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www.potterscouncil.org

Membership Update

As of the end of August, we are 2300 strong.

The Membership Committee has been very active over the summer, meeting many times by teleconference. They have identified three primary focus areas for their current and future activities:

- Define new grades of membership to expand the reach of Potters Council beyond "individuals".

- Develop policies and procedures for 1) establishing regional chapters of the Potters Council and 2) affiliating with existing arts organizations

- Identify new benefits of value

The Committee has made much progress on their first focus area and will be making a recommendation to the Board in November for two new grades of membership—a Studio Membership and a Corporate Membership.

Potential Benefits of a Studio Membership include:

- Two individual memberships in Potters Council
- Opportunity to purchase additional individual memberships for studio participants at a 20% discount (maximum of 10)
- Separate listing for Studios in

the Membership Directory (searchable by location)

- A page listing member studios on the public area of the web site—including description of studio & link to the studio web site
- Studio membership certificate

Planned Benefits of a Corporate Membership are:

- One individual membership in Potters Council
- Listing on the Corporate Member page in the online membership directory—includes a description of the company and the discount they are providing to Potters Council members plus a link to their web site
- Opportunity to purchase additional individual memberships for employees or preferred customers at a 20% discount (maximum of 5)
- Corporate Membership certificate
- Listing as a Potters Council Corporate Member in at least one issue of Potters Pages annually
- One annual use of the Potters Council mail list for promotion purposes
- Corporate Member may provide

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Pottery Groups and the Internet

by Bob Nicholson

Potters are a gregarious lot. We relieve the isolation of our solitary craft by getting together with other potters as often as possible. The internet has provided new opportunities for potters to form groups, exchange information, and get to know one another.

The most successful pottery group on the web is the Clayart discussion list. Clayart has over 3000 members who discuss a wide range of ceramics-related topics, from glaze recipes to marketing and sales advice. Most members never actually meet face-to-face, yet many have become close friends over the years! (To join Clayart, visit <http://www.ceramics.org/clayart/>)

Local Groups on the Web

Many potters get together to form local groups. These groups provide a good setting to exchange information and to socialize. They can also accomplish things that individual potters can't, such as sponsoring workshops, organizing group firings, or operating group studios, and galleries. There's a list of over 50 local ceramics groups in the Guilds Directory at <http://www.ovcag.org/guilds/>. (There may already be an active group in your area, but if not you'll also find some information and advice on starting your own group.) Groups in the directory vary widely, ranging from 9 members to over 400. Some are only a few years old, while the oldest, Wesleyan Potters, was formed in 1948.

Promoting Your Group

Most pottery groups these days have a website. Websites are used for many purposes, but the most common use is promoting the group and its activities.

If the web site has been effectively listed with major search engines,

and if the group has been diligent about requesting links from other sites, some visitors will find the site and learn about your group. Most site visitors, however, will already know about the group, and be looking for more information. Knowing this, you can use your website as a source of additional information on guild activities. For example, a postcard mailing for a group show might say "See our website for a map and additional photos of members work." A membership brochure (which probably doesn't get reprinted very often) can refer the reader to the website for "information on upcoming workshops and events." In short, whenever you print flyers, postcards, business cards, posters, or ads, think about how your website can add more value. Include your website address in all your promotions.

Of course, in order to be useful, the website needs to be kept up-to-date. When designing a website, it's important to make the "calendar of events" or other time-sensitive information very easy to update. If repeat visitors see out-of-date information on your website, they may conclude that your group is no longer active.

In addition to providing your site visitors with information on activities, you may want to allow them to actually join your group, or sign up for classes or workshops. The easiest way to do this is to provide a form that the visitor can print out and mail to you for registration.

It's also possible, with a little programming, to allow visitors to fill out the form right on your website, and have the results e-mailed to the appropriate person in your group (or even entered directly into a database). If your group doesn't have access to a programmer, the person who manages your website should ask your hosting company if a "form

to mail" capability is available. A word of caution about online forms: if you accept credit card information, you will want to have a "secure server" to prevent the credit card number from being intercepted. Most web hosting companies offer this as an option, but it adds to the cost of your website, and will probably require professional help to set up.

Mailing Lists

Most groups build up mailing lists that they use to send postcard mailings advertising their events. Someone who visits your website is probably interested in your activities, so make it easy for them to sign up for your mailing list! You can do this using a simple online form, as we've already discussed. If your group offers different types of events, such as sales and workshops, you may want to have more than one mailing list. Make this easy on your visitors: provide checkboxes on the form so they can let you know which activities they want to hear about.

Some groups are now gathering e-mail addresses, as well as regular mailing addresses. The advantage of using e-mail to promote your events is that it costs almost nothing to send e-mail to thousands of people. There is also a downside, however: people are tired of getting unwanted e-mail, or spam, and there is a growing backlash against any kind of e-mail promotion. Some states now have laws prohibiting unsolicited e-mail advertisements. To avoid problems, follow these simple rules:

- Send e-mail only to people who have signed up for your mailings. Don't gather e-mail addresses from other sources and assume they will be interested.
- Keep the e-mail to a minimum. Send out a periodic calendar of events, or an announcement just before a big event. Don't

send dozens of reminders!

- Send short, text only messages (refer back to your website for more information). Many people can't open html messages, or don't want to receive them. They may not be able to open attachments, or may have their mail program set to block them. People find large photo attachments, which tie up their internet connections, especially objectionable.
- Provide an easy way for someone to be removed from your list. You may occasionally get some angry e-mail from someone who has forgotten they signed up for your list. Handle this politely! Remember that many people are simply overwhelmed by unwanted spam.
- Never release your e-mail list to other groups!

There are several ways to set up an e-mail list. You may simply put all the addresses into an "address book" on someone's computer. This can get unwieldy and may not work when the list gets large. Alternately, your hosting company may provide a mailing lists server such as MajorDomo or MailMan. The list server lets you store all the e-mail addresses on the central, server computer. When you send e-mail to a special list address, the mail is relayed to everyone on the list.

If your hosting company does not offer a list server, you may choose to use a free server, such as Yahoo Groups (<http://groups.yahoo.com>), or to sign up for a commercial list server such as ListServ (<http://www.lsoft.com/>).

Communicating with your Members

Groups can also establish e-mail lists for their own members. E-mail can be used for time-sensitive announcements, such as show

opportunities or equipment for sale. It can also be used for meeting announcements and reminders, calls for volunteers, and so on. You can be a little more relaxed about communicating with your members than with the general public, but you should still keep the e-mail traffic to a minimum. It's a good idea for the officers of your group to establish a formal policy for acceptable use of the member e-mail list.

Of course, some of your members may not have e-mail addresses. To make sure they don't miss important announcements, you may want to

establish a buddy system, in which a member with e-mail relays important news to a member without e-mail.

Additional Member Benefits

Your website can also be used to provide additional benefits to members. For example, you can provide members with individual web pages to display photos of their work. This can become very time consuming to maintain if the website is manually managed by your webmaster, but it's possible to create software that allows your members to edit their own pages and upload their photos from their home computers to your website.

Member News

Board Member **Mitch Kotula** wrote recently to let us know he is moving from Illinois to Montana. He and wife Lynne have sold one house and bought another and should be in residence by September 6. Mitch writes, "More information will follow, but another adventure begins. While Lynn closes out her real estate business in Illinois I will be unpacking, landscaping and building a small studio. Our search for property will continue in the Bitterroot Valley where we hope to be building in a year or so."

Meanwhile, Mitch spent two beautiful weeks in Maine at the Watershed Arts Center, and made a pitch for Potters Council during his stay. Reports back the Potters Council was well received.

Lynne Burke of Pottery Abroad LLC, announces two workshops in Tuscany next year:

"The Colors and Textures of Tuscany" taught by Steven Hill will be offered April 28–May 9, 2003 at La Meridiana Ceramica in Italy;

"The Art of Majolica" taught by Ron Meyers will be offered October 13–October 24, 2003 at La Meridiana.

Anyone interested in additional information may go to their website at www.potteryabroad.com or contact them at 404-261-0431.

Dannon Rhudy will be the featured artist at the American Ceramic Society's Fall Artists Workshop held in Westerville, OH, November 15–16. Visit www.ceramics.org/meetings/2002workshop/default.asp to sign up online or call 614-794-5890. Seating is limited.

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

You can also set up a password-protected members area on your website, where members can download past issues of your newsletter, minutes of meetings, or a member directory.

What Will it Cost?

The cost of creating a website can vary widely, so consider these figures to be general guidelines for budgeting purposes.

A very basic website of a few pages, to provide information about your guild, can be created by a member or friend who knows html. You can host your website on a free service, such as Tripod (<http://www.tripod.lycos.com/>). (The disadvantage is that ads are displayed when someone visits your site.) Total cost: **\$0!**

A professionally designed website with your own domain name and a few extra features, such as some online forms, can be set up for \$300 to \$500. Hosting fees for a reliable commercial service might run \$100 to \$300 per year. A more sophisticated website with many of the software features described in this article could cost \$1200 to \$2000. Hosting costs should still be less than \$300 per year.

Finally, a high-end commercial website (for a large public facility such as a museum), with many software features, could cost \$10,000 or more, and hosting fees could be over \$1000 per year.

Avoid spending money on features like Flash animation or video. These features don't add to the fundamental goals of your site (providing information). Site visitors are frustrated by large video or animation files, which can take a long time to download.

Although website costs may seem high, think of them like other promotional expenses, such as printing and mailing postcards for your events. When you think about the

long-term value to your group, internet costs are a reasonable expense. However, when spending this much money, you need to take basic precautions: check references for your website designer, and have a good contract that describes exactly what will be provided. Make sure payment is tied to specific milestones in the work. And finally, insist that the work be fully documented, so that someone else can maintain the website, and you are not completely reliant on the initial designer.

Making Money from your Website

With the many benefits already discussed, a good website can "pay for itself." However, for a more direct payback, consider signing up for an affiliate program. Online bookstores like amazon.com and barnesandnoble.com let you place special links from your site to theirs. When one of your site visitors clicks the link and buys a book, your group gets a commission. This can actually be a public service, as well as providing revenue for your group. Consider writing detailed reviews of ceramics books and putting them on your website, with links to an online bookstore.

CafePress is another interesting service (<http://www.cafepress.com/>), which lets you design t-shirts, caps, tote bags and similar items with your guild logo or design. It doesn't cost anything to upload your designs and create an online store, but whenever a site visitor buys an item, your group gets a small fee. You can make some money for your group and provide members with guild t-shirts and merchandise.

There are many other affiliate programs to consider. You can find a long list at Commission Junction (<http://www.cj.com/>). (The Orchard Valley Ceramic Arts Guild currently generates over \$400 per year from

affiliate programs; the money is used to expand the group's library.)

Finally, you may find a local ceramic supplier or art store who will sponsor your website, in exchange for an ad or link. Some groups put together sponsorship packages, in which a supporter gets an ad in the group newsletter plus a banner on the website for a single fee.

A word of caution: if your group is a non-profit corporation, income from selling goods and having ads on your website may be considered Unrelated Business Income, and therefore subject to income tax. You should consult an accountant specializing in non-profit work for details.

A Good Website is Worth the Investment

A good website can be a tremendous asset for your ceramics group. Remember that the primary purpose of your website and your e-mail list, is to provide information, both to your members and to the public. Be sure to keep the information accurate and up-to-date. Conduct informal surveys from time to time, to be sure you are providing the information your visitors and members need. Your website can help boost your group's membership, increase attendance at sales and other events, and even generate income. If you do a good job with your website, you'll find that it increases both the effectiveness and the professional reputation of your guild or group. You'll wonder how you ever got along without it!

Bob Nicholson developed the website for the Orchard Valley Ceramic Arts Guild (<http://www.ovcag.org/>). His company provides internet technology for small businesses and art groups.

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 Potters Council Board and Committees in the following capacities.

President-Elect

If you can commit to serving in the leadership of the Potters Council for the next three years, then this is an excellent opportunity to give back to your profession. The President-Elect has the following responsibilities, in addition to those listed below for Board members:

- chair Board and Executive Committee meetings, in absence of President
- chair Membership Committee
- act as main point of contact for Health and Safety Committee
- other duties as requested by President

At-Large Board Member

We need at least three candidates, from which one will be elected by the general membership to serve a term of three years. Candidates 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.

The roles of the Potters Council Board shall be to :

- 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

Nominating Committee

We must identify one member who is 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 posi-

tions 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.

Health and Safety Committee

Looking for one member to replace a vacancy who has 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 4 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, 2003. These will be reviewed by the Founders Group and elected candidates will be contacted no later than February 1, 2003 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)

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

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, 2003 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

THE USE OF PATTERN IN CERAMICS*

BY CARLTON ATHERTON

ABSTRACT

If structural ornament is used properly, it is a living thing and an integral part of ceramic ware. The purposes and various types of decoration, the direct application of patterns, and the role of pattern versus that of decoration are discussed. The fundamental principles of decoration are given in a set of suggestions to the decorator.

I. Introduction

Deep within all of us there is a strong desire for patterned surfaces. Whether this yearning is a psychological or physical aversion to blank spaces, whether it is a characteristic deep in the psyche of the race, or has its roots in some other cause, it is common to all of us. In primitive man, this desire amounts to a positive craving; consequently, there are few undecorated primitive pots to be found. Ornament is also completely influenced by the group-thought of any time or people, and it is interesting to note the simplicity of ornamental details used.

These motifs are often repeated many times and establish an apparently elaborate pattern, but invariably the unit itself is simple and intrinsically complete. It establishes itself as a relative part of the whole through the rhythm of necessary repetition. On examination, the pottery of primitive man also shows how he almost unerringly related the ornament to the shape. He seems to have had an instinctive sense of "rightness," which is not so apparent in modern man. The decoration is an integral part of the whole and not something merely applied to the surface.

The consideration of any art form and its appreciation presupposes sufficient leisure and economic freedom for its manufacture as well as its enjoyment. There is, then, a time element that is important from both of these standpoints. The eye should be invited to wander over the piece and should be led from one detail to another. An opportunity should be furnished for fresh viewpoints and an invitation for sustained appreciation.

II. Types of Decoration for Ceramic Ware

All ornamental designs may be divided into two great classes, namely, structural and applied. Structural ornament is present in the material itself, such as irregular coloring in the clay, or it develops naturally from working the material, such as lines left by the potter's fingers in throwing. The primitive potter quickly realized the decorative possibilities of the effects produced naturally in working clay. Early coiled pottery, which relies for decoration on the coils themselves and the thumbprints of the potter, bears witness to this. An examination of some of the ware of the Indians of the southwest will show how this treatment was utilized to advantage. Structural ornament is a living thing,

growing as the pot grows and remaining an integral part of it. Always controlled by the generating lines of the piece, the structure gives it coherence, unity, and a sense of space, time, and logic.

Applied ornament is self-explanatory; it is not inherently manufactured with the piece but is a later embellishment of the material or of its surface. This type of decoration may be used in innumerable ways and at various stages as the work progresses. For instance, modeling, stamping, sprigged decoration, carving, slip decoration, stenciling, and painting may be used on the unfired ware. After the biscuit firing, the ware may be painted or printed with underglaze colors; soluble salts may be applied; and transfer patterns in underglaze stains or underglaze crayons may be used as well as any number of glaze techniques. If the ware has been glazed, it may be decorated by painting or printing with overglaze colors, decalcomania transfers, ground laying, tinting or stenciling with an air brush, raised enamel, or gilding. The techniques and combinations of them, which are almost without number, are important, but they are not pertinent to this discussion. The relation of the ornament to the piece, however, is vital. Technical skill should not be neglected, for no decoration can be direct unless there is a perfect coordination between the mind of the decorator and the instrument used. The instrument should become an extension of the mind and not a barrier between it and its expression. The tool cannot become an interference or the pattern will be marred.

III. The Purpose of Decoration

Because ornament is designed to form a pattern that is regular or is used as a general composition, the rhythms and the interrelations of the background on which the decoration is laid are as important as the functions of the ornamental details themselves. It is this structure or reciprocal quality that gives coherence, unity, and a sense of space and time to the ornamental pattern. The painted ware of the western Indians shows many fine examples of this type of pattern.

All ornament must be seen not once but many times, and the longer the element of time appreciation that is established within the pattern the more enduring its interest becomes. It must not be so involved as to be incomprehensible, but it must give the appearance of simple logic and the impression of having grown from within naturally and with little effort on the part of the potter. The late Dr. Binns said,

* Presented at the Forty-Third Annual Meeting, The American Ceramic Society, Baltimore, Md., April 1, 1941 (Art Division). Received May 27, 1941.

To make pieces merely as an exhibition of skill is both shortsighted and in bad taste. . . . It may be laid down as a precept that a production in the nature of a tour-de-force, an object which simply incites wonder at the skill of the worker, is both undignified and meretricious. . . . Art will always conceal effort. Just as the poet is at his best when he clothes sublime thought in simple words, so the craftsman glorifies his vocation when he makes use of means which appear to be within the reach of every observer.

Decoration should play over the surface in a way that prolongs interest in the piece but not in itself. The observer should be conscious, not of decoration on a pot, but of a decorated pot. It is the form, the piece of pottery, which is important and not the ornament applied to it. The decoration should accentuate the form, become a part of it, and persuade further investigation on the part of the observer; it should incite curiosity to explore, to move around it, or to pick it up for closer examination. Decoration is fulfilling its purpose when it creates a long-time interest in the object decorated and when it invites use. Ornament, no matter how beautiful in itself, must be content to be only a part of a larger whole; it cannot exist independently of the mother form. Occasionally, with complete understanding on the part of a sensitive potter, it can sing out a melody, but even then it must be in the nature of counterpoint, becoming the melodic accompaniment of a larger harmony. It is important to remember that each shape demands special consideration and calls for treatment of its own. There has been too much drawing-board decoration; the patterns made may be fine in themselves, but the surface of each pot has a character of its own quite different from that of a flat piece of paper. This ever-changing, ever-moving surface is the outward expression of the space occupied by the form itself. Even the slightest change in that form will completely alter the character of its surface, a surface which moves according to the directing and generating lines and to the character of the mass.

IV. Direct Application of Ornament

For this reason and because it is best to use the materials and tools for experiment that will be employed in the finished ware, the finest results are obtained by working directly. It is in this way only that the character of the form can be realized. Many artists hesitate to work directly for fear of spoiling a piece; and if they do work directly, they are inhibited by the same fear. To overcome this handicap, some pieces can be thrown on the wheel for experimental use. A release from tension, borne of fear, comes almost at once with the knowledge that the decoration is being applied simply for practice. Some of the finest work probably will be done in this way, for the spontaneity and directness engendered by this freedom is difficult to recapture. There will be present the same freshness that may be seen in the sketch book of the painter, and surprisingly expressive results are often obtained. If some shapes are biscuited, they may be decorated with underglaze color or slip, which can be washed off and used over and over again. The potter thus becomes acquainted

with his tools and materials, his attitude of uncertainty will change, and a freedom will result which will more than repay him for the time spent. He will also be building a vocabulary of decoration because each pattern made suggests new ones and each motif brings new ideas.

V. Role of Potter versus Decorator

Whether or not the potter becomes a fine decorator depends, naturally, on his sensitivity and discernment. Some individuals and peoples are equipped with a natural aptitude for decoration; in others, it is apparently lacking. The Persians, with their versatile and logical minds, were endowed with a special sense of decorative fitness. They, perhaps more than any other people, have experienced the joy and exuberance of patterned surfaces. Spain received this wonderful heritage from Persia. The Italians, who were not slow to appropriate this heritage, produced ware that was both ceramic and virile in pattern. There is, however, a sad lesson to be learned from these Italian artists. The decorations slowly became more important to them than the ware on which they were painted; the decorator took precedence over the potter. This trend was further heightened by the tremendous influence of the Renaissance painters, and in the sixteenth century, ware was being made solely as a vehicle for painted pictures. These fine pictures might have been moving works of art on a flat plane, but on the changing surface of a pot or bowl, they became meaningless, distorted, and illogical, and the form of the piece was completely destroyed.

VI. Suggestions to the Decorator

It is always dangerous to make rules for the production of any form of art, and this is especially true for decoration that is applied to pottery. Each piece that is to be decorated becomes a unique problem to be solved with sensitive understanding by a discriminating potter. There are certain fundamental principles, however, which generally apply. These considerations, strangely enough, seem almost too obvious to mention, but they are being constantly neglected. The ornament, for example, should be appropriate to the form on which it is placed, that is, the scale of the pattern should have a definite relation to the size and shape of the piece. The choice and modality or form of the motif, moreover, should in no way conflict with the function of the piece. The ornament also should never deny the nature of the material; it should enhance its individuality by calling attention to those qualities that are peculiar to it. "Decoration should vitalize the surface—it should not consume the forms and absorb them to its own advantage. Ornament should accentuate the form by directing and arresting attention on the generating lines, the lines which regulate the mass. There must be an organic relation between ornament and the structural lines of the object decorated. Ornament should do little more than continue the thought set forth in the construction."

DEPARTMENT OF FINE ARTS
OHIO STATE UNIVERSITY
COLUMBUS, OHIO

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8½ X 11 one page promotional flyers for inclusion in all new member packets if they offer Potters Council Members a discount on their products and services

- Corporate Members will be listed on a flyer in new member packets if they offer Potters Council Members a discount on their products and services

The Membership Committee will be doing some focus group surveys on the slate of benefits and to get some feedback on appropriate pricing for these new grades of membership before making a final recommendation to the Board. If you have comments or feedback, send them to the Membership Committee chair, President-Elect Joyce Lee at joycelee@iwvisp.com or ACeRS

Membership Manager, Garry Moon at gmoon@acers.org

The Membership Committee is now ready to move onto their next charge—establishing regional chapters and developing a policy for affiliating with other potter's groups. Stay tuned for more details in the next newsletter.



Dannon Rhudy

The American Ceramic Society's Fall Artist's Workshop

Featured Artist: Dannon Rhudy

November 15–16, 2002

Meet the Artist Reception & Slide Show


November 15, 6–8 p.m.

Advanced Registration Fee: \$99.00
Potters Council Members Receive a
20% Discount on Registration Fees

American Ceramic Society Headquarters
Westerville, OH

Co-Sponsored by:
Art Division of The American Ceramic Society
Potters Council
Pottery Making Illustrated
Ceramics Monthly

For more information or to register:
visit www.ceramics.org or call 1-614-794-5890



Rhudy's current work involves combining handbuilt and thrown portions of utilitarian and vessel forms, using a variety of techniques to achieve very textured, landscape-like surfaces. The artist will demonstrate:

- Using thrown greenware forms to construct textured pots inside the greenware forms.
- Various ways to finish the tops, feet, handles, spouts, etc., of these and other pieces, plus methods for glazing such heavily textured work.
- Studio innovations and ideas that can be helpful when smaller people want to make larger work, along with other useful and creative studio ideas.

**Tell a friend about this exciting opportunity to join this vital community
of ceramic artists and potters.**

Membership Benefits

- 1** Quarterly Membership Newsletter—*Potter's Pages*.
- 2** Searchable online directory of members.
- 3** 20% discount of American Ceramic Society products—*Ceramics Monthly*, *Pottery Making Illustrated*, ACerS ceramic arts books, meetings and workshops, and more!
- 4** Group vision care, hearing, dental, chiropractic and prescription drug programs.
- 5** Group discounts on business and personal services—web site hosting, credit card processing, business publications and software, a real estate commission rebate program, car rental discounts, and hotel discounts.

Potters Council Membership Application

Complete and return with dues payment to:

The American Ceramic Society
Department 866
Columbus, OH 43265-0866 USA
Or fax to (614) 794-5892

Dr. Mr. Ms. Mrs.

First Name		M.I.	Last Name	
Address				
City		State	Zip Code (+4)	Country
Telephone		Fax		E-mail
Date of Birth				

YES! Please enroll me as a member of Potters Council.
(Your new member card and packet will be mailed within two weeks.)
Annual Membership Dues—\$35

Optional Publications

Subscribe to the following publications at a 20% member discount:

Ceramics Monthly

North America List price \$30—Member price \$24

International List price \$48—Member price \$42

Pottery Making Illustrated (6 issues per year)

North America List price \$22—Member price \$18

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First Regional Potters Council Meeting Planned

Firing Practices

June 12-14, 2003

University of Wisconsin at LaCrosse Art Building

Organizing Committee

Karen Terpstra

University of Wisconsin-LaCrosse

Mel Jacobson

Minnetonka, MN

Nils Lou

Willamina, OR

Tentative list of presenters:

Diane Pancioli—Cone 6 Reduction

Carrie Brooks—Gas Kiln Production Firing

Kurt Wild—Decorating Techniques

Mel Jacobson—Electric to Gas Kiln Conversion & ITC

Nils Lou/Merrie Bournier—Wood Firing

Bob Anderson—Raku Firing

Tim Frederich—Cone Education

Plenty of time to meet new and old friends and learn from each other.

Registration, Welcome Reception

June 12

Special Presenters and Participants Shows on UWL Campus

June 13–15

Participants and presenters are encouraged to bring a piece for the show.

Kick-off Breakfast and Campus Tour

June 13

General Sessions begin and end each day

June 13–14

Breakout Session and Live Firings

June 13–14

LaCrosse Gallery Walk

June 13

Workshop BBQ

June 14

Farewell Breakfast and Potters Council Membership Meeting

June 15

Watch for more information in upcoming issues of Potters Pages or visit the Potters Council website at www.potterscouncil.org.

Mark your calendars now. Potters Council members will receive a discount on registration fees.

Have you joined Clayart yet?

*If not then you should
because it's FREE!*

What is Clayart? Clayart is the "electronic voice of potters worldwide." More specifically it is an online forum or listserve that allows ceramists from around the world to communicate with each other on a daily, sometimes hourly, basis. The Clayart listserve is an e-mail distribution list. People send messages to Clayart, which in turn are sent via e-mail to the list of subscribers. It's kind of like getting a daily newspaper, where the reporters are the subscribers to Clayart. Anyone can send a message, and anyone can respond to the messages. The forum is well suited to a lively exchange of viewpoints. Clayart is a place where like-minded clay folks get together for coffee, lunch or late-night mingling, never in real time or the same place, only on computer screens in the intimacy of their own homes or studios. It's a place where you can get a sense of community and learn more about your craft.

Subscriber-initiated discussions on Clayart range from questions/answers on materials and techniques to business advice and philosophical debate. People often report on lectures they have heard or given, and conferences that they've attended. There are discussions about exhibitions, job possibilities, teaching materials/methods, technical problems and solutions, and more—you can pick the topic!

Hosted by The American Ceramic Society, Clayart currently has more than 3,000 subscribers in 49 countries.

*It's free to subscribe, so
why not check it out?*

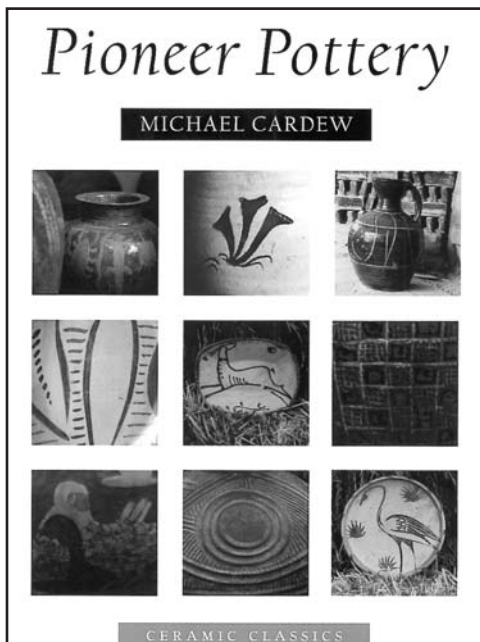
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New Books Explore How the Past Influences the Future

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Pioneer Pottery

Michael Cardew

With an Introduction by Seth Cardew

"The text that remains unchanged is as meaningful for the present-day as it was 33 years ago."

—CHOICE Magazine, November 2002

Pioneer Pottery is a classic text in ceramic literature. Author Michael Cardew was one of the early and influential figures in British ceramics. In 1942, the Crown Agents asked him to go to Nigeria to set up a pottery training center. It was his experiences there as well as his previous time spent in the Gold Coast that formed the basis for this book that has influenced generations of potters around the world.

This completely redesigned edition was published in commemoration of the 100th anniversary of Cardew's birth. His son, Seth Cardew, himself a well-known potter, has written a new introduction and this volume features a new full-color section including photographs of previously unshown work.

This book has brought great inspiration and guidance to potters for decades. This new and updated edition will educate and enlighten for decades to come.

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Rudy Autio

Louana M. Lackey, Ph.D.

With a Foreword by Peter Voukos

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—CHOICE Magazine, November 2002

Rudy Autio is considered one of the most important and influential ceramic artists working in the United States in the last fifty years. With works in the permanent collections of museums around the world, he has left an indelible mark on the world with his art. This book is a history and celebration of Rudy Autio's life, work, career, and techniques.

This exciting self-titled book—the first to be written on Autio—is a history and celebration of his life and work, and is supported by a stunning gallery of more than 150 color images.

By documenting Autio's life and work, this book explores the role ceramic artists play in contemporary American culture, how one becomes a ceramic artist, how ceramic artists make their work, how technology has changed their medium—and most importantly—why these artists do this work at all.

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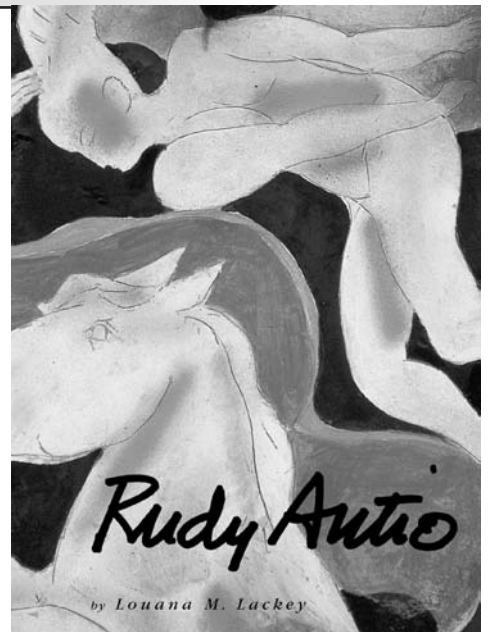
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Vol. 2 Issue 3 3rd Quarter 2002

MISSION-

***The Potters Council of
The American Ceramic Society
is dedicated to meeting the needs
of studio potters and ceramics
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.*