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www.potterscouncil.org

Watch for these New Potters Council Member Benefits in 2003

Studio Listings

A publicly accessible listing of member studios on the Potters Council web site. The listings will include name and contact information, web site link, and studio description. Listings will be geographically searchable. Any member may post a studio listing.

Classified Listings

A publicly accessible classifieds page on the Potters Council web site for members to post items for sale/wanted, open positions, position desired, etc.

Discount Shipping

Members will save on domestic and international shipping with special member rates from Airborne Express.

Workshop Artist Listings

A publicly accessible listing on the Potters Council website of member artists that are willing and qualified to perform workshops, searchable geographically and by workshop topic.

Individual Membership Certificates

Let the world know you're a member! Certificates will be available to members upon request. Members will contact the Membership Department to request a certificate, or submit a request on the PC website.

Potters Council Gear

Show your colors and let everyone know that you're a potter! We'll be rolling out Potters Council clothing and accessories.

Potters Council Introduces Corporate Memberships in 2003

The Potters Council Membership Committee conducted market research last year to determine the interest in a Corporate Membership grade in the Potters Council. Based on their research and recommendation the Potters Council Board initiated the new grade at their November meeting. Here is the list of benefits that are included with a Corporate Membership:

- A listing of Corporate Members on the Potters Council website, including contact information, company description and link to

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Potters Council 1st Regional Workshop is Planned

The 1st Regional Meeting of the Potters Council has been organized around the theme of Firing Practices. Mark your calendars now—June 12–15, 2003. The Workshop will be held on the campus of the University of Wisconsin in Lacrosse, WI. To the right is a tentative schedule of events. According to Workshop Chairwoman Karen Terpstra, “The Workshop is intended to be an interactive learning experience, covering a broad range of topics—from firing to decorating to kiln maintenance. All of the presenters, firing crews and panelists have graciously donated their time to keep the costs of attending low for participants. We hope to see 200 potters gather on the UW-LaCrosse campus and that this inaugural regional meeting will be a model for future workshops that can be held around the country.”

Many affordable housing options will be available, from camping to on-campus dormitory rooms, to local hotels. Most meals are included in the registration fee. Watch for complete details to come in the mail soon to members. Or visit the Potters Council Website—www.potterscouncil.org—for additional information. Potters Council members will receive discounts on registration fees.

And don't forget to bring one of your best pieces with you to enter into the Participants Show, which will be part of the Gallery Walk planned for Friday night.

Tentative Schedule

Thursday, June 12

Registration 3:00–7:00 pm

Welcome

Reception 6:00–8:00 pm

Special ceremony planned for the lighting of the Wood Kiln

Friday, June 13

Registration 8:00–11:00 am

Continental

Breakfast 8:00–9:00 am

Campus Tours 9:00–10:00 am

General Session 10:00–11:00 am

Welcome by Conference Organizers

Keynote Lecture Great Moments in Ceramic History, Margaret

Carney, Director and Curator of

the Ross C. Purdy Museum of

Ceramics

Breakouts 11:00 am–12:30 pm

Cone 6 Glaze Testing

led by Diane Pancioli

Gas Kiln Production Firing

led by Carrie Brooks and Bunnie

McBride

“Wild” Decoration

led by Kurt Wild

Gas/Electric/Salt Firings with ITC

led by Mel Jacobson

Wood Firing

led by Nils Lou and Merrie Boerner

Cone Education

led by Tim Frederich

Raku Firing

led by Steven Branfman and Bob

Anderson

Shino and Copper Reds

led by Dannon Rhudy

Kiln Maintenance

led by Jonathan Kaplan

Friday, June 13, continued

Live Firings 2:00–4:00 pm

Wood, Raku, Gas, Electric, Salt

Gallery Walk 5:00 pm–????

Presenters' Show (on UW-Lacrosse campus)

Participants' Show (on UW-Lacrosse campus)

Regional Invitation (Odin Gallery)

Local Show (TBA)

UW-Lacrosse Student Show (on UW-Lacrosse campus)

Saturday, June 14

Continental

Breakfast 9:00–10:00 am

General Session 10:00–11:00 am

Conference Organizers, led by Karen Terpstra and Mel Jacobson, will participate in a panel discussion and answer questions from attendees on topics covered in the breakout sessions and about firing.

Breakouts 11:00 am–12:30 pm (repeat of Friday's sessions)

Live Firings

continued 2:00–4:00 pm

Workshop

Barbeque 6:00 pm–????

Sunday, June 15

Farewell Breakfast 9:00–10:00 am

Potters Council

Meeting 10:00–11:00 am

Vote in the 2003 Potters Council Board Election!

Potters Council Member-at-Large Ballot

Indicate your vote by checking the box next to the candidate you select for the Member-at-Large seat on the Potters Council Board. Vote for only one candidate.

- Doug Gray**
- Stephani Stephenson**
- Gail Dapogny**

Return your completed ballot to:

Garry Moon, Membership Manager
The American Ceramic Society
PO Box 6136
Westerville OH 43086-6136
FAX: 614-794-5882
Or vote online at www.potterscouncil.org
Deadline: February 28, 2003

Member Number

Signature (Ballot invalid unless signed)

Member-at-Large Candidates:

Following are biographical sketches and candidate statements for the 3 individuals who have volunteered to fill one Member-at-Large position on the Potters Council Board.

YOUR VOTE COUNTS! The candidate with the most votes will be elected to serve a 3-year term beginning March 2003. Please complete and return this ballot no later than February 28, 2003. Or vote online at www.potterscouncil.org. But please, do not vote twice—either return the form or vote online.

Doug Gray

Currently, Associate Professor of Visual Arts—Ceramics/Sculpture, Francis Marion University, Florence, SC, Doug Gray was born in Knoxville, Tennessee and raised in Bowling Green, Kentucky. He earned his BA degree in ceramics and creative writing from the University of Louisville and his MFA degree in ceramics and art history from the University of North Texas School of Visual Arts. After graduation he taught at the University of North Texas, the University of Texas at Arlington, and Sul Ross State University. Having worked with clay for over thirteen years, his art work has been exhibited in juried and invitational exhibitions across the nation.

<http://www.fmarion.edu/famc/doginf1.htm>

Stephani Stephenson

Stephani Stephenson was born in Anchorage, Alaska. She grew up in Portales, New Mexico and Beulah, Colorado. She attended Whitman College in Walla Walla, Washington.

Stephani began working with clay in 1981, while attending Eastern Oregon State University in La Grande. After graduating with a degree in Fine Arts, she was accepted to the MFA program in Ceramics at the University of Oregon in 1986.

In 1990 Stephenson established a studio in Missoula, Montana, and began to show her work. In Missoula, she headed up the Art barn for Camp MAK-a Dream, a ranch/retreat facility for children, young adults and adults with cancer. For six years, Stephenson managed the art store at the University of Montana.

In 1997 Stephenson was awarded a Montana State Artist Fellowship, recognizing her work in clay. That year, PBS featured her work in its web companion to the PBS "American Visions" television series.

Stephenson relocated to the San Diego area in 1998, with a growing interest in architectural ceramics and ceramic education.

Stephenson now works with Alchemie Studio and tile maker Laird Plumleigh. Alchemie produces architectural ceramics and tile

<http://home.earthlink.net/~mudmistress/>

Gail Dapogny

Gail Dapogny has worked in clay since the 1970s. Her previous formal education and early professional work were in music theory and composition, but in clay she found an exciting immediacy, and was instantly fascinated with the challenging aspects of dimension, form, and surface.

Through workshops and classes, Dapogny acquired knowledge, moving to new levels of skill, and constantly finding out how there was still to learn. As she says, "fortunately the ceramic world is comprised of an amazing number of not only resourceful but generous artists."

She works primarily in a very active potters' guild—a cooperative which works together making clay, stacking and firing kilns, and otherwise maintaining the studio. Gail also owns part of a local ceramics gallery.

Her work can be viewed at <http://bsd.silverhawk.com/ex99/dapogny>

Three easy ways to vote! Pick whichever one is best for you.

Vote by mail*

Vote by fax at 614-794-5882

Vote by internet at www.potterscouncil.org

***Detach this page, fill out back, fold so mailing address below shows, tape and drop in a mailbox. Do not staple or paperclip for mailing. International Members: If mailing ballot, please place ballot in a sealed envelope to conform with postal regulations.**

Fold here second, then tape—Do Not Staple

Return Address

Place
Stamp
Here



BALLOT

**ATTN: Garry Moon—Membership Manager
PO BOX 6136
WESTERVILLE OH 43086-6136**

Fold here first

Have you joined Clayart yet?

If not then you should because it's FREE!

Clayart is the "electronic voice of potters worldwide." More specifically it is an online forum or listserv that allows ceramists from around the world to communicate with each other on a daily, sometimes hourly, basis. The Clayart listserv 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?***

www.acers.org/clayart

2003-2004 Appointments

President-Elect

The Potters Council Board has approved the appointment of **David Hendley** as the incoming President Elect for the 2004-2005 year.

David first tried making pottery in 1972, when he registered for a pottery class in college. After only 8 weeks of the class with local potter and teacher Tracy Dotson, he had made up his mind to become a professional potter. "At this point I was only one semester away from graduating from Trinity University in San Antonio, with a degree in Psychology, so I completed the degree but immediately turned to developing my pottery skills." In 1973, he attended an intensive 8-week class at Big Creek Pottery in Davenport, California, studying with Bruce McDougal.

David enrolled in the University of North Texas in Denton in 1974, and took the art credits required to pursue a master's degree in ceramics. He earned an M.A. degree in ceramics from Texas Woman's University

(which is co-ed in the graduate school) in 1976, with the guidance of John Brough Miller.

After graduation, David set up his first pottery studio at the Clay Suppliers warehouse in Dallas. John Williams ran his clay business in half of the warehouse, and offered potters a supportive and inexpensive place to make pottery by renting them space in the other half of the building.

In 1980, David and wife Karen purchased an old farmhouse in Maydelle, Texas. They have since remodeled the farmhouse into a pottery studio and shop, appropriately named Old Farmhouse Pottery, which opened in 1990.

In his artist's statement, David expresses his opinions about pottery and what it means to be a potter:

"Everything matters, every material, process, tool, and technique. In the pottery studio, every choice determines the look and feel of the finished work, and is an opportunity for the potter to incorporate his or her personality, or spirit, into the piece. For me, this means that, whenever possible and reasonable, I want to make my own

tools, formulate my own materials, and cultivate my own techniques.

"My goal is to make pottery that is honest, expressive, and functional. To me, "functional" encompasses a wide range of attributes, including good design, durable, non-crazing, non-leaching glaze surfaces, and spouts and handles that work and are not overly fragile. "Functional" also means that the piece must be efficiently made, so it can be sold for a price that will not discourage its use."

Visit David's website to see his studio and shop as well as his fabulous work at www.farmpots.com.

Committee Appointments

When current President Jonathan Kaplan becomes Past-President in March, he will assume the duties of serving as chairperson of the Nominating Committee. Along with Jonathan, Board member Karen Terpstra and outgoing Board member Mitch Kotula will serve.

Two new members have also been appointed to the Health & Safety Committee; Earl Brunner of Las Vegas, NV, and Tom Wirt of Hutchinson, MN.

Stop by Booth 120-122 and say hello if you are attending the NCECA conference, March 12-15, 2003 in San Diego. The Potters Council Membership Meeting will be held on Thursday, March 13. Stop by the booth to find out when and where.

continued from page 1.

- the Corporate Member's website.
- A Corporate Membership certificate suitable for framing in the member's place of business as well as for scanning onto their website.
- Opportunity to display Corporate Member's literature/catalogs at Potters Council workshops and meetings.
- Listing as a Corporate Member in at least one Potters Council

- newsletter annually.
- One annual use of the Potters Council mailing list for promotional purposes
- Inclusion of an 8½ × 11 one page promotional flyer in all new members packets (if a Potters Council member discount is provided; discount level at the discretion of the Corporate member.)

- One individual membership in Potters Council

There are two types of Corporate Membership being offered—a for-profit membership priced at \$300 annually, and a not-for-profit rate of \$200 annually. For more information on Corporate Membership in the Potters Council, contact Garry Moon at 614/794-5859 or gmoon@acers.org, or visit www.potterscouncil.org.

This article was originally published by The American Ceramic Society in the June, 1921 issue of *Journal of The American Ceramic Society*.

THE VALUE OF AGEING THE TERRA COTTA BODY¹

BY R. L. CLARE AND R. N. LONG

ABSTRACT

It is shown that the terra cotta body when aged for a period of twelve days improves in plasticity, workability and strength. If the body is aged and subsequently repugged, still greater improvement is noted. This process is recommended as developing to the fullest extent the latent qualities of the body. The theory of this action seems to be a softening of the clay grains which with the retempering process results in a finer subdivision of the particles and a more intimate combination of the clay and grog.

Purpose of the Investigation

In an effort to produce the best possible finished product, the relative value of ageing or storing the terra cotta body mixture, as against using the freshly tempered mixture, is a question which should be carefully studied. Many of the ceramic industries, such as the white ware, porcelain insulator, chemical stoneware and glass pot plants, have adopted this method in conjunction with their clay preparation as vitally necessary to the production of good material. Various other of the industries, such as roofing tile, refractory, sanitary ware and terra cotta companies, have found this method to be of great advantage to them and, while not universally adopted, it is found in some of the plants.

It is noted that those industries which have adopted this method to the greatest extent are those making the most difficult wares, which, of course, require the best possible body mixtures that can be produced within economic limits. The terra cotta manufacturers are probably required to make a greater variety of difficult shapes and sizes than any other ceramic industry, yet it is one of the industries that has not universally adopted this method of body preparation.

This investigation was conceived, therefore, to develop some accurate data on the effect on the body mixture caused by the ageing of the body and to show by these facts whether there

¹ Received April 7, 1921.

were any decided advantages to be gained by this extra operation and the extra expense involved. Also, in some of the plants the ageing process is accompanied by a subsequent tempering to get better uniformity, which is unquestionably good practice. We, therefore, extended our investigation to cover the aged and retempered body as well as the aged body without retempering.

The first point to be determined was the proper length of the ageing period. Preliminary tests were made of the working qualities of clay aged one, two and three weeks, the latter being about the practical limit for terra cotta plants. From these observations, it was found that after one week there was a marked change for the better in the clay; after two weeks, there was a slight further improvement, but after three weeks no further change was noted. We, therefore, selected twelve days as the length of the ageing period for these experiments.

We also found that if proper care is taken of the clay and it is not too soft when stored, retempering is not necessary unless still greater strength and plasticity is desired.

Experimental

All of the test pieces were made up from one batch of body mixture. A part of this was made into samples directly after it had been pugged, and marked "A," representing the fresh mixture such as is used in many plants. The remainder of the batch was stored away in the ageing cellar for twelve days when another set of test pieces was made and marked "B," representing what we found to be a well aged clay. The balance of the clay was then repugged, allowed to stand over night, and pressed into test pieces marked "C." This treatment we thought should develop the highest plasticity and greatest strength.

All of the pressing was done by one of our best men and the test bars were so designed as to reduce to a minimum any variation due to the human element. Observations were made during the pressing of each set of pieces so as to determine the plasticity, workability and finishing qualities of the various lots of clay. All the pieces were dried carefully and those to be used for burning were fired to cone 6 in a commercial terra cotta kiln.

ACERS CLASSICS

Table 1 gives the results from the test pieces and the observations made.

TABLE 1

Test	Body A Fresh mixture	Body B Aged 12 days	Body C Aged 12 days and repugged
Water of plasticity (dry basis).....	29.4%	26.1%	23.7%
Linear drying shrinkage (wet basis).....	5.76%	5.41%	4.82%
Drying warpage.....	0.187"	0.094"	0.120"
Drying cracks.....	None	None	None
Transverse strength (dry).....	121.3 lbs. per sq. in.	128.5 lbs. per sq. in.	160.1 lbs. per sq. in.
Plasticity and workability	Worked fairly well. Somewhat short. Some cracking while in the mold. Finished piece looked ragged.	Worked better, more plastic, no cracking in molds. Piece finished up much better.	Worked very well. Very plastic. No cracking in molds. Piece finished up better than preceding sample.
Burning shrinkage.....	2.56%	2.46"	2.53%
Burning warpage.....	0.143"	0.187"	0.184"
Absorption.....	17.68%	17.57%	16.58%

The water of plasticity shows a progressive drop, even though some little water was added to body "C" when repugged. This can only be explained as due to evaporation. The linear dry shrinkage checks the results obtained above.

For the purpose of studying the effect of ageing on the tendency of the body to warp in drying, ten test pieces 2" x 4" x 16" were pressed solid in plaster molds and as soon as they were stiff enough to support their own weight without deforming, they were set up on end and allowed to dry at room temperature, protected from air currents. The amount of warpage was then measured by placing a straight-edge across the concave face and the deflection from the straight-edge measured in hundredths of an inch. The figures in the table are the average of ten tests. This shows body "B" to be decidedly straighter after drying

than "A," and body "C" shows an improvement over "A" in this respect, but not as much as "B." The results of this test were very consistent.

The transverse strengths of the dry bodies were determined by breaking ten bars, approximately 1" × 1" × 8" on a 6" span and the modulus of rupture computed according to the formula:

$$M = \frac{3PL}{2bd^2}$$

(where P is the load in pounds and L the span in inches). We had hoped that this test would be a fairly accurate measure of the increased plasticity and strength developed by the ageing and repugging operations. The difference between 121.3 lbs. per sq. in. and 128.5 lbs. per sq. in., however, does not adequately show the marked difference between bodies "A" and "B." The increase in strength of body "C" to 160.1 lbs. per sq. in. is remarkable, as it shows the undeveloped possibilities in the average body. The character of the fractures in each of these bodies is interesting. All of the breaks of the body "A" bars are very ragged and seldom under the knife edge. Those for body "B" were nearly all directly under the knife edge and not quite so ragged as "A." Those for body "C" were all directly under the knife edge and showed a comparatively smooth break, indicating a very fine grained clay.

The plasticity and workability show a progressive improvement in the bodies "A," "B" and "C." This was determined from observations made from full-sized terra cotta pieces pressed in the shop from each of the bodies. These results, while not measurable, were very marked and check with the preceding data.

The burning shrinkage results indicate that the ageing had no particular influence on the vitrification behavior.

The warpage during firing was measured by the deflection of a bar 2" × 2" × 17" suspended on clay triangles 12" apart and set in the kiln with a 1½ lb. weight in the center of each bar. The weight was used to magnify any slight difference which might occur. These results show a very slight increase in warpage for bodies "B" and "C."

Retempering of the body mixture, after ageing, produces a slight increase in plasticity and workability over the aged body, increases the tendency to warp in drying slightly, and produces a very marked increase in dry strength.

This last quality tends to materially reduce the losses from chipped and broken pieces and allows of greater freedom in handling the dry material. A body such as this would be much safer to use in the manufacture of large pieces than clay that has been aged without rettempering.

This process is to be recommended to the terra cotta industry as developing to the fullest extent the latent qualities of the clay mixture used.

REFERENCES

¹ Ogle, *Trans. Amer. Ceram. Soc.*, **3**, 171 (1901); Stover, *Ibid.*, **4**, 183 (1902) and **5**, 358 (1903); Spurrier, *J. Am. Ceram. Soc.*, **4**, 113 (1921).

Suggestions on Packing Pottery for Shipment

by Jonathan Kaplan

Ceramic Design Group • Steamboat Springs, CO

After all the time and effort put into making and finishing our wares, it seems that getting it safely to those who have purchased our work sometimes doesn't merit a high degree of importance. So much energy put into making good work yet having shards arrive at the customer just is not acceptable. By taking the necessary time and working with a successful packing system, your pottery will arrive safe and sound to insure happy customers.

Here are some suggestions to insure safe transit of your work via commercial shipping means.

1. Do not use newspaper or any type of paper that has printing on it. Not only can the ink smudge onto the surface of your pottery but paper weighs more than other packing materials.
2. Bubble wrap or foam should be wrapped tightly around the piece and taped. If the piece has a lid, make sure that the lid is separated from the body by bubble wrap or a cardboard spacer. Using stretch wrap, wrap the bubbled piece tightly. Sometimes you can take small pieces, bubble wrap them individually with cardboard spacers in between and then make a module of the smaller pieces and then bubble wrap this module and then stretch wrap it tightly together.
3. Working with boxes that are cubes form an ideal packing system. Determine the size of exterior box, let's say it's a 20" x 20" x 20" cube. Your inside box then can be an 18" x 18" x 18" cube or even a 16" x 16" x 16" cube. These smaller interior boxes will then be floated using styrofoam peanuts inside the larger box.
4. Pack your pottery in the interior box using styrofoam peanuts making sure that there is plenty of room between pieces or modules as well as the walls of the box. You can use corrugated spacers cut from scrap to separate wrapped pieces or modules. Make sure there is at least 1" between your work and the interior wall of the carton. Overfill this box with peanuts shaking it down as you fill it up as these products will settle. Close the box and tape or staple in shut.
5. The safest and sure way to ship pottery is to double box it. Most box manufactures have a line of product called "stock boxes". These are standard 200# test brown or white corrugated boxes and many different sizes. Remember that both UPS and the Postal service have size limitations.
6. Following the box sizing above, fill the bottom of the exterior box with a small layer of peanuts and center interior box inside. Fill all around the interior box with Styrofoam peanuts, again shaking it down as you fill it up. Slightly overfill the top of the box with peanuts making sure than when you close the flaps of the outside box, it compresses everything inside. Then tape or staple it shut. Your box is ready to be shipped!
7. The key to this system is the space differential between the interior and exterior box as well as isolating each piece from its neighbor and the walls of the box.

Member News Wanted (Desperately)!!

Tony Moore of East Mountain Studio in Cold Springs, NY, sent me a copy of his Summer 2002 newsletter. To summarize: he and his wife travelled to England for the opening of his group ceramics exhibition, Totally Teabowls, at the Oakwood Gallery in Nottinghamshire this past spring. Two museums purchased from the exhibit. He had a very busy summer and fall with fairs, festi-

vals, exhibits, sales and workshops. You can view Tony's work and learn more about him at www.studiopottery.co.uk. Go to "Potters", then "Tony Moore".

You might have noticed that we did not publish a 4th quarter newsletter. The truth is, there just wasn't much news to report. So why waste valuable dues dollars on printing and postage.

WE WANT TO HEAR FROM YOU.

There are over 2000 members and I know at least some of you have something to say. Write me a letter. Tell me what you think about Potters Council. What do you think we should be focusing our resources on? Do you have an area of expertise you'd like to share by writing an article? Call me-614-794-5819. And as always, drop me a line and tell me what you've been up to, or what's ahead. Send news to cschnitzer@acers.org.

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

Membership Benefits

- 1 Membership Newsletter—*Potter's Pages*.
- 2 Searchable online directory of members, studio listings, classified listings.
- 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, shipping services, business publications and software, a discount realtor program, car rental discounts, and hotel discounts.
- 6 Individual membership Certificate, suitable for framing.

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

International List price \$40—Member price \$36

Canadian Residents please add 7% GST
Allow 4-6 weeks for delivery of first publication

Payment Information: Add \$35 membership dues and any optional publications desired to determine total amount due

Who are you in ceramics?

- Artist/potter, professional
- Artist/potter, recreational
- Educator
- Student
- Curator/dealer
- Manufacturer/Supplier
- Group/Institution
- Library
- Collector
- Other

TOTAL AMOUNT ENCLOSED \$ _____
(Payment must be in U.S. funds drawn on a U.S. bank)

Check No. _____ for \$ _____ enclosed.

Charge \$ _____ to my: VISA MasterCard AMEX

Card Number _____ Expires _____

Signature _____

Date _____

Questions? Contact Customer Service—Phone: (614)794-5890,
Fax: (614)794-5892, E-mail: customersrvc@acers.org
Submit an application online at: www.potterscouncil.org

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POTTER'S PAGES

The official newsletter of The Potters Council of The American Ceramic Society
Vol. 3 Issue 1 1st Quarter 2003

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.