

# POTTER'S PAGES

The official newsletter of Potters Council of The American Ceramic Society  
Vol. 1 Issue 2 4th Quarter 2001

## Potters Council Founders

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**Steven Hill**, Red Star Pottery  
**Cynthia Bringle**, Studio Potter  
**Patrick Horsely**, Studio Potter  
**Joyce Lee**, Studio Potter  
**Dannon Rhudy**, Studio Potter  
**Mel Jacobson**, Studio Potter  
**Susan Filley**, Studio Potter  
**Cindy Butler-Jones**, Butler-Jones Pottery  
**Jonathan Kaplan**, Ceramic Design Group  
**Steven Branfman**, The Potters Shop  
**Tim Frederich**, Orton Foundation

In addition, the following ACerS staff members are helping to set direction:

Ruth Butler, *Ceramics Monthly*  
Bill Jones, *Pottery Making Illustrated*  
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Dear Members and Friends,

The American Ceramic Society shares the world's outrage, horror and sadness stemming from the events of September 11 in New York and Washington, D.C., and the fate of Flight 93 in Pennsylvania.

We are all struggling with our feelings—shock, anger, grief, and loss—yet we marvel at the bravery and dedication we have seen as all Americans cope with this tragedy. The American people are strong, united, and determined to rise in defense of freedom. We will not let fear rule our lives.

The Society has no plans to cancel or postpone any scheduled activity or function.

Times like these require all of us to support one another. The Society has received many messages expressing sorrow and concern, which are sincerely appreciated.

The American Ceramic Society and its staff will make a contribution to **The September 11 Fund** created by The United Way and New York Community Trust. This fund will be used to help respond to the immediate and longer-term needs of the victims, their families, and communities affected by the events of September 11.

*James E. Houseman*  
President

*W. Paul Hollbrook*  
Executive Director



## In These Pages

Founders Group Update .....	1
Member News .....	1
Call For Volunteers .....	1
Volunteer Form .....	1
Online Directory Update .....	1
ACerS Classics .....	1

## Founders Group Update

The Potters Council Founders Group met at ACerS headquarters in Westerville, OH on July 28 to begin developing the infrastructure and policies that will guide the organization in the future. The retreat began with a discussion of desired outcomes:

- A clear understanding of and agreement to the Potters Council mission and goals
- Determine number of board members; adopt roles and qualifications, define balance criteria; define quorum; identify ex-officio,
- Establish length of terms, adopt transitional model, set policy on election or appointment and term limits
- Set number of board meetings per year, define venues and establish minimum attendance requirements
- Establish officer positions; adopt specific duties, define length of terms and succession criteria, define election process
- Establish standing committees, adopt committee charges, define committee membership

Leadership models and styles were then reviewed in order to define the context in which volunteers and leaders can be identified and serve effectively. It was determined that within the life cycle of an organization, the Potters Council is rapidly growing into young adulthood, which is exactly the time when systems are developed. We are already over 1300 members strong and we need leaders committed to the craft to direct the organization effectively. Below are the primary results of the meeting.

### The Board

The following nine Board positions were identified for the Potters Council:

- President
- President-Elect
- Immediate Past President

- Clay Art Moderator (permanent position)
- 1 Board-appointed member
- 3 At-large members
- ACerS Executive Director or his representative (ex-officio)

The Founders spent time discussing the roles of The Potters Council Board. To summarize, the Board shall:

- support the purpose, mission and goals of the Potters Council
- set strategic direction
- represent Potters Council membership
- establish policy
- approve annual budget
- measure progress of goals, objectives and programs
- approve annual slate of Board candidates
- approve standards

The Board will meet at least twice a year, in the spring and fall. Recognizing that most potters are self-employed, travel support will be provided to board members to ensure that attendance at meetings is maximized. The Founders Group felt that it was important to stay connected to the general membership and established a policy of open board meetings. Not only are Board meetings open to the membership, but also the last hour of every Board meeting will be devoted to hearing concerns directly from the members.

### Nominations and Elections

Probably the most difficult issue facing the Founders was to define the election process. All agreed that paramount to the success of the Potters Council was finding the right people to serve. The Founders will act as the first Nominating Committee and are seeking volunteers for election to the Board and appointments to committees. See the call for nominations on page 9 of this issue for a specific description of positions and the qualifications desired.

The process for populating the Board and Committees will work like this:

- Call for volunteers and nominations will be issued in the late summer of each year (now for this year)
- A slate of candidates for Board and officer positions as well as committee appointments and chairpersons will be approved by the Board at their Fall meeting
- A slate of 3 candidates will be issued to the general membership each year in January for election of 1 at-large Board member
- Induction of Board members and officers will be formalized at the Spring meeting

There is a slightly modified initial plan that will be adopted for the first year in which:

- 1 at-large Board member will be appointed for 1 year
- 2 at-large Board members will be elected, 1 for a 2-year term and 1 for a full 3-year term
- 1 Founder will serve as Past-President

### Committees

Four standing committees were identified

- Executive Committee
- Nominating Committee
- Membership Committee
- Health and Safety Committee

**The Executive Committee** will consist of the three presidential positions and the ACerS ex-officio. The primary purpose of the Executive Committee will be to act on behalf of the Board during the periods between Board meetings. They intend to meet quarterly, probably by phone.

**The Nominating Committee** will be responsible for identifying candidates to serve in leadership positions. Committee members will be appointed by the Board for a term of 2 years and will include:

- Immediate Past President (chair)
- 2 members with previous Board experience
- 2 members without Board experience

**The Membership Committee** will be chaired by the President-Elect and will have 5 additional members, each of whom will serve a two-year term:

- 3 non-Board members
- 1 Board member
- 1 ACerS staff (non-voting)

The Membership Committee shall advise and recommend on all matters pertaining to membership serv-

ices offered to all types of Potters Council members and potential members, as well as review and recommend the Board on categories of membership.

**The Health and Safety Committee** will be populated by 5 members who have specific knowledge and experience on relevant issues, and chaired by a Board member appointed by the Nominating Committee. An ACerS staff member will also serve on the committee to support their work.

This committee will identify health, environmental and work-

place safety issues of importance and concern to potters; and in conjunction with ACerS staff, produce information products that will address these issues.

Obviously, quite a bit of information to digest. These rules for operation will be a work in progress for a period of time as the Potters Council continues to grow and change. But it is a starting point and I thank the Founders Group for their hard work. Look for the official rules to be posted on the Website ([www.potterscouncil.org](http://www.potterscouncil.org)) soon.

## Member News

*Soyong Kang Partington*, along with 49 other artists and arts administrators received \$7,500 fellowships through the Arts Council of Indianapolis 2001 Creative Renewal Arts Fellowship Program. This is the second time the Arts Council has awarded these grants. Funded by Lilly Endowment Inc., the fellowship program was created to honor artists and arts administrators and to infuse the arts community with new energy.

Soyong's proposal was to attend World Ceramic Exposition in Korea 2001 (WOCEK).

After spending hours on the phone with the person who is in charge of workshops, Soyong co-hosted and monitored Raku Workshops during WOCEK.

*Katia Schuartz*, a recent graduate from Santa Monica City College, was awarded the Most Outstanding Potter Award Scholarship. The award was given as recognition for her "educational efforts and success in the field of ceramics". Her work has been featured in Clay Times and she will be continuing her studies at Cal State Long Beach. Look for her work on display at the Freehand Gallery in Long Beach, California.

*Deborrah Pagel*, the ceramics/pottery teacher and fine arts department chair at a new high school, Holy Trinity Academy, in Melbourne, FL, has been a potter for about 15 years. She is very interested in the devel-

opments in our field and in opportunities for her students. As a new school they have an opportunity to build their program from the ground floor and she would like to do some unique things, such as creating workshops and lectures that would benefit both her students and the ceramics community at large. Can anyone help? Connect Deborrah at [dpagel@htes.org](mailto:dpagel@htes.org).

**We are over 1300 strong!** And we want to hear about you! So please write to us and tell us what's happening with you. Have you won an award recently? Have you recently opened a new studio? Completed a further course of study? Signed a major production contract? Had a baby? Gotten married? Anything that you want to share about yourself as a professional potter will be considered.

Since this newsletter is quarterly, notices of upcoming shows, workshops, etc. will not be timely and therefore will not be included.

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The American Ceramic Society  
**3<sup>RD</sup> ANNUAL ARTIST WORKSHOP**  
**FEATURING JACK TROY**

**ANCIENT CLAYS IN INFORMATION AGE DAYS:  
 WHERE DOES OUR LEARNING TAKE US?**

November 16–17, 2001

The American Ceramic Society Headquarters  
 Columbus, Ohio

Discussion Topics will include but are not limited to:

- Throwing • Firing • Glazing
- Teaching Methods • Marketing
- This is an open forum workshop. Attendees are encouraged to participate by contributing their experiences.

**Workshop Schedule:**

**Friday, November 16**

- 4:00pm—Registration opens
- 5:00pm—Welcoming reception
- 5:30pm–7:00pm—Lecture/slide show

**Saturday, November 17**

- 9:00am–5:00pm—Workshop
- 12:00 noon–1:00pm—Lunch break

The \$125 registration fee includes the 1 1/2 day workshop, Friday evening reception, breaks and lunch on Saturday.

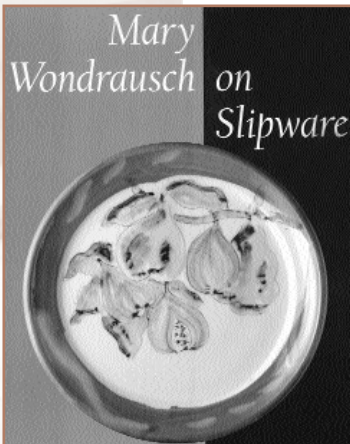


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**POTTERS COUNCIL MEMBERS  
 RECEIVE A 20% DISCOUNT  
 OFF REGISTRATION FEES**



For registration information see us on the web at [www.ceramics.org](http://www.ceramics.org), call Michael O'Toole at 614/794-5824, or email [motoole@acers.org](mailto:motoole@acers.org)



## Discover the Excitement of Slipware!

### FORTHCOMING!

#### Mary Wondrausch on Slipware By Mary Wondrausch

Co-Published by The American Ceramic Society, Westerville, Ohio, USA and A&C Black Publishers, Ltd, London

In this revised reprint of her classic book, Mary Wondrausch examines the history of slipware, narrating its development in many countries and discussing the techniques and practicalities involved.

This new edition features many more color images, as well as new pictures not previously included. The story has been brought up to the present, showing how the current generation of slipware artists is using this exciting medium.

Slipware has a long tradition of being used for commemorative wares and as such, it has played an important part in marking historical events both for individuals and nations. This special role makes this book essential reading for potters, ceramic collectors and historians alike. *Mary Wondrausch on Slipware* is a valuable reference tool as well as a lively read.

**Publication date: November 2001 (tent.)**  
**Hardcover • 150 pages (approx.) • Color photos throughout**  
**ISBN 1-57498149-8 • Order code: G073**  
**List price: \$40 • Member\* price: \$32**

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\*Potters Council/Amer. Cer. Soc. Members



#### Irma Starr Demonstrates the Lost Art of 17th Century English Slipware

##### A Video Presentation

The Burnap collection of 17th century English slipware pottery at the Nelson Atkins Museum of Art in Kansas City is one of the finest in North America. Four objects were chosen by Irma Starr to demonstrate four lost techniques of slip trailing, combing, feathering and marbling.

Her research over the years, based initially on the writings of Shoji Hamada and Bernard Leach, has involved not only throwing the shapes of that period but also analyses of the clay body, the slip colors, and the decorative techniques themselves, especially fine combing. Starr demonstrates a technique taught to her by potter Warren MacKenzie, who was taught the skill by Leach at Cornwall, England.

This video presents a rare look into a classic technique.

**Running time: 50 minutes • Order code: D064**  
**List price: \$30 • Member\* price: \$27**



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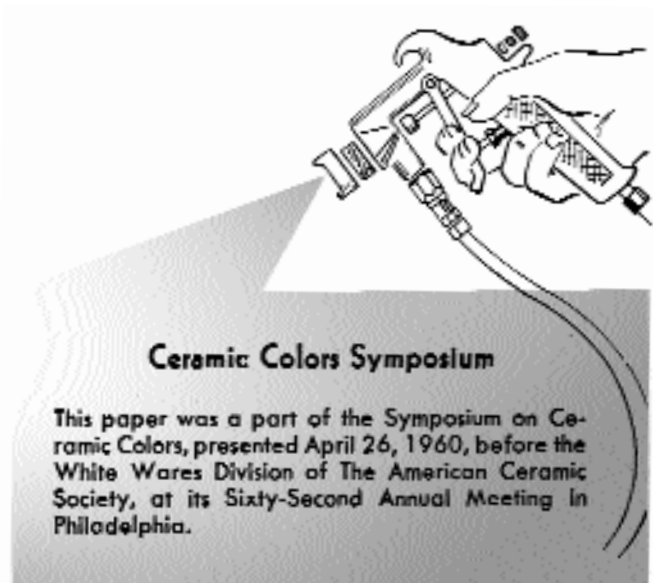
**Shipping/Handling:**

North America: \$4 for the first book;  
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Outside North America: \$8 for the first book;



In each newsletter, we will pull from the ACers archives, an authoritative article on a topic of importance to potters. Our second article is "Tin-Vanadium Yellows and Praseodymium Yellows", by E.H. Ray, T.D. Carnahan and R.M. Sullivan. Originally published by The American Ceramic Society in 1961, in the January issue of the *Ceramic Bulletin*.



## Tin-Vanadium Yellows and Praseodymium Yellows

**E. H. RAY  
T. D. CARNAHAN  
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E. F. Drehsfeldt & Co., Inc.  
Washington, Pa.

**T**IN-VANADIUM YELLOWS of essentially two types are in common use as glass stains. The so-called lemon yellow is a combination of tin oxide and vanadium oxide and is the weaker version of the two types. A stronger yellow may be made by adding a small amount of titanium dioxide to the color batch, and the increased strength of this modified yellow is accompanied by an increase in the apparent redness of the stain when compared as a glass stain. As may be seen on the reflectance curves plotted in Fig. 1, the titanium dioxide addition contributes increased strength along all parts of the curve. On the top part of Fig. 1, the two curves are compared graphically, the lemon yellow being used as the reference. This comparison shows the titanium dioxide addition to suppress greenness, or, stated another way, the titanium dioxide accentuates apparent redness.

For several years following the initial development of this type of yellow, the stain was the source of certain glaze defects which were commonly referred to as dimples or welts. These were depressions in the glaze, a round one being called a dimple and a long valley-shaped depression being called a welt. Some types of glazes, particularly the leadless and low lead variety, seemed to be most susceptible to this defect, and the trouble was traced to soluble vanadium leached from

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Tin-vanadium yellows and praseodymium yellows are discussed with emphasis on the effect of glaze composition, specification, firing temperature limits, kiln atmosphere, and other processing variables.

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the stain. Apparently, unreacted vanadium pentoxide in the stain hydrolyzes to vanadic acid which in turn reacts with some glaze ingredient, often calcium carbonate, to form an insoluble salt of vanadium. This salt forms as a small crystal and the crystal is the source of a glaze dimple. If this soluble vanadium concentrates in the glaze in a line instead of a point, as might happen if glaze drying progressed from one side of the glazed piece, then a valley-like depression forms. The explanation for the formation of these depressions is that vanadium can lower the surface tension of a glaze or a glass and, if surface tension is lowered in only a small area or a point, then the glaze or glass will tend to pull away from that point.

In recent years certain improvements have been made in the manufacture of these stains and now yellow stains are available which contain an soluble vanadium. In order to eliminate possible trouble with dimples or welts caused by soluble vanadium, one of these improved yellow stains is recommended.

Tin-vanadium yellow stains may be depended upon to develop a yellow color in all ceramic glazes, although actual shade developed may be influenced slightly by the nature of the glaze composition. In the laboratory glazes were made with one oxide dominating the RO group; the oxides used included CaO, BaO, ZnO, PbO, and MgO. There was no evidence to show that any of the RO oxides have any detrimental effect on a tin-vanadium yellow stain, although it can be shown that full color development depends upon having a well matured glaze. A mat glaze or an underfired glaze will not usually develop as strong a color as a glossy glaze, but such a glaze could develop a stronger shade if the glaze were fired to a condition of surface gloss. No special consideration need be given to glaze composition with respect to developing proper color with a tin-vanadium yellow stain.

Glazes for tin-vanadium yellows may be opacified with either zircon or tin oxide and, in respect to the kind of color produced, one opacifier has no noticeable advantage over the other. Neither can it be said that color is noticeably enhanced with either type of opacifier.

In some experimental work on effect of stain concentration on color, a rather unusual phenomenon was noticed. Tin-vanadium yellow was added to a glaze in one per cent increments from one to ten per cent. In most cases, there was an orderly increase in strength of color with each increase in stain addition, except for a jump between four and five per cent stain. At this point, strength of color increased more than would be expected and this "break" was seen in all glazes tested and with all yellow stains tested. Attempts at hardening or softening a glaze do not apparently change the point at which this sudden shift in strength takes place, and neither does choice of opacifier have any noticeable effect. The only reason for mentioning this is that it could present a color control problem. If between four and five per cent yellow stain were

used in a glaze, a small batching error in yellow stain could conceivably cause a significant shift in color.

Glaze grinding, in this writer's opinion, is one of the phases of glaze processing that is not commonly recognized as a potential source of color variation. Grinding influences both shade and strength of many glaze stains, and tin-vanadium yellows are among those that are sensitive to variations in grinding treatment. In general, the color of a tin-vanadium yellow is weakened as grinding progresses, and it is important that a standard grinding procedure be used. Such things as mill size, pebble charge, glaze charge, water content, and time of grind should be standardized.

Recognizing that grinding can affect color, there is an argument for grinding the glaze to the preferred fineness without any color in the mill, and then mixing in the color during the last half hour of the grind. Such a practice, if followed both in the laboratory and in production, could yield maximum color value from the stain and would permit close duplication of color between laboratory mill and production mill. This suggestion cannot be considered as a cure-all for all of the color differences that might occur during grinding. It must be remembered that grinding not only changes color but also increases glaze opacity, and a change in opacity can affect both hue and strength of color.

It is well known that firing treatment has a rather profound effect on glaze colors, and tin-vanadium yellows certainly are no exception. An oxidizing atmosphere is absolutely essential for proper development of a tin-vanadium yellow. If this type of yellow is subjected to even a short period of reduction in the heating cycle, the yellow will most surely be bleached to a white. Unlike the behavior of some other stains, once a yellow has been bleached by reduction, it cannot be restored by subsequent oxidation.

One interesting sidelight on the subject of loss of color due to reduction is the fact that tin-vanadium yellows are apparently most easily reduced prior to the time the glaze has begun to melt. If the reducing atmosphere occurs in the latter stage of the fire, after the glaze has melted enough to form a mechanical shield for the stain, then it is relatively difficult to reduce the yellow to a white. This can be demonstrated rather easily. Experimentally, a tin-vanadium yellow was mixed with a low melting borosilicate glass and this mixture was applied to a bisque wall tile by conventional glazing technique. The borosilicate glass chosen for the experiment sintered at about 1200°F., and the tile that was glazed with this glass-color mixture was fired in a continuously reducing atmosphere from 500° to 1800°F. When compared to a similar piece fired in a continuously oxidizing atmosphere, the reduced piece showed only slight color loss. From this simple experiment it was concluded that tin-vanadium yellows are not subject to bleaching by reduction at temperatures below 1200°F. and one might also conclude that a melted glaze will protect the yellow from reduction at temperatures above 1200°F. Further work along this line would establish the critical



temperature at which reduction of a tin-vanadium yellow first occurs.

As long as this yellow is fired in a continuously oxidizing atmosphere, color stability is good. Good color development occurs in most stages of the normal range of underfiring or overfiring and color does not change appreciably with substantial differences in time of soak. Experience in the sanitary ware industry confirms that tin-vanadium yellow colored glasses may be refired successfully with only slight color change.

One important phase in a discussion of tin-vanadium yellow stains concerns the blending of the stains with other types of stains. As a general rule, tin-vanadium yellows should never be mixed with chroma greens or Victoria greens. Tin oxide and chrome oxide combine easily to form something akin to a chrome tin pink which actually shows up as a brown discoloration in the glass. This reaction can be carried out even with very small amounts of chrome present, and this chrome tin pink bluish has been known to form from nothing other than a small amount of chrome oxide fumes in the kiln.

The presence of chrome oxide in a stain does not necessarily preclude the use of such a stain with a tin-vanadium yellow. No general statement can be made concerning whether a tin yellow may be mixed with a chroma stain, but an understanding of the limiting factors is helpful.

In glasses that are fairly fluid at the maturing temperature, both zinc and magnesium compounds will inhibit the formation of a chrome tin pink bluish. As glass fluidity decreases, the inhibiting effect of zinc and magnesium compounds also decreases, and the chance increases for forming a pink bluish. Therefore, under certain circumstances, it may be safe to mix a tin-vanadium yellow with a stain such as a chrome-iron-zinc brown or a chrome-alumina pink, but it is recommended that a mixture of this sort be used only in a fairly fluid glass which contains both zinc and magnesium compounds. It is also suggested that, if such a mix is contemplated, the yellow be used as a minor stain addition, rather than as a major stain addition. In other words, it would be preferable to tone a chrome-alumina pink with a yellow rather than to tone a tin-vanadium yellow with a chrome-alumina pink.

To summarize, tin-vanadium yellows may be used in any type of ceramic glass. Grinding of the yellow stain in a glass should be held to a minimum since grinding tends to weaken the stain. These yellows should always be fired in a continuously oxidizing atmosphere, but they are stable at all normal firing temperatures. These yellows should not be mixed with chrome green stains or Victoria green stains, although they may be used with chrome-iron-zinc browns and chrome-alumina pinks if the glass is fairly fluid at maturing temperature and contains compounds of zinc and magnesium.

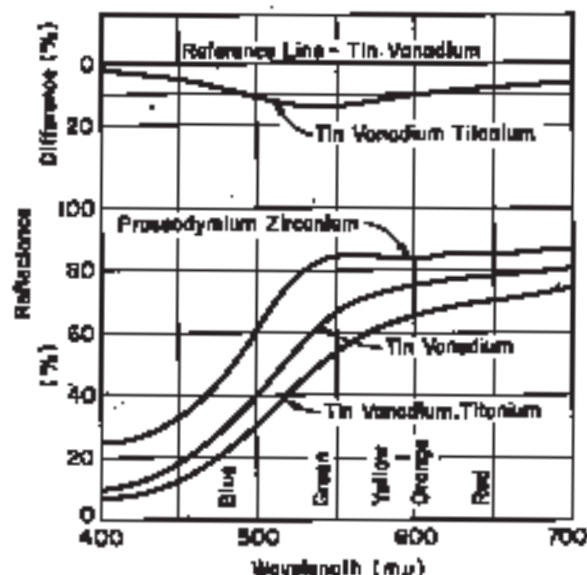


Fig. 1. Comparison of tin-vanadium and praseodymium yellows.

### Praseodymium Yellow Colors

Praseodymium colors are one of the more recent developments in the field of ceramic colors. It has been found that the addition of approximately 5.0% of praseodymium oxide to a stoichiometric mixture of zirconium oxide and silica will yield a bright yellow color upon calcination. The resulting color appears to be quite similar in structure to the turquoise color produced by the addition of vanadium oxide to a stoichiometric mixture of zirconium oxide and silica. Unlike the vanadium family of stains, no other stable color is produced by a variation in the proportion of zirconium oxide to silica. The intensity of these praseodymium colors seems to be limited. The use of more than 5.0% of praseodymium oxide does not produce a more intense color.

The cost of praseodymium yellows is approximately \$2.20 per pound at the present time. This comparatively high figure is due to the necessity of using a pure zirconium oxide and to the fact that praseodymium compounds are extremely expensive, somewhere in the neighborhood of \$20.00 to \$25.00 per pound of  $Pr_2O_3$  contained.

Praseodymium yellows differ from tin-vanadium yellows and zirconium-vanadium yellows in that they appear to be much cleaner and brighter. They have less of a reddish gray appearance than tin-vanadium yellows and are less gray than zirconium-vanadium yellows. Strengthwise, they are approximately equivalent to tin-vanadium yellows according to measurements by color measuring equipment. The visually apparent greater strength or intensity of the tin-vanadium yellows is probably due to the reddish gray characteristics. Spectrophotometric curves of praseodymium yellows indicate that they reach their maximum rate of reflectance at approximately 550  $m\mu$  and have much less reflectance in the green range and the red

range than tin-vanadium and zirconium-vanadium yellows. (See Fig. 1).

Praseodymium yellows do not seem to be limited as to useful temperature range. They appear to work equally well in glasses from Cone 03 to Cone 11 or 12 and to be less susceptible to kiln atmospheres than tin vanadium yellows.

Glass composition is not extremely critical in the use of praseodymium yellow stains. Variations were made in the mole proportions of barium oxide, calcium oxide, magnesium oxide, and strontium oxide in a raw feldspathic glass fired at 2100°F. with no appreciable change in intensity or shade. These stains develop a much more intense color in lead containing glasses than in leadless glasses. The addition of 1% of lead oxide to a Cone 10 leadless feldspathic glass caused a noticeable increase in color intensity. Further additions of 1% increments up to 4% caused further increases in intensity.

It is advisable to use zirconium silicate in the glasses in which these yellows are employed. The zirconium silicate apparently exerts a common ion effect on the glass and, unless it is present, the stain tends to dissolve in the glass with a subsequent loss of color intensity. In the absence of zirconium silicate, zinc oxide appears to exert a stabilizing influence on praseodymium yellows in some glasses, but this stabilizing influence is not as great as that exerted by zirconium silicate.

The range of practical mill additions for praseodymium yellows is approximately 0.5 to 8.0%. Below 0.5%, an extremely weak color is obtained and above 8.0% there is very little apparent increase in intensity with increased stain. These limits were checked in a zirconium silicate opacified Cone 2 fritted lead glass which was fired at 2000°F. and in a zirconium silicate opacified Cone 11 raw leadless glass which was fired at 2220°F. The limits held approximately the same for both glasses.

Zirconium silicate opacifiers seem to be the most suitable type to use with praseodymium yellows because they exert a stabilizing influence on the stain as well as lending opacity to the glass. The stabilizing influence of zirconium silicate seems to peak at approximately 2.0 or 3.0% in the glasses tested and to lend no further stability to the color above this percentage. The total amount of opacifier added, of course, would depend upon the degree of opacity required for any specific use.

Praseodymium yellows should prove useful for blending with other glass stains because their color does not vary with glass composition and they are not reactive with most other stains. They should be compatible with chrome-alumina pinks, chrome-tin pinks, and manganese-alumina pinks. The latter blend gives very clean shades of coral. A very clean series of light greens can be produced by blending these yellows with zirconium-vanadium turquoise. Blends with cobalt blue stains produces a series of greens but all have a grayish appearance.

Very clean light to medium yellows are produced by the addition of 1 to 4% of praseodymium yellow stain to floor tile or hotel china bodies. They appear to have about 1/3 the coloring power of zirconium-vanadium yellow body stains. They are compatible with zirconium-vanadium yellow and blends of the two produce a series of intermediate shades of yellow.

Summarizing, it can be said that praseodymium yellow stains provide a means of producing clean lemon yellow shades over a wide range of mill additions and glass compositions. ☆



## Call for Volunteers

Do you want to get involved? Do you feel a commitment to the craft? Then the Potters Council needs you!!

We are seeking volunteers to serve on the inaugural Potters Council Board, the Nominating Committee, the Membership Committee and the Health and Safety Committee in the following capacities.

### At-Large Board Members

We need at least four candidates, from which two will be elected by the general membership to serve one of two terms—one for a two-year term and one for a three-year term. Must be able to commit to attending two Board meetings annually, have a demonstrated commitment to the craft, and a willingness to work on behalf of the Potters Council.

### Nominating Committee

Need two members who are not on the Founders Group, each willing

to serve a two-year term. The Nominating Committee will be responsible for putting forth a slate of candidates annually for Board approval to fill officer and Board positions, as well as committee positions and chairpersons. This is a critical committee and will require people who have broad range of contacts within the field and can objectively evaluate potential candidates. The Founders Group was adamant that those serving in the Potters Council leadership positions must be committed to the craft and not simply looking to service their own special interests.

### Membership Committee

Need three volunteers to serve. Among the first activities of the Membership Committee will be recommendation to the Board categories of membership and appropriate dues. They will also develop and recommend a protocol by which other arts organizations can be asso-

ciated with the Potters Council, as well as begin work on defining local Potters Council chapters.

### Health and Safety Committee

Looking for five members who have experience and knowledge in issues relating to health, environmental and workplace safety issues of importance to potters. This committee is expected to deliver one information product annually.

That's a total of 12 positions that need to be filled. If you want to get involved and feel you have the ability to contribute your time, or if you know of a colleague who you think would be good in any particular position, please complete the nomination form below and return it to the address listed on the bottom of the form no later than January 1, 2002. These will be reviewed by the Founders Group and volunteers will be contacted no later than February 1, 2002 with further information.

## Yes, I am interested in volunteering to serve the Potters Council of The American Ceramic Society.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City, State Zip \_\_\_\_\_  
Country \_\_\_\_\_  
Phone, FAX \_\_\_\_\_  
Email \_\_\_\_\_

I would be interested in serving in the following capacity(ies): (check all that apply)

- Board       (2-year term)       (3-year term)  
 Nominating Committee  
 Membership Committee  
 Health & Safety Committee

Unless otherwise noted, the length of service is two years.  
The following information is requested and encouraged, but not required.  
Please attach a separate piece of paper when answering these questions.

I have served on Boards or Committees of other organizations

- Yes     No

Please list the positions you have held.

Please tell us why you want to serve.

Return this form no later than January 1, 2002 to:

Garry Moon, Membership Manager  
The American Ceramic Society  
PO Box 6136  
Westerville OH 43086-6136

FAX: 614-794-5892

Or respond via e-mail to: gmoon@acers.org

## Online Directory goes live in November!

Check out the Potters Council Membership Directory on the website ([www.potterscouncil.org](http://www.potterscouncil.org)). This online directory is a great way to locate ceramic artists and potters who work in your neck of the woods or have interests similar to yours. This directory is fully searchable by last name, city, state, country, and specific areas of interest. In addition, you can add your website address and a brief descrip-

tion of your work and professional interests. You can also update your information anytime it is appropriate.

Only Potters Council members can use the online directory and you will need to enter your membership number to gain access. Your member number is printed on your membership card.

### Search the Directory

You can search by **Last Name**, **City** or **Professional Interests**. This is a text based function and you have three options with each criteria:

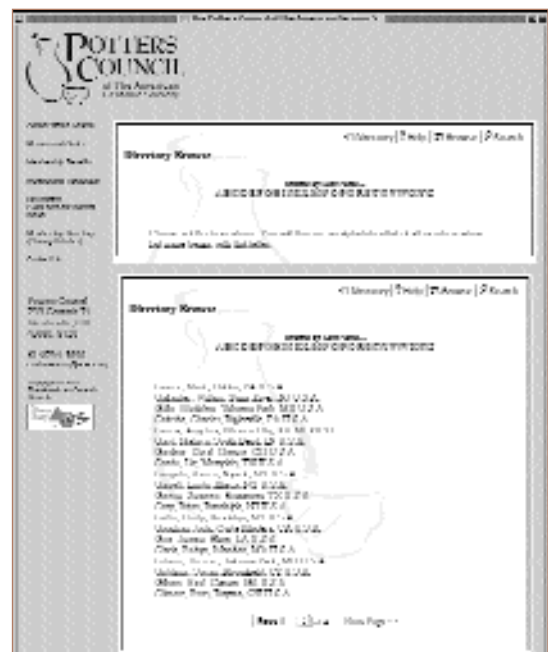
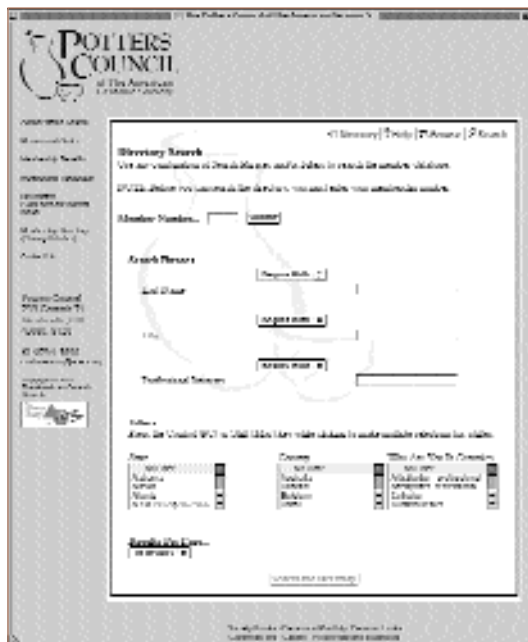
- **Equals** will get you exact matches
- **Begins with** will get you all records that begin with the letters you entered
- **Contains** will retrieve records that have those letters, words or phrases embedded within their field values

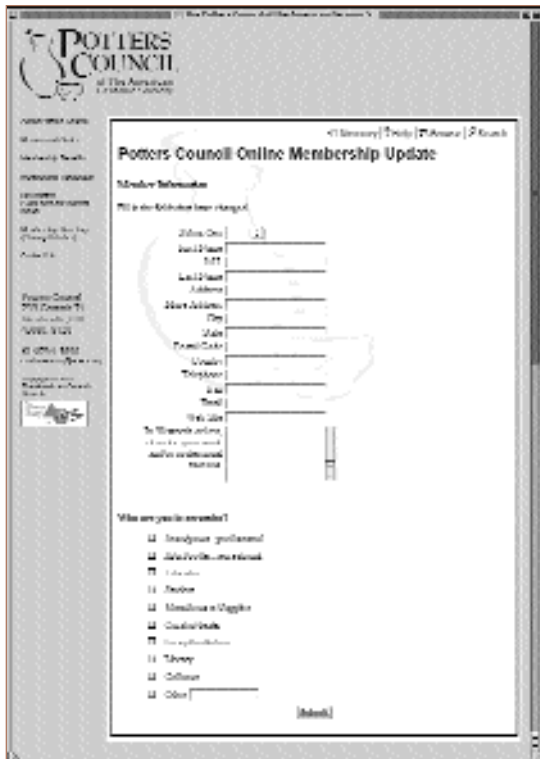
One noteworthy comment here: **The Professional Interests** criteria is only as good as the information that is entered by members. Below you will learn more about adding your own information, but keep in mind that a search in this field may not get you an exhaustive list.

You can also search by **State**, **Country** and **Who Are You in Ceramics**. Please keep in mind when using this last filter, that not all members have provided this information.

### Browse the Directory

Pretty self-explanatory here. The entire membership list can be viewed in sections based on the first letter of the last name. A click on a specific name will get you the address, etc. of the member.





## Update Your Membership Information

Here is the really fun part. Not only can you tell us about address changes, but you can also tell your fellow potters about yourself. Complete **The Professional Interests** field with a self-description of 50 words or less, telling your fellow members about your specialty (raku, wood firing, glazes, etc.), or your abbreviated artist's statement, your other hobbies, whatever. Please do keep in mind that these postings will be reviewed before they are made available to the general membership. Any inappropriate content will be deleted. Address changes will be posted on the web within 2 working days. The Professional Interests information will be posted within 5 working days.

Print copies of the directory (basic contact info only and a geographic index) will be available as an Adobe Acrobat file from the web site. If you do not have access to the web, please complete the form below and send it with payment to the address listed on the bottom of the form.

Please send me a print copy of the Potters Council Membership Directory:

Member Number \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City, State Zip \_\_\_\_\_

Country \_\_\_\_\_

My \$7 payment is included:

Check     
  Cash     
  Credit Card  
 Visa     
  MasterCard     
  American Express  
 Account Number \_\_\_\_\_  
 Expiration date \_\_\_\_\_

Payment must be in US dollars and drawn from a US bank.

Remit with payment to:

Potters Council Directory  
 The American Ceramic Society  
 Dept. 315  
 Columbus OH 43265  
 FAX: 614-794-5892



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# POTTER'S PAGES

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## MISSION-

***The Potters Council of  
The American Ceramic Society  
is dedicated to meeting the needs  
of studio potters and ceramic  
artists by providing forums  
for knowledge exchange and  
professional enhancement.***

## GOALS-

*Support studio pottery as a profession and recreational activity by providing valuable programs and services.*

*Provide forums for discussion of issues and a means to address them.*

*Tap into The American Ceramic Society's wealth of technical knowledge in ceramics.*

*Organize and work with existing groups on a local, regional, national and international level.*

*Allow you to share opportunities.*

*Promote public awareness of ceramics.*