 7-August 25). Fee: \$280. Contact Eva Lapka, Visual Arts Centre; info@visualartscentre.ca; www.visualartscentre.ca; (514)488-9558.

Denmark, Skælskør

"3D Print and Design," with Henrik Troelsen (June 6-8). Fee: \$366. "Plaster, Mold and Model Making Workshop," with Harriet Caslin (June 14-16). Fee: \$322. "Introduction to Decorating and Casting in Plastic," with Rhiannon Ewing-James (June 21-23). Fee: \$476. "Printmaking on Clay," with Stuart Cannell (June 28-30). Fee: \$352. Contact Amanda Small, Guldagergaard-International Ceramic Research Center; ceramic@ceramic.dk; www.ceramic.dk; 45-5819-0016.

England, Somerset, Yeovil

"Pottery Summer Courses," with Douglas Phillips, Jennie Phillips (July 10-August 20). Fee: \$730. Contact Douglas&JenniePhillips, Ridge Pottery; douglas@mud2fire.com; www.mud2fire.com; 441-935-3585.

France, Charente, Lessac

"Woodfired Ceramics and Glassblowing," with Corning Museum of Glass, Fred Herbst (July 10-16). Fee: \$1300. Contact Gala Fernandez, Domaine de Boisbuchet; info@boisbuchet.org; www.boisbuchet.org; 00330545896700.

France, Cordes sur Ciel

"Grote Potendraaien," with Mathieu van der Giessen (June 12-18). Fee: \$620. "Saltglazing," with Richard Dewar (June 24-July 2). Fee: \$775. "Porcelain," with Frans Gregoor (July 3-11). Fee: \$800. "Throwing Course with Woodfiring," with Frank Theunissen (July 15-23). Fee: \$725. "Charlotte's World: Animal Figures," with Charlotte Poulsen (July 24-August 1). Fee: \$800. "Throwing Week," with Frank Theunissen (August 21-29). Fee: \$700. Contact Frank Theunissen, LaCéramique; Frank@laceramique.com; 33-56353-7297; www.laceramique.com.

France, Henrichemont, La Borne

"Improve Your Throwing Skills in La Borne," with Christine Pedley (June 6-August 26). Fee: \$700. Contact Christine Pedley, Atelier Christine Pedley; chris.pedley@orange.fr; www.chris-pedley.eu; 02 48 26 77 44.

Ghana, Nungua

"Traditional Pottery," with Francis Boeteng, Ellie Schimelman (July 25-August 7). Fee: \$1899. Contact Cross Cultural Collaborative; aba@culturalcollaborative.org; 875-261-0474; www.culturalcollaborative.org.

Greece, Thessaloniki

"Intensive Throwing Workshop with an Intro to Raku, Pit/Barrel and Paper Kiln," with Hector Mavridis (June 16-25). Fee:

\$1400. "Intensive Throwing Workshop with an Intro to Raku, Pit/Barrel and Paper Kiln," with Hector Mavridis (July 3-12). Fee: \$1400. "Intensive Throwing Workshop with an Intro to Raku, Pit/Barrel and Paper Kiln," with Hector Mavridis (August 17-26). Fee: \$1400. Contact Hector Mavridis, The Almond Grove; hectormavridis@gmail.com; www.hectormavridis.com; 0030 2310450451.

Hungary, Kecskemét, Bacs-Kiskun

"Woodfired Saltglaze," with Sandy Lockwood (June 21-30). Fee: \$650. Contact Steve Mattison, International Ceramics Studio; icshu@me.com; www.icshu.org; 36-20-223-7152.

Hungary, Kecskemét, Bacs-Kiskun

"Porcelain A-Z," with Ilona Romule (July 4-23). Fee: \$1125. Contact Steve Mattison, International Ceramics Studio; icshu@me.com; www.icshu.org; 36 20 223 7152.

Indonesia, Bali, Ubud

"Brushstrokes and Fire: Tool-Making and Anagama Firing," with Hillary Kane, Troy Bungart (June 5-19). Fee: \$2100. "Soda Kiln Build," with Brian Kakas, Eva Champagne (July 10-16). Fee: \$1000. "Soda at Gaya," with Gail Nichols (July 17-30). Fee: \$2100. Contact Hillary Kane, director, Gaya Ceramic Arts Center; grace@gayaceramic.com; www.gayaceramic.com; +623618989515.

Italy Firenze, Certaldo

"Layer Over Layer," with Ute Naue-Muller (June 5-11). Fee: \$1070. "Silkscreen Print on Clay: Torso with Images," with Maria Geszler Garzuly (May 29-June 4). Fee: \$1070. "Slip and Colour," with Carolyn

Genders (June 12-18). Fee: \$1070. "The Shapes of Clay," with Donna Polseno, Natalie Marcellaio, Susan Moellet (June 26-July 9). Fee: \$2290. "The Ceramic Animal," with Andreas Hinder (July 10-16). Fee: \$1070. "Thrown and Altered Form," with Sandy Lockwood (July 10-23). Fee: \$2180. "Stoneware Throwing," with John Colbeck (July 24-August 6). Fee: \$2070. "Porcelain Throwing," with John Colbeck (August 7-20). Fee: \$2070. "Process in Progress," with Sunshine Cobb (August 21-September 3). Fee: \$2398. Contact Claudia Bruhin, La Meridiana; info@lameridiana.fi.it; www.lameridiana.fi.it; 39 377 27 095 00.

Italy, Marsciano (PG), Marsciano

"Courses at the Wheel," with Luca Leandri (July 10-17). Fee: \$500. "Courses at the Wheel," with Luca Leandri (July 25-31). Fee: \$500. "Etruscan Bucchero," with Luca Leandri (August 7-11). Fee: \$520. Contact Luca Leandri & Elisabeth Corrao, la Fratta Art-House; info@lafratta.it; www.corsiceramica.it; 00393332688800.

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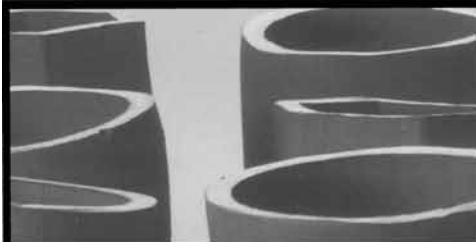
"Sanbao Raku Workshop," with Weny-ling Lee (July 15-22). Fee: \$415. Contact Jingdezhen Sandbao Ceramic Art Village; sanbaoceramic@hotmail.com; http://chinaclayart.com.

The Netherlands, Sittard

"Masterclass: Design, Prototypes, Molds, Slip Casting, and Decoration," with Andrew Martin (July 25-August 19). Fee: \$2100. Contact Ceramics Academy; repeatedlynew@gmail.com; 707-709-8618; www.ceramicsacademy.com.

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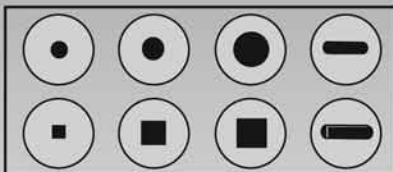
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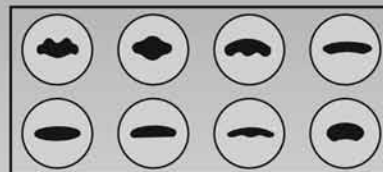
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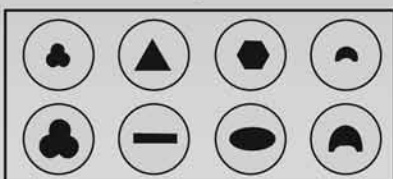
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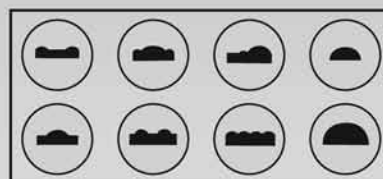
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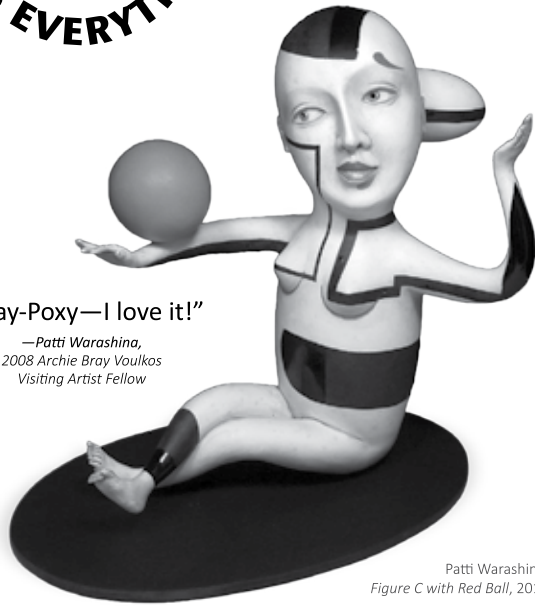
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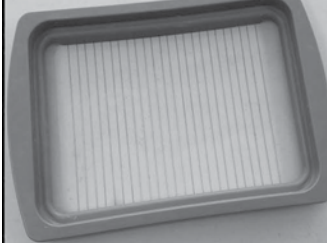
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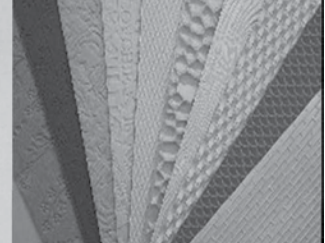
Multi-Slab Cutter

Round Stamp Mold



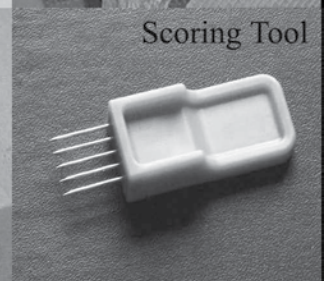
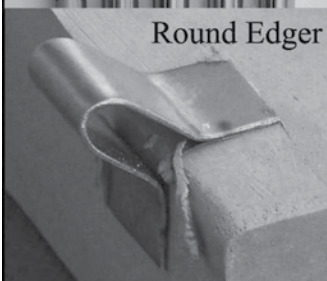
Rubber Shaper

Texture Mats

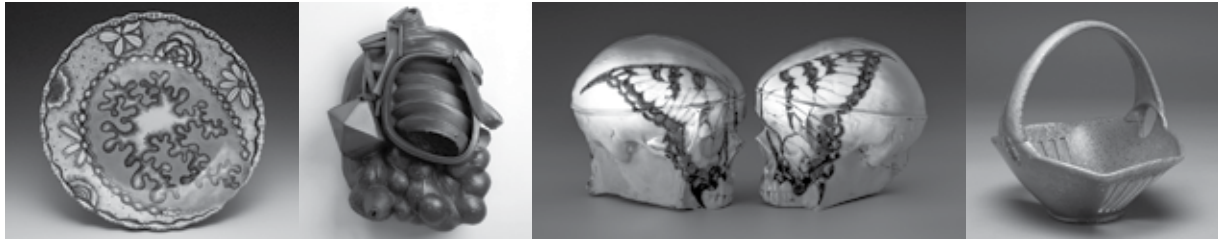


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call for entries

deadlines for exhibitions, fairs, and festivals

international exhibitions

April 1, 2016 entry deadline

Pennsylvania, Philadelphia "The Clay Studio National" (May 6–June 19) juried ceramic exhibition showcases functional work, sculpture, and installations. Both emerging and established artists are invited to apply. Jurors: Elisabeth Agro and Jennifer Zwilling. Contact The Clay Studio, 137-139 N. 2nd St., Philadelphia, PA 19106; www.theclaystudio.org; 215-925-3453.

April 12, 2016 entry deadline

Nevada, Las Vegas "Miniatures and Jewelry" (June 2–28) ceramic jewelry and sculpture. All work must fit within or on a 8-inch square cube. Juried from digital. Fee: \$35 for first two works, \$10 per additional work. Juror: CJ Jikel. Contact Thomas Bumblauskas, Clay Arts Vegas, 1511 S. Main St., Las Vegas, NV 89104; 4information@clayartsvegas.com; clayartsvegas.com/html/prospectus.html; 702-375-4147.

May 4, 2016 entry deadline

Virginia, Lorton "2016 Workhouse Clay International" (August 13–16) all. Juried from digital. Fee: \$30 for 3 entries. Juror: Jack Troy. Contact Dale Marhanka, Workhouse Arts Center–Ceramics Program, 9504 Workhouse Way Bldg. 8, Lorton, VA 22079; dalemarhanka@workhousearts.org; 703-584-2982; www.workhousearts.org.

May 23, 2016 entry deadline

Nevada, Las Vegas "Serve it Up 2016" (June 30–August 28) functional and sculptural ceramic tableware. Juried from digital. Fee: \$30 for to 2 entries (2 images per piece). Juror: Leilani Trinka. Contact Thomas Bumblauskas, Clay Arts Vegas, 1511 S. Main St., Las Vegas, NV 89104; 4information@clayartsvegas.com; http://clayartsvegas.com/html/prospectus.html; 702-375-4147.

June 1, 2016 entry deadline

California, Auburn "North American Clay Challenge" (September 1–October 1). Open to sculptural, functional, non-functional, conceptual, and contemporary ceramics. Work must be completed within the past 3 years. Juried from digital. Fee: \$100 for 3 entries. Juror: Susannah Israel. Contact: General Gomez Arts and Events, 808 Lincoln Way, Auburn, CA 95603; 530-745-4230.

August 26, 2016 entry deadline

Nevada, Las Vegas "What Goes Bump in the Night 2016" (October 6–November 11) open to ceramic work focused on the scary, bizarre, creepy, eerie, dark, unexplained, and frightening. Work can be sculptural or functional. Juried from actual work. Fee: \$35 each entry (2 images per piece). Juror: Robert Lawaree III. Contact

Thomas Bumblauskas, Clay Arts Vegas, 1511 S. Main St., Las Vegas, NV 89104; 4information@clayartsvegas.com; http://clayartsvegas.com/html/prospectus.html; 702-375-4147.

united states exhibitions

April 1, 2016 entry deadline

Virginia, Lynchburg "Emerging Ceramic Artists" (June 1–25) open to ceramic-based work. Artists must be 18 to 30 years old. Juried from digital. Fee: \$30 for 3 entries. Juror: Mike Jabbur. Contact John Jessiman, Cub Creek Foundation, 4871 Wheeler Spring Rd., Appomattox, VA 24522-9505; jessiman@cubcreek.org; www.cubcreek.org; 434-248-5074.

April 4, 2016 entry deadline

Washington, Seattle "Coffee & Clay" (June 3–30) coffee cups and coffee related ware. Juried from Digital. Fee: \$20 for each entry. Jurors: Noah Riedel, Carolyn Reddy. Contact James Lobb, Pottery Northwest, 226 First Ave. N, Seattle, WA 98109; info@potterynorthwest.org; 206-285-4421; www.potterynorthwest.org.

April 15, 2016 entry deadline

Wisconsin, Algoma "Working Pots" (June 1–30) open to functional ceramic pieces or sets. All work must be for sale. Open to emerging and established artists. Juried from digital. Fee: \$30 for up to 3 entries or 3 sets. Juror: Simon Levin. Contact James May, James May Gallery, 213 Steele Street, Algoma, WI 54201; jimmyeddings@mac.com; 262-753-3141; www.jamesmaygallery.com.

April 22, 2016 entry deadline

Connecticut, Guilford "Bowls: A Juried Exhibition" (June 17–July 31) Open to bowls in any media. All work must be three dimensional. Open to U.S. residents. Juried from digital. Fee: \$30 for up to 3 entries. Juror: Julia Galloway. Contact Maureen Belden, Guilford Art Center, PO Box 589, Guilford, CT 06437; info@guilfordartcenter.org; 203-453-5947; www.guilfordartcenter.org.

May 6, 2016 entry deadline

Missouri, Kansas City "KC Clay Guild Teabowl National" (August 26–September 16) open to US residents at least 18 years of age. Artists are allowed 3 teabowl entries. Traditional and non-traditional, no more than 9 inches in any direction. Juried from digital. Fee: \$30. Juror: Jack Troy. Contact Louis Reilly, KC Clay Guild, 200 West 74th St., Kansas City, MO 64114; kccgstudio@gmail.com; 816-363-1373; http://kcclayguild.org/apply.

May 27, 2016 entry deadline

Colorado, Carbondale "2016 Clay National XI: The Intimacy of Scale" (August 5–26) exterior installations welcome. Smaller works must be either 8x8x8 inches or smaller or 24x24x24 inches or larger for 3-dimensional

works. 2-D works must be either 8x8 inches or smaller or 24x24 inches or larger. Juried from digital. Fee: \$30 for 3 entries. Juror: Chris Gustin. Contact Carbondale Clay Center, 135 Main St., Carbondale, CO 81623; http://carbondaleclay.org/gallery.html; 970-963-2529.

June 4, 2016 entry deadline

Mississippi, Hattiesburg "Southern Miss Ceramics National" (October 4–November 4) ceramic sculpture, installations, and sculptural vessel forms completed in the past 3 years. Mixed-media eligible if primary medium is clay. Juried from digital. Fee: \$35 for 3 entries. Juror: Brian Harper. Contact Mark Rigsby, University of Southern Mississippi Museum of Art, 118 College Dr. #5033, Hattiesburg, MS 39406; mark.rigsby@usm.edu; www.usm.edu/visual-arts/southern-miss-ceramics-national; 601-266-5200.

August 1, 2016 entry deadline

Virginia, Amherst "The Battle of the Bowls" (October–November) the contemporary interpretation of the ceramic bowl. Juried from digital. Fee: \$30 for up to 3 entries. Juror: Ted Batt. Contact David Emmert, Academy Center for the Arts Lynchburg, 139 Lancer Ln., Amherst, VA 24521; thebattleofthebowls@gmail.com; www.thebattleofthebowls.com; 434-946-2898.

regional exhibitions

April 1, 2016 entry deadline

Oklahoma, Tulsa "VisionMakers 2016" (October 7–November 19) individuals 18 years and older who reside in Oklahoma, Colorado, New Mexico, Kansas, Arkansas, Missouri, and Texas and are not degree-seeking art students. Media is limited to 2- and 3-dimensional fine craft arts. Installation work is encouraged. Work must be original, completed in the last 2 years and not produced while an art student. Juried from digital. Juror: Namita Wiggers. Contact Krystle Brewer, 108 | Contemporary, 108 E. Brady, Tulsa, OK 74103; a.d@108contemporary.org; http://108contemporary.org/2016visionmakers/; 918-895-6302.

April 15, 2016 entry deadline

Indiana, Indianapolis "Art from the Heartland" (June 10–August 6) open to all media. Artists 18 years or older living in the Midwest are eligible. Cash awards total \$4000. Director's Choice Awards will be a solo show each at the Indianapolis Art Center. Fee: \$25 for 2 entries. Juror: Mindy Taylor Ross. Contact: The Indianapolis Art Center; www.indlsartcenter.org.

April 30, 2016 entry deadline

Massachusetts, Boston "Radius: The Society of Arts and Crafts Inaugural Exhibition at 100 Pier 4" (Fall 2016) You must live or work within 1 mile

of 100 Pier 4. Work encompassing craft. Juried from digital. Juror: Luiza deCamargo. Contact Tess Mattern, Society of Arts and Crafts, 100 Pier 4 Blvd., Ste. 200, Boston, MA 02210; marketing@societyofcrafts.org; 617-266-1810; www.societyofcrafts.org.

May 4, 2016 entry deadline

Virginia, Lorton "Workhouse Clay International 2016" (August 13–October 16) open to functional and sculptural ceramic artwork being created by US and Canadian ceramic artists. Juried from digital. Fee: \$30. Juror: Jack Troy. Contact Dale Marhanka, Workhouse Arts Center–Ceramics Program, 9504 Workhouse Way, Lorton, VA 22079; dalemarhanka@lortonarts.org; www.workhouseceramics.org; 703-584-2982.

May 31, 2016 entry deadline

Canada, British Columbia, Salt Spring Island "The Salt Spring Island Ceramics Awards" (October 6–16) open to emerging and established ceramic artists and potters from Vancouver Island and The Gulf Islands, British Columbia. Juried from digital. Fee: \$15. Contact: Salt Spring Island Potters Guild, 114 Rainbow Rd., Salt Spring Island, BC V8K 2V5 Canada; ssica@saltspringpottersguild.com; https://saltspringpottersguild.com/ceramics-awards; 250-538-1864.

fairs and festivals

April 11, 2016 entry deadline

New Jersey, Augusta "Peters Valley Fine Craft Fair" (September 24–25). Juried from digital. Application Fee: \$40 (online by April 1)/\$55 (online April 2–11)/\$60 (paper). Jurors: Judith Neugebauer, Tom Neugebauer, and Margie Cohen. Contact Lindsay Ketterer Gates, Peters Valley Craft Center, 19 Kuhn Rd., Layton, NJ 07851; craftfair@petersvalley.org; www.petersvalley.org; 973-948-5200.

August 1, 2016 entry deadline

Maryland, Gaithersburg "Sugarloaf Crafts Festival in Gaithersburg, MD" (October 14–16, November 18–20), *Maryland, Timonium* "Sugarloaf Crafts Festival in Timonium, MD" (October 7–9), *Pennsylvania, Oaks* "Sugarloaf Crafts Festival in Oaks, PA" (November 4–6), *New Jersey, Somerset* "Sugarloaf Crafts Festival in Somerset, NJ" (October 21–23), and *Virginia, Chantilly* "Sugarloaf Crafts Festival in Chantilly, VA" (December 9–11). All Sugarloaf Craft festival entries: Open to all craft media. Artists must be present to show their work. All work must be original and completely finished. Juried from digital. Fee: \$20. Contact Molly Dresel, Sugarloaf Mountain Works, 19807 Executive Park Cir., Germantown, MD 20874; kate@sugarloaffest.com; www.sugarloafcrafts.com/becomeex.html; 800-210-9900.

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buy/sell

Bailey FL ST 24/16 gas kiln; shelves, posts, stainless combustion hood, class "A" chimney. New 2002, but fired only 19 times. Illness forces sale. \$9590 invested in this equipment, open to reasonable offers. Detroit area. Jack, 313-882-4779 or jackfrakes@comcast.net.

Geil Kiln: DL-40S, shuttle, micro-processor programmable controller, automatic damper system. \$18,000. Ram Press 60 ton, safety system, like new \$8500. Skutt km-1627pk oval kiln 18.5 cu ft, 240v. \$2500. Jolly Jigger 5hp with hydraulic arm \$3000. Contact Richard at: Freeform Clay 619-477-1004.

events

LORNA MEADEN—DEMO WORKSHOP—in San Francisco—Sat and Sun, June 11–12, 10am–4pm, Friday night free slide lecture. \$190, lunch included in price, \$175 for SFCW members. Sfclyayworks -2240 Palou Ave. SF, CA 94124. 415-647-CLAY(2529); email: sfclyayworks@att.net. Website: www.sfclyayworks.com.

CONNECTICUT—Canton Clay Works, LLC, a premier ceramic studio in northwest CT, offers a wide array of spectacular firing workshops including wood firing in our Noborigama wood and soda, raku, saggar, sawdust, painting with smoke, and several fuming techniques. Workshop results are terrific and reliable. Check out our 2016 offerings by visiting www.cantonclayworks.com. Questions, call 860-693-1000.

CLAY 2016: Silver City, NM, July 25–31. Experience the magic of clay with Santa Fe potters, Frank Willett and Luisa Baldinger; explore the history of Mata Ortiz ware with Diego Valles and Carla Martinez; discover terra sig with Oaxacan artist Javier Cervantes; soft-slab construction with artist Barb Campbell, and more. Redefine your ideas of what CLAY is all about with lectures, CLAY workshops, CLAYfest market, films, writing workshops, juried exhibitions, and music. Visit Silver City in southwest New Mexico this summer. www.clayfestival.com.

CLAY STUDIO: FORMS, FINISHES + FIRE. 5-day workshops in the Blue

Ridge Mountains, North Carolina. July 17–23, 24–30. All skill levels welcome. Step-by-step instruction for new students. Independent concept, construction +/- or wheel guidance for advanced clay artists. Focus on surface design, raku and saggar firings. Ringling College of Art + Design. 2 CEUs. Tuition and fees \$525. Room + board \$325 per person, double occupancy. www.ringling.edu/retreat or 941-955-8866.

Eva Kwong Evocative Color and Form Workshop Columbus, Ohio. June 27–July 1, 2016, Cultural Arts Center. Learn distinctive approaches to clay forming and surface design. Limited to 17 people. \$375. www.CulturalArtsCenterOnline.org; 614-645-7047.

"Electric Dirt: A New Ceramic Landscape" with Garth Johnson, David Hicks, and Cheyenne Rudolph—demo symposium sponsored by Glassell School of Art and ClayHouston in Houston, TX focusing on electric firing and digital/video applications. April 30–May 1, 2016, 10am–5:30pm, free and open to the public. For more information contact Jeff Forster at jforster@mfah.org or Michelle Matthews at info@clayhouston.org.

Take a workshop at gorgeous SNEC TAHOE this summer! Clayton Keyes, Matt Hoogland, Glenn Grishkoff, Randy Brodnax, and Don Ellis, Adam Field, John Toki, and Nancy Servis, Ben Carter, and Ronan Peterson. www.sierranevada.edu/workshops; 775-881-7588.

Uwharrie Crystalline Pottery Workshop: Apr. 1–3, 2016; hosted by IDEA Studio, Hilton Head Island, South Carolina. A hands-on workshop with William and Pam Kennedy sharing their experience and knowledge of mysterious crystalline glazing techniques. Limited to 20 people. See www.scArtStudio.com or call 843-342-5439 for details.

Vessels—Beyond Tradition: May 28–29, 2016; Patrick S. Crabb. This unique 2-day/hands-on workshop will revolve around the concept of "Thinking Outside the Box." With a non-traditional attitude to vessel making, students will engage in an exciting combination of construction

techniques (hand building/throwing/press-molding/modeling). There will be 3 major vessel assignments to complete in a sculptural format. Developing a distinct personal expression with new aesthetics will be paramount in the learning process. www.sedonaartscenter.org.

opportunities

STARworks Clay Studio Artist in Residence for 2016 and 2017 are open for submission. The residency allows artists the opportunity to expand their studio practices and use STARworks manufactured clay. For details visit www.starworksnc.org/ceramics/clay-studio or call 910-428-9001.

RESIDENCY OPPORTUNITIES at Arch Contemporary Ceramics in Tiverton, RI. Summer and Fall/Winter residencies available, varying lengths from 3 to 9 months. Seeking potter for 3-month Summer Residency (June–September). Resident receives representation during peak summer season including the South Coast Open Studio tour. Culminates in solo show in our gallery. Fall/winter Residencies (3–9 months) starting September 2016 available to all ceramic artists. Applications accepted on a rolling basis. Details and online application available at www.archcontemporary.com.

1-Year Post-Bac Special Student Program at Northern Arizona University in Flagstaff, AZ. Develop a portfolio for graduate school or residencies. Deadline: May 1st, 2016. Contact Jason.Hess@nau.edu for more details.

Apprentice/Internship. Small production pottery in northwest Montana seeks motivated individual for one-year position starting end of August. 40 hours/week in exchange for studio space (includes materials and firing), room and board, monthly stipend, and gallery sales. Check www.whitefishpottery.com for more details about applying.

The Blue Dome Gallery Downtown in Silver City, New Mexico is sponsoring a Juried International Ceramic Exhibition titled "Beakers, Cups, and Mugs: The Art of Drinking 2016" in partnership with Silver City Clay Festival, CLAY 2016. The prospectus is available on either www.clayfestival.com or www.bluedomegallery.com. Please

submit entries online and we are going to have a wonderful exhibit. I hope you can join us in this celebration of clay.

CONNECTICUT: Exciting internships are available at Canton Clay Works, LLC. Applicants should have comprehensive education and experience in throwing and hand building techniques. Opportunities for teaching and firing numerous varieties of kilns are available (wood/soda/gas reduction/raku/saggar and other alternative firings). Arts management applicants are welcome. Interns may participate in numerous group shows in our gallery. Visit our website to learn more about us at www.cantonclayworks.com. Send artist statement, resume, written references and e-portfolio to cantonclayworks@yahoo.com. Questions, call 860-693-1000.

Learn what galleries want! Step by step guidance for design, development, pricing and pre-show logistics. New to Market Grants \$700 Apply: AmericanMadeShow.com. jenn@rosengrp.com.

RESIDENCY—3 month summer and 9 month starting in September. Large fully equipped studio spaces, housing, wood, salt, gas, and electric kilns. Application deadline April 1, 2016. Information at www.cubcreek.org or jessiman@cubcreek.org.

products

Custom Extruder and Pugmill Dies from \$39.99. Custom dies For North Star, Brent, Bailey or Scott Creek Extruders, and any pugmill. Any material. Download order form at www.northstarequipment.com or email: orders@northstarequipment.com. Phone: 1-800-231-7896.

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real estate

Looking for a new adventure? The former home and studio of Jerry Rothman is available for long-term lease. 3000 square foot studio fully equipped for large-scale architectural or sculptural work including two large kilns and a test kiln, together with an additional 3000-square-foot artist-built home on eight gorgeous acres, shared with former ceramic artist Mayer Shacter, in San Miguel de Allende, Mexico. The house is two-bedroom, three bath, plus two offices, and a huge plus room, and possible third bedroom. In the quiet country, a gardener's paradise, but near other artists and restaurants, only five miles from town. San Miguel is a magical town, a U.N. World Heritage Site that has long been a Mecca for artists. It is home to a lively, active expat community of Americans and Canadians including many artists and writers. All this for or \$2500/month. People who move to San Miguel never look back! It's the adventure of a lifetime. Contact Mayer Shacter: mshacter@mac.com. 510-295-4097.

Thriving studio/gallery for sale! Located in beautiful northeast Connecticut, this is an established, 13-year-old teaching studio with attached gallery boasting a dedicated community of students and a solid local reputation. Located in Putnam, a small arts-focused town that draws

from the surrounding 50+ miles and has recently gone through a renaissance. Great energy, both in the studio and the larger community. Email for more details: dot@sawmillpottery.com.

Unique Mid-Century Modern home on 12.85 wooded acres in central Pennsylvania. Detached 1500 sq. workshop currently configured as ceramics studio, dedicated 200 amp service with 120V and 240V outlets, high efficiency propane furnace, full bath, and Fujitsu split air conditioner. Double plan sized 90 cu. ft. Phoenix fast-fire wood kiln, shelving, posts, and grates. Full home details at: www.stonearchrealestate.com/property/pa/reedsville/17084/-/7991-back-mountain-road-e/563afec930e08a131300000d/. Studio details at: www.langbonsai.com/Studio.html. Offered by Stone Arch Real Estate, Kim Rickert. Office: 717-248-6400 or Cell: 717-994-1933.

rental

For rent: One-bedroom mobile home with utilities for rent and shared (three professionals) 30 sq. ft. x 40 sq. ft. pottery studio included. \$750. Large gas kiln, electric kilns, slab rollers, pug mill, amazing light, Brent pottery wheels, extruder, and much more. Also looking for two people to share pottery studio at \$150 per month. Silver City, NM. 575-654-2919.

NYUWS Pottery Studio—2 Work Spaces for Rent. 1: potter/wheel

worker at \$525/month. 2: handbuilder at \$325/month. Both include 24/7 access: communal table space, slab roller, and personal shelving. Modest firing/electric fees additional. One month's security deposit and first month's rent. Reply to egwathme@yahoo.com.

service

Ceramics Consulting Services offers technical information and practical advice on clay/glaze/kiln faults and corrections, slip casting, clay body/glaze formulas, salt glazing, and product design. Call or write for details. Jeff Zamek, 6 Glendale Woods Dr., Southampton, MA 01073; 413-527-7337; email fixpots@aol.com; or www.jeffzamek.com.

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travel

JAPAN! Ceramics, sushi, and sight-seeing in Japan! Two-week trip, May 17–June 1. Visit potteries, art museums, castle, temples, shrines, and art studios. Hands-on work-

shops, an incredible experience. www.sierranevada.edu/workshops; 775-881.7588.

OVERSEASCERAMICWORKSHOPS and TOURS WITH DISCOVERY ART TRAVEL—small, culturally sensitive groups using local interpreters and experts. Denys James, Canada 1-250-537-4906 www.denysjames.com; denys@discoveryarttravel.com. Morocco, Sicily, Andalucia, and Spain.

MOROCCO 2016, October 17–November 7, The Full Circle—Fez, Chefchaouen, Essaouira, Volubilis, Marrakech, Zagora, Meknes, Rabat, and Casablanca. Studio visits, adobe architecture, tile art, Roman mosaics, traditional and contemporary ceramics, fabrics, a camel ride in the desert, and much more. Denys James, www.discoveryarttravel.com.

SICILY, ITALY, 2017. April 22–May 10—majolica, mosaics, and architectural masterpieces. Explore this diverse Italian island, rich in its ceramics, architecture, history, beauty, cuisine and wine. www.discoveryarttravel.com.

GREECE, THESSALONIKI—The Almond Grove: Workshops in Ceramics. Winter–spring–summer–autumn 2016. Residential courses in ceramics. Details: +30 (2310) 450451. hectormavridis@gmail.com; www.hectormavridis.com.

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SPOTLIGHT

a stew of resources



Ceramics Monthly: What impact has your role as Director of Ceramics at Peters Valley School of Craft had on your creative practice?

Bruce Dehnert: My position has afforded me the rare opportunity to put some of my philosophical assumptions to test. That is, I believe that creativity and art making can be greatly enhanced by forming connections between the artist and pretty much everything and everyone else out there who happen to somehow wander into the artist's orbit. This includes ideas drawn from all spectrums of human experience, techniques and materials, and most importantly the human dimension as experienced through conversations. A workshop center like Peters Valley can be a stew of resources with all kinds of people coming and going quickly through the place with their myriad ideas and approaches. This also includes artists working in other mediums who I might have the opportunity to have lunch with and shoot the universe.

Because of this rich environment, I think I have maintained quite an experimental approach to my work. It's almost impossible to be part of this creative enterprise without being influenced or inspired by the enthusiasm with which most artists, whether they be instructors, residents, or students, endeavor to bring something new to the table while they're here. I try to watch and consider what I'm observing.

In terms of the school's location in the Delaware Water Gap National Recreation Area, it's always a joy to hear visiting instructors exclaim their amazement at the nature around the Center. Because we are close to New York City, most arrive expecting John Malkovich to fall out of the

sky onto the Jersey Turnpike in front of Tony Soprano's SUV as it speeds past the cargo cranes near the Port of Newark. Actually, New Jersey is the Garden State, and Peters Valley definitely lives up to that billing.

CM: Have your experiences firing the wood kiln at Peters Valley influenced your work in any way?

BD: One of the most important ideas that have crystallized my experience of wood firing is that all art is made in context. Having witnessed the many different approaches to this process by visiting artists I am constantly refreshed and inspired. Because I view wood kilns basically as tools, I am not a romantic about the role the things play in our culture or history. Having said this, I am aware of the metaphysical aspects that people may bring to the event. But I am most interested in the discipline going forward, evolving and being useful as a contemporary effect. What does that look like and why?

The firing of a wood-kiln is very different than a studio-based act of art making. There is a certain absence of complete control that is liberating. This element of risk-taking is something that has interested me since I was young. It's simply invigorating to be part of a group of artists trying to fire a kiln in the middle of a blizzard in wintertime, knowing that what we are attempting to do is going to be worth every flashing and signal of the flame's path across the objects within. There's an intangible value to this sort of experience...and in some ways, it seems to become more so all the time.

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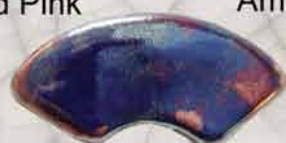
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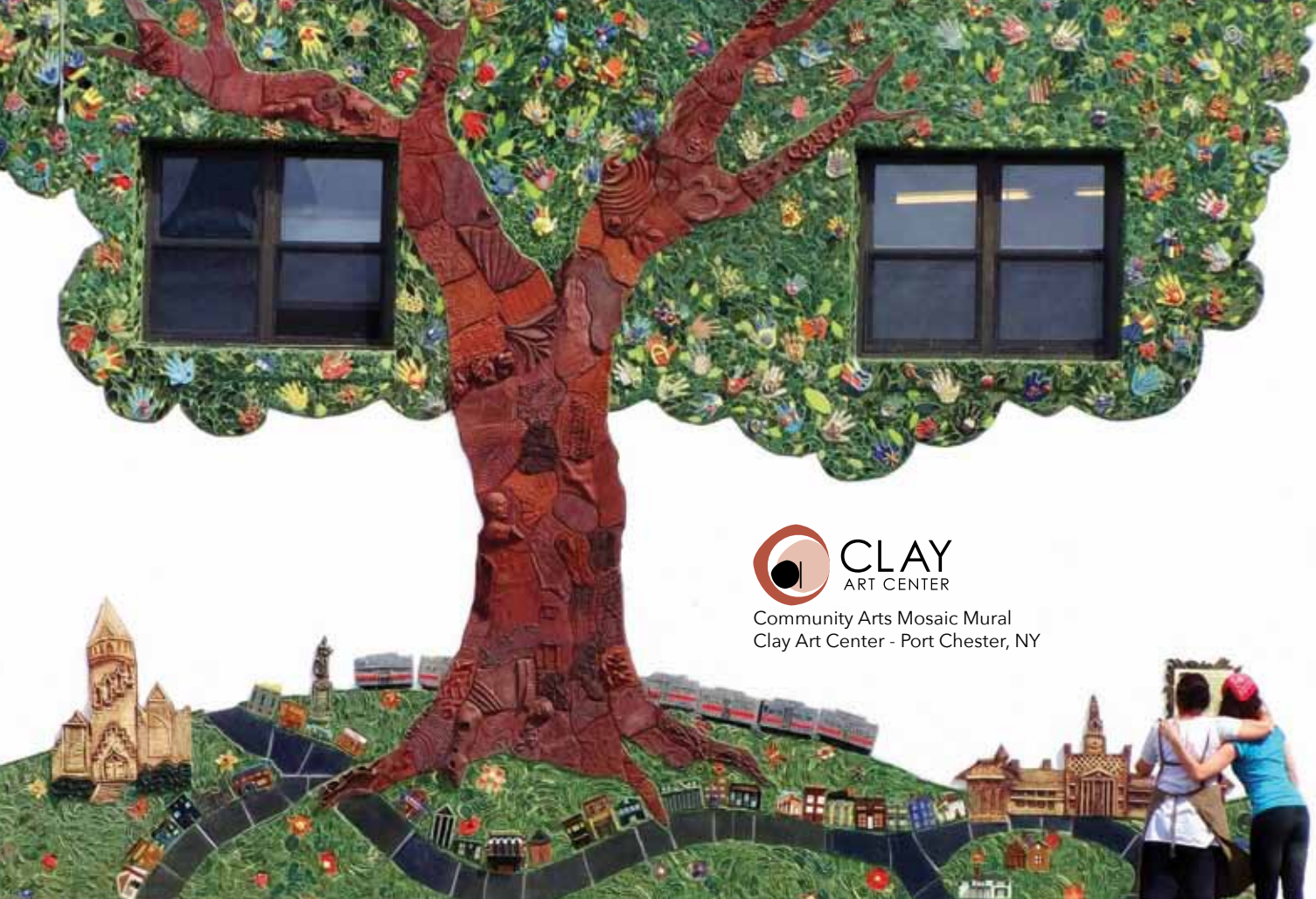
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April 3 - May 28, 2016

Symposium:

CLAY AT THE CORE: NY Art, Architecture and Design

Saturday April 16, 1-5pm

Panel Presenters - Glenn Adamson, Toby Buonagurio, James Klein, David Reid, and Susan Tunick.

Discussions moderated by Judith Schwartz, PhD.

Left: Artist Toby Buonagurio will be debuting her amazing new work at the show. Toby's installation in the Times Square 42nd St. Subway Station in New York has been enjoyed by millions of people from all over the world... and, lucky for us, all of her work is fired in Skutt Kilns.



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