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.
Founders Group Update

The Potters Council Founders Group met at A CerS 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
- A CerS 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 A CerS 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 services 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 workplace 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) soon.

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**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 developments 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.

*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.

Send News items to:
Christine Schnitzer
cschnitzer@acers.org
Fax: 614-794-5892
The American Ceramic Society
735 Ceramic Place
Westerville OH 43081

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Volume 1 Issue 2 Potter’s Pages
The American Ceramic Society
3rd 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.

Discover the Excitement of Slipware!
FORTHCOMING!
Mary Wondrausch on Slipware By Mary Wondrausch

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

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

For registration information see us on the web at www.ceramics.org, call Michael O'Toole at 614-794-5824, or email motoole@acers.org
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
R.M. Sullivan
K P. Dinkesfield & Co., Inc
Washington, D.C.

For several years following the initial development of this type of yellow, the stain was the source of certain glass defects which were commonly referred to as dimples or weals. These were depressions in the glass, a round one being called a dimple and a long valley-shaped depression being called a weal. Some types of glasses, particularly the leadless and low lead variety, seemed to be most susceptible to the 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 glass compositions, specifications, firing temperature limits, kiln atmospheres, and other processing variables.
the stain. Apparently, unresolved vanadium pentoxide in the stain hydrolyzes to vanadic acid which in turn reacts with some glass 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 glass defect. If this soluble vanadium concentrates in the glass to a fine instead of a point, as might happen if glass 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 glass or a glass and, if surface tension is lowered in only a small area or a point, then the glass 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 some yellow stains are available which contain an insoluble vanadium. In order to eliminate possible trouble with dimples or wells 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 vitrified glasses, although actual shade developed may be influenced slightly by the nature of the glass composition. In the laboratory glasses 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 glass. A mat glass or an under-fired glass will not usually develop as strong a color as a glossy glass, but such a glass could develop a stronger shade if the glass were fired in a condition of surface gloss. No special consideration need be given to glass composition with respect to developing proper color with a tin-vanadium yellow stain.

Glazes for tin-vanadium yellows may be opacified with either strontium or tin oxides 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 an effect of stain concentration on color was noticed. Tin-vanadium yellow was added to a glass 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 glasses tested and with all yellow stains tested. Attempts at hardening or softening a glass 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 normally recognized as a potential source of color variation. Grinding influences both shade and strength of many glass stains, and tin-vanadium yellows are included 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 glass to the preferred fineness without any color in the mill, and then mixing in the colored during the last half hour of the grind. Such a practice, if followed both in the laboratory and in production, could yield maximum color values 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 glass 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 glass 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 insight 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 glass has begun to melt. If the reducing atmosphere occurs in the latter stages of the fire, after the glass 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 blued wall tile by conventional glazing technique. The borosilicate glass chosen for the experiment melted at about 1200°F, and the tile that was glazed with this glaze-color mixture was fired in a continuously reducing atmosphere from 800°F to 1000°F. When compared to a similar piece fired in a continuously opposing 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 glass 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 reducing 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 peak. Experience in the sanitary ware industry confirms that the vanadium yellow colored glazes may be refined successfully with only slight color change.

One important phase in the development of tin-vanadium yellow stains concerns the blending of the stains with other types of stains. As a general rule, the vanadium yellows should never be mixed with chrome green or Victoria green. Tin oxide and chrome oxide combine easily to form something akin to a chrome tin pink which actually shows up as a brown coloration in the glaze. This reaction can be carried out even with very small amounts of chrome present, and this chrome tin pink billet has been known to form from nothing other than a small amount of chrome oxide formed 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 chrome stain, but an understanding of the limiting factors is helpful.

In glazes that are fairly fluid at the maturing temperature, both zinc and magnesium compounds will inhibit the formation of a chrome tin pink billet. As glass fluidity decreases, the inhibiting effect of zinc and magnesium compounds also decreases, and the change increases for forming a pink billet. Therefore, under certain circumstances, it may be safe to use a tin-vanadium yellow with a stain such as a chromia-iron brown or a chrome-aluminum pink, but it is recommended that a mixture of this sort be used only in a fairly fluid glaze 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-aluminum pink with a yellow rather than to tone a tin-vanadium yellow with a chrome-aluminum pink.

To summarize, tin-vanadium yellows may be used in any type of ceramic glaze. 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 reducing 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-tin-oxide brown and chrome-aluminum stains if the glaze is fairly fluid at maturing temperature and contains components of zinc and magnesium.

![Image: Comparison of tin-vanadium and praseodymium yellows.](image_url)

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 combustion. The resulting color appears to be quite similar in structure to the titanium color produced by the addition of vanadium oxide to a stoichiometric mixture of zirconium oxides 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 tint of praseodymium yellows is approximately $2.50 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 $25.00 to $35.00 per pound of PrO₃ contained.

Praseodymium yellows differ from tin-vanadium yellows and zirconium-vanadium yellows in that they appear to be much clearer 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 of 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 580 mμ and have much less reflectance in the green range and the red
range than tin-uranium and strontium-uranium yellows. (See Fig. 1).

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

Glaze composition is not extremely critical in the use of praseodymium yellow stains. Variations were made in the mole proportions of uranium oxide, calcium oxide, magnesium oxide, and strontium oxide in a raw feldspar-free glass fired at 2000°F, with an appreciable change in intensity or shade. These stains develop a much more intense color in lead-containing glazes than in leadless glazes. The addition of 1% of lead oxide to a Cone 10 leadless feldspar-free glass caused a noticeable increase in color intensity. Further additions of 1% increments up to 4% caused further increase in intensity.

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

The range of practical mill additions for praseodymium yellows is approximately 0.5 to 3.0%. Below 0.5%, an extremely weak color is obtained and above 3.0%, there is very little apparent increase in intensity with increased stain. These limits were checked in a strontium silicate specified Cone 2 fritted lead glass which was fired at 2000°F, and in a strontium silicate specified Cone 11 raw leadless glass which was fired at 2320°F. The limits hold approximately the same for both glazes.

Strontium 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 glaze. The stabilizing influence of strontium 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 glaze composition and they are not reactive with most other stains. They should be compatible with chrome-alumina plums, chrome-tin plums, and manganese-chromite plums. The latter blend gives very clean shades of coral. A very clean series of light greens can be produced by blending these yellows with strontium-uranium emeralds. Blends with cobalt blue stain produced 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 1/5 the coloring power of strontium-uranium yellow body stains. They are compatible with strontium-uranium 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 glaze 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 associated 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). 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 description 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
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.