

POTTER'S PAGES

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POTTERS COUNCIL TO MEET AT NCECA YOU'RE INVITED

This year the National Council on Education for the Ceramic Arts (NCECA) conference will be held in Portland, Oregon, March 8–11. If you are attending the conference, be sure to join us for the Spring Potters Council meetings.

Find out what's new and meet other Potters Council members. Learn more about the six Regional Conferences scheduled this year; don't miss out on attending a conference in your area.

There will be two meetings, a Board Meeting and a General Membership Meeting. Both will be held at the Red Lion Hotel, located across from the Oregon Convention Center at 1021 N.E. Grand Ave., in the St John's Room. This is your chance not only to hear what others are saying but also to have your opinions presented.

THE POTTERS COUNCIL BOARD MEETING

Open to members and general public
Thursday, March 9 at 7:30 a.m.

THE POTTERS COUNCIL GENERAL MEETING

Open to members and general public
Friday, March 10 at 7:30 a.m.

Stop by our booth (501) for more information or to just say hello.

MEMBER BUTTONS

Show your support for Potters Council. Don't forget to pick up your member button by visiting the Potters Council booth.





LETTER FROM THE PRESIDENT

POTTERY FOR PIXELS



DAVID HENDLEY, POTTERS COUNCIL PRESIDENT

With each passing year, it seems like I spend more and more time staring at a computer screen or otherwise fooling with some new technology or digital medium. I'm not complaining; both my personal life and my career as a potter are better as a result. The great thing about technology is that it "levels the playing field." Here I am, out in rural east Texas, yet I can easily be in communication with people all over the world. I can take pictures of the pots from a firing of my kiln, format the pictures, put them on the World Wide Web, and offer them for sale all on the same day they are unloaded. I can design a new brochure, send the files to a printer in Cleveland and receive the finished product next week. It's now possible to bypass the professionals whose expertise and equipment was needed to complete a project in the old predigital age.

But (you knew there was a "but" coming, didn't you), it seems like the more time I spend on these ancillary activities the less time I have to actually make pots. Interestingly and more importantly, it seems like spending a lot of time with a computer can actually change the way my mind works. I've found that it is difficult for me to get a good night's sleep if I spend a lot of time with the computer in the evening. I keep seeing those little icons and wanting to click on them.

In contrast, an evening working with clay usually portends a good restful night's sleep. I think there are a couple of reasons. First, since there is actual physical work involved, even though it is not usually strenuous, it serves to make the body tired and ready for rest. Second, I think the brain is functioning in a different way when working directly with a material rather than with abstract representations of things.

When I am in the throes of working on a series of pots and thinking about design and process, this mindset seems to carry over to other areas. I find myself thinking in three dimensions. It's just a different way to perceive objects in the environment. I have always been interested in extruding as a means of forming clay. To broaden this idea even further, I have noticed several times when I have spent large amounts of time thinking about and designing extruder dies, that, again, my brain carries this way of looking at things over to other areas. I notice an object and immediately try to picture what a die to produce that shape would look like.

I think this is why many people are drawn to clay as a hobby. With more and more jobs requiring abstract reasoning and manipulating pixels rather than concrete material, it's a welcome change to grab some clay and shape it. But I'm worried that the younger generation is just not as interested in such things. They are so comfortable with technology, and it is so pervasive that it can seem like the only way to relate to the world and the only way to think. Statistically, we members of Potters Council are a pretty old group. The Board of Directors has been trying to come up with ideas for getting more young people involved with clay generally and the Potters Council specifically, so if you have any ideas, please share them with us.

Spending time with clay can seem pretty old and unexciting compared to all the opportunities for trying the latest new thing. We need to bring back some balance. We all need to share our excitement about working with clay and do whatever we can to make sure more people, especially children, have opportunities to try their hands at crafts such as ceramics. I can tell you from experience that many kids know nothing about clay. But most, once they are shown a few things, like it, and in today's world, any activity with kids that does not involve electronics is a good thing.

Conversely, when talking with potters I've been surprised at how many Luddites there are out there who know nothing about all the modern resources that are available today. We may make things by hand, but learning how to use tools such as glaze calculation programs, the Internet, and digital cameras are well worth the effort. Maybe we need to institute a learning exchange program: pottery classes for computer lessons? Find a willing teenager and start a dialog! ■

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GET TO KNOW MEMBERS

**CINDY GINTER &
WENDY BIALEK****SISTERS CREATING FOR AUTISM AWARENESS**

My sister Wendy and I have collaborated for the last year making jewelry and a portion of proceeds go to Autism programs in northwestern Illinois. Wendy began making jewelry to show support for her son, Zachary, who has autism. One day she asked me to make some Raku beads for necklaces she was making for this charity. We have been making beautiful jewelry together ever since!

I live in Whitehouse, Ohio, and send beads to my sister in Algonquin, Illinois. The necklace shown here with my raku oblong beads, mixed with Lori Greenburg's glass and Wendy's design, was part of a charity Auction for Autism. This is truly beautiful in person. We have had great success so far selling our handmade custom-designed jewelry together. And all for a great cause! ■

CAROLYN BURKE

BIMINI ART CENTRE, 242.347.3322

My sister and I opened the Bimini Art Centre on the island of Bimini in the Bahamas about two years ago. Bimini is roughly 50 miles off Miami, and is 7 miles long and 700 feet wide. My sister does stained glass and fused glasswork while I do thrown and handbuilt pottery. The Art Centre offers a gallery of our work to the tourists. We also have a working relationship with the Bimini schools, where we hold demos and workshops.

Last year, we had an opportunity to work with a group called Dolphins Bimini. They study the healing effect swimming with dolphins has on the disabled. They brought a group over to Bimini from near London, England. The participants were all diagnosed with different conditions. We were able to provide a pit fire on the beach and tie dying at the Art Centre.

We also have had the opportunity to work with many international visitors. We had a group here with a psychotherapist/art therapist this summer. They were from Berlin, Germany. She brought two little girls into the Art Centre to do some clay on a day that the weather did not allow them to go out on the boat. The children did not speak English, so she translated for me and then for them during our two-hour session and successfully did a wheel piece and a handbuilt piece with each of them. Their stay was not long enough for the final firing so I finished the pieces and mailed them to Berlin. I recently got a message that they were received in good order, to the delight of the little girls. That email also included a request for some interactivity with a second group coming in the spring of 2006—probably another pit fire and some sand casting on the beach.

We organized an "Art on the Island" festival on Memorial Day for the past two years and are in processing of organizing our third one for 2006. Last year, we had seven artists from Andros, two from Nassau and three from Bimini. We hope to build on this to make it an event of merit in the Bahamas and for Bimini. We think we have a rather unusual atmosphere in which to work and unique opportunities to relate to visitors to our community.

The Potters Council is sad to report that as the Potters Pages were going to press, we learned that Carolyn Burke is no longer with us. She passed away in a plane crash at the end of December off the coast of Miami. She will be missed. ■

**MEMBERS ONLINE
GALLERY**

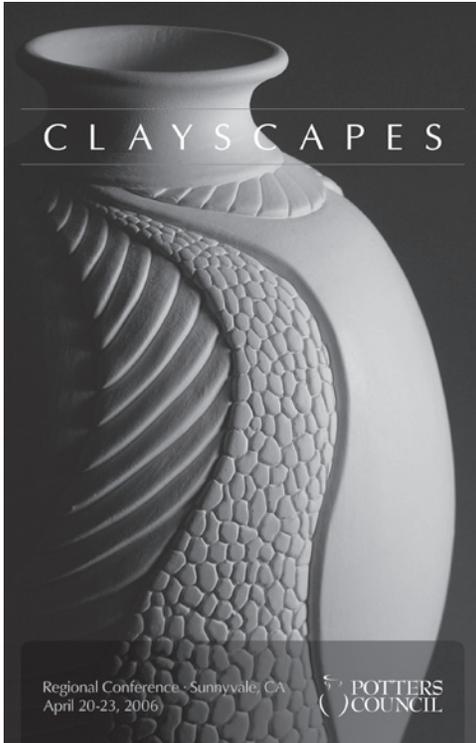
Don't forget! You can view your work and the work of other council members without ever having to leave the comfort of your home.

Potters Council members should take advantage of the online gallery at www.pottersouncil.org. Please send 1–3 digital images of your work, along with your name, city, state and member number. The images should be either jpegs or gif, 72 dpi, rgb format and should have a maximum width of 225 pixels (3.125 inches).

Please e-mail digital images to Renée Fairchild: rfairchild@ceramics.org.

POTTERS COUNCIL CONFERENCE IN...

SUNNYVALE, CALIFORNIA



Mother Earth Clay Art Center is proud to host "ClayScapes," the April 2006 Potters Council Conference with the theme of surface design. We have invited nine gifted ceramics artists: Joe Battiato, Rikki Gill, Doug Gray, Bob and Sandy Kinzie, Karen Massaro, Elaine Pinkernell, and Bill Shinn. Each artist will demonstrate various techniques to enrich the surface of your clay artwork. Our keynote speaker will be Robin Hopper. Techniques to be explored in the four-day conference will include brushwork, carving, thrown surface treatment, layering of colored clay, image transfer, impressions and rolling stamps.

The primary format for this conference will be two artists working side by side, with each artist alternately discussing the techniques they are demonstrating. Each pair of artists will work for a full 90-minute period, followed by a short break for refreshments and discussion between sessions. The complete schedule of events can be found online at www.potterscouncil.org/clayscapes.

The conference will be kicked off with a reception at 5pm on Thursday evening April 20, hosted by Orchard Valley Ceramic Arts Guild and Chinese Clay Art. The subsequent ClayScapes sessions will run throughout the day on both Friday and Saturday (April 21–22 from 9am to 5pm). Friday evening we will provide a sumptuous sit-down dinner with Robin Hopper. On Sunday, April 23, there will be a special farewell brunch before everyone heads home to explore their newfound skills and techniques.

For more information regarding this conference, please contact Danielle McIntosh, Marketing Manager, Potters Council, 614-794-5827 or dmcintosh@ceramics.org. ■

Danielle McIntosh

CALL FOR MARKS/SIGNATURES

Potters Council is compiling an archive of potter's marks, like those complimenting feature articles in *Ceramics Monthly*. This collection is slated for a future publication on Potter's Marks & Signatures. Don't miss out on getting your mark published, submit today. Submit to: Jennifer Poellot, 735 Ceramic Place, Suite 100, Westerville, OH 43081.



MARK YOUR CALENDARS AND START PLANNING FOR THE FOLLOWING UPCOMING CONFERENCES

2006 CONFERENCE SCHEDULE

CLAYSCAPES

Surface Design Conference

Mother Earth Clay Art Center, Sunnyvale, California • April 20–23, 2006 (see previous page)

ENGLISH CONNECTION

Functional Pottery with American and British Potters

Stonewall Jackson Hotel & Conference Center and Mary Baldwin College, Staunton, Virginia
June 1–4, 2006

The link between British and American pottery will be the topic this June when the Potters Council hosts this regional conference. Six potters – three British and three Americans who trained in England will demonstrate and talk about their work during The English Connection.

ALL FIRED UP

Alternative Firing Techniques

Adelphi University, Garden City, NY • July 6–9

Coming this July, “All Fired Up: Alternative Firing Techniques” in Garden City, New York. This exciting workshop is comprised of eleven nationally known alternative ceramics artists. Alternative includes raku, pit, Anagama, single, and soda/salt firing to name a few. This conference will give you a chance to watch how these artists make and fire their work, and then you will fire a few of your own pieces on site. Spend some time learning about printmaking on clay with Mitch Lyons, watch Randy Brodnax and Don Ellis raku the night away, or hear stories about life as a potter with Mel Jacobson. Afterhours, lectures will be given by Long Island’s own Professor Hecht who wrote about George Ohr, or Steven Hill, master of the single firing. You will also have an opportunity to visit Long Island’s only Anagama kiln. So, while it is a cold winter, start thinking about your summer and join us for this unforgettable event.

SOUTHERN FIRED CERAMIC SURFACES SYMPOSIUM

All about Surface Design • Hosted by Doug Gray > more details to follow

Francis Marion University, Florence, South Carolina • July 27–30, 2006

MORE THAN SKIN DEEP

Surface Decoration Hits the Midwest • In conjunction with AMACO > more details to follow

Indianapolis, Indiana • September 13-16, 2006

This conference will feature six presenters who are either teachers or professional ceramic artists with topics including: underglaze decorating, printing clay on clay, Majolica decorating, clay decorating, underglaze plaster printing. BRENT and AMACO wheels and AMACO CLAY will be available for the attendees for the conference. After the lecture series, attendees will visit the “CLAY FEST SHOW” at the University of Indianapolis. Attendees can view the exhibit at the AMACO/Brent Gallery, which would include works by the presenting artists and members of the Potters Council.

PATE DE VERRE

Glass Casting for Potters and Sculptors • In conjunction with Flat Rock Studios > more details to follow

Fayetteville, Arkansas • November 2-5, 2006

Demonstrations at the Pate De Verre Conference will include model making in wax and clay, the making of refractory molds, charging (filling) molds with glass, and also information on firing schedules, annealing, glass finishing and polishing.

HOST A REGIONAL CONFERENCE

How exciting would it be to host a conference built around a theme that truly gets you energized. Gather your own community of associates and fellow potters in one setting to share techniques and presentations that would be hard pressed to find any other place. Sounds great! A conference in your area, highlighting your expertise and you’ll have help putting it together. That’s right, you’ll have plenty of help from the Potters Council staff to organize your event.

If the idea of hosting a conference interests you, please let us know! We welcome your submissions.

If you have more questions, please feel free to contact me, or you may submit your proposal to dmcintosh@ceramics.org. ■

2006 EVENTS/EXHIBITIONS

TOLLAND, CONNECTICUT

Birch Mountain Pottery, a combined studio/gallery/classroom, is celebrating its 20th year. Potter/owner Susan Gerr announced a 20th Anniversary Exhibition to be held at the Tolland Art Center May 12–14, 2006. Gerr's work, as well as past and present student's work, will be exhibited. Part of the proceeds will benefit "The Hole in the Wall Gang Camp," located in Ashford, CT. Daily demonstrations also are planned. For more information, call Birch Mountain Pottery (860) 875-0149 or see www.birchmountainpottery.com

CRETE, GREECE

Omnia Center of Contemporary Art is organizing the Fourth International Art Festival from June 15–30, 2006 at the NEORIA public exhibition center in the Old Town of Chania, Crete, Greece. It will be the largest art exhibition ever held in Chania and one of the largest ever held in Greece. Deadline: March 15, 2006. Open to all media. Juried from 5–10 images in JPG or Gif format (no more than 250 kb each). Each artist will participate with two works (no size limit). Artist fee: €350 (US\$422). Gallery (group of 4 artists) fee: €1300 (US\$1570). Only artists who received an email for acceptance can submit the application form to confirm their interest. One of the works and a short biography of each artist will be included in a full color catalog. Each artist will get two copies of the catalog for free. Contact Omnia Center, 43 E. Venizelou, 731 32 Chania, Crete, Greece; tel/fax (30) 2821042100 or 1221 State St., Santa Barbara, CA 93101; tel/fax (805) 963 4606; e-mail omma@omma.gr or see www.omma.gr.

SANTA BARBARA, CALIFORNIA

Sculptures by Salvador Dali and Pablo Picasso will be on view February 1–26 at Omnia Center of Contemporary Art, 1221 State St., Santa Barbara, CA 93101.

BRIGHAM CITY, UTAH

June 19–30 "Clay Crewe Workshop." Glaze theory and Formulation with Dave Finkelburg; tile, architectural ceramics with Stephani Stephenson; cone 6 glazes, electric fire, Mason stains with Alex Solla; website development with Gail Phillips, throwing boot camp, kilns, firing with Lee Burningham; and logos, art/chop design with Zan Burningham. Fee: \$800; one week only, \$450. Limit of 30. Contact Lee Burningham (435) 881-0151; e-mail lee@claycrewe.com or claypotts@aol.com.

MINNEAPOLIS, MINNESOTA

"Tiles of the Northern Plains: Building on Tradition" is being presented by the Handmade Tile Association and the Tile Heritage Foundation in Minneapolis, September 13–17, 2006. The focus of the conference will be on the remarkable achievements of local tilemakers and mosaic artists as well as the historical traditions that have nurtured this development. There will be tours, both guided and self-guided; presentations by noted tile historians; studio demonstrations and workshops in which participants will get a firsthand view of all the goings on; and exhibitions—at least two planned at this time—that will feature contemporary tile work and its historical predecessors.

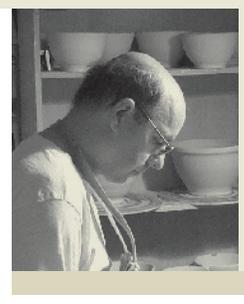
DIX HILLS, NEW YORK

In conjunction with "All Fired Up" Potters Council Conference (July 8–August 13), the Art League of Long Island will be hosting a juried exhibition, "Patterns in Clay." Juried from up to 7 slides or CD. Fee: \$15. Contact Ruth Sachs, Art League of Long Island, 107 E. Deer Park Rd., Dix Hills 11746; e-mail ruth@ruthsachs.us; see www.artleagueli.org; telephone (631) 462-5400.

PART III

RHEOLOGY

GREGG LINDSLEY



This is the third and last article dealing with rheology, a tool that will help you get your glazes to do what you want them to do, every time. Rheology is the science of using specific gravity and viscosity to make consistent glaze batches. This article deals with flocculation and its opposite, deflocculation, and their relationship to glaze making.

When does one use a flocculant or deflocculant? The answer is after you have determined the correct specific gravity and the correct suspension, but the viscosity is off. In most cases, once you are happy with the specific gravity and the suspension, you should not need to do anything else.

Flocculation, according to Hamer in the *Potters Dictionary of Materials and Techniques*, is the altering of the physical nature of a suspension of particles so that they no longer repel one another but aggregate into larger particles, called flocs.

A flocculant is a soluble material that is added to a suspension to increase its viscosity. Increasing the amount of a flocculant has progressively more effect, but a point is reached where further increases stop working. Flocculation is used by the potter to make a suspension more permeable so that it dries more quickly; to thicken slips for use on clay; to thicken glazes for use on hard bisque ware; and to thicken glazes in a way that keeps the coarser minerals in suspension.

Suspensions that contain large amounts of clay are slow to settle and often produce slippery, dense sediments. The clay particles are packed together in what is called a card-stack structure (picture a new deck of cards). Here the plates lie flat upon one another. As the water dries from the surface of the clay, it pulls the plates together, creating an impermeable layer through which water cannot pass. This creates problems such as slips and glazes that will not dry on pots and slip that cannot be dried to plastic clay. Also, clay slips and glazes are sometimes too fluid to give a coating of sufficient thickness. The solution is to add a small amount of vinegar or calcium chloride in solution. Epsom salts (magnesium sulphate) and sodium chloride also can be used.

Sometimes overfired bisque can cause a coating of insufficient thickness, where the ware cannot absorb sufficient water. Flocculation will give a more viscous and bulkier glaze, and will give a thicker layer. Using Epsom salts or calcium sulphate (plaster of Paris) can improve results with glazes containing colloidal clay, like ball clay or bentonite. Glazes that contain very small amounts of clay, like fritted glazes, do not respond well. They can be temporarily flocculated by the use of gelatin. Gelatin should be dissolved in hot water and added until the desired viscosity is reached. The effect will last a few hours.

Let's take a look at deflocculation now. This is the action of dispersing the fine clay particles in a slip or glaze so it becomes more fluid. Slips, which are used in casting and are therefore high in clay content, can, with a deflocculant, retain a high proportion of clay while remaining fluid enough to be poured.

Deflocculation is achieved by adding suitable soluble alkalis to clay suspensions. Increasing fluidity without loss of bulk is important in the slip casting process. These added alkalis exchange their ions (charged atoms) with those of the clay particles so that the clay particles are all of a similar powerful electrostatic charge. In this state, they repel one another and are unable to flocc.

Deflocculatory materials can only act when there is sufficient water for them to go into solution and thus release their ions for exchange. Also, they can only produce results when the solid in suspension is of colloidal size. Clays, particularly fine clays like ball clay and bentonite, give good results, but other minerals such as feldspar are hardly affected. Some ground materials intended for fine dispersion have good results, like zirconium silicate. Coarse materials like flint show no reaction to deflocculants but some to flocculants. So a suspension must be a colloidal suspension and the deflocculant a solution, although it can be weighed and calculated as a solid. Potters often use sodium carbonate (soda ash), sodium silicate or Darvon-7.

If your glaze or slip is of the proper specific gravity but the viscosity is wrong, use a flocculant or a deflocculant. Use a flocculant if it needs to be more viscous or thicker, and a deflocculant if it needs to flow more. This will help you achieve the balance needed to allow your glaze to be the same as it was the last time, as well as the next time. ■



Earth and Fire Pottery

ALL I NEED TO KNOW IN LIFE I LEARNED FROM CLAY

DOUG GRAY

I don't know if a scientific study has ever been conducted, but I bet you could arrive at some rather interesting psychological profiles based on the human response to fortune cookies. I know I have, on occasion, completely ignored that barely sweetened morsel brought with the bill at the end of a meal. But, more often than not, I succumb to the temptation of that crunchy casing and am pleased to find that rare message inside; a message that speaks so clearly and pointedly to my own condition that I feel as if fate itself has orchestrated the proper planetary alignment necessary to bring this bit of crisp dough to my lips and this bit of wisdom to focus in my mind.

All right, maybe I have an overactive imagination. Maybe, I eat way too much garlic chicken at the Chinese restaurant near the university where I teach. But have you ever considered what a

wondrous coincidence it is that such a concise message, originating a great distance away in both distance and time, could have any specific significance to your own life?



Doug, seen here with his two-year-old daughter Kiran. Photo taken by his four-year-old son, Bibek.

bit of cookie reassured me in the most direct way that “this too shall pass.” Several weeks and a maze-shaped tattoo later, we received a referral for our son Bibek, a beautiful little two-year-old boy from Kathmandu, Nepal. And the rest is, as they say, history.

By this point, you may be asking yourself what any of this has to do with clay? Well, I've been inspired by the fortune cookie method of imparting wisdom, and I've tried to implement its simple approach to teaching ceramics in the classroom. Despite the sensuous nature of the material, ceramics in the classroom doesn't have the same appeal as say “Sex in the City.” But I'm a firm believer that if four single women in New York can learn about themselves through their relationships with men, then I can learn about myself by handling clay.

My first ceramics teacher once told my class that, “If you pay attention, the clay will teach you all you need to know.” Don’t assume for a second that he was relinquishing his responsibilities as a teacher. On the contrary, he was leading us to the understanding that there is a relationship between the medium and the maker, and to really learn how to manipulate a material and express yourself through it, you must first know what it can and can’t do. This is as true for clay as it is for farming, baking a loaf of bread, selling a car, or for that matter brain surgery or travel in space. The more you know your material, the more practiced your skills, the more successful your efforts will be. So the next time someone tells you that working in clay isn’t rocket science, tell him or her how very wrong they are.

At that time, I may not have understood the subtlety of my first lesson from clay but I did get the broad picture. It’s simple physics. For every action there is a reaction. Each time I touch the clay—pull it, stretch it, paddle it, wet it, dry it, break it—for each of my own actions there is a response from the clay. If I don’t like the response I’m getting, then I need to re-evaluate my own actions. Consider this chapter one in the as-yet-unwritten book, *Everything I Need to Know in Life I Learned from Clay*. It is essentially the fortune cookie lesson following the nourishing meal that comes from any creative expression. And the lesson states, “With every touch you make an impression.” Touch can occur in a multitude of ways, with fingers, tools, brushes or spray guns. And these actions can occur at any stage within the process from wet to bone dry to bisque and glaze, and beyond. All your actions leave marks and these marks stand as a visual record of the hand of the maker. The question is, however, whether all these visual records are pertinent to the message you are trying to convey to the viewer. The key is simply to be aware of touch—gauge and evaluate the effects. A simple lesson, don’t you think? Now, apply that same attitude to your life in general. Keep in mind that everything you do and say has an effect on the people, places and things around you, even the things that are left undone or unsaid—all of your actions, reactions and inactions. In writer’s terms, you are an adjective and you modify the nouns of your existence.

I’m writing this to you from an internet cafe situated between the Nirvana Gardens Hotel and the Tibet Guest House in Kathmandu, Nepal. It seems that one never really emerges from the maze of life. Rather one’s objectives are met or perhaps they shift and you find yourself again heading into uncharted territory. Once more I find myself on the other side of the globe in search of a child. A girl this time, also two years old, and the adoption process has just been completed. As I hold her these first times, I am reminded of that lesson I learned from clay, that there is immense power in touch. I have willingly taken on a great responsibility, that of making a good impression on her life and on the life of my son as well. My children’s touch on my chin or tug on my ear warms me to the core for I know the touch of my children will also change me in ways I can not fully comprehend.

Yet as a father, a teacher and a shaper of clay, the best I can hope for is to be that rare fortune cookie, to be able to say the right thing at the right time to the right person. And in doing so, to pass along some tidbit of wisdom or significance. The lessons learned from clay have ramifications far outside the realm of the studio. But just as the process of learning about clay informs the other pursuits of life, so should the lessons of life inform one’s creative pursuits in clay. After all, they are all really just one and the same. And that is all I need to know about that.

Doug Gray is a board member of the Potters Council and the Florence Regional Arts Alliance. He teaches ceramics, ceramic sculpture, and three-dimensional design at Francis Marion University in Florence, SC. He still enjoys garlic chicken at Jin Jin’s restaurant and reads his fortune every time, whether he eats his cookie or not. ■



VIRTUAL MUSEUM

When was the last time you checked out the American Ceramic Society's (ACerS) website, www.ceramics.org? If it has been awhile, you are missing out on seeing an exceptional collection of ceramics online. The Ross C. Purdy Museum—home to the ACerS ceramics and glass collection, the Spencer Davis/*Ceramics Monthly* (1953–1997) collection and the *Ceramics Monthly* collection (1998–2006)—is now a virtual museum.

Go to www.ceramics.org and click on “Ross C. Purdy Museum of Ceramics” Now Online on the right side of the page. The collections are broken down into categories and you can search them however you would like. Maybe you only want to look at cups, or works with celadon glaze, or pieces that were purchase awards. The possibilities are endless. Each piece has a detailed description and clicking on the thumbnails can enlarge the images. Just click the search button and enjoy this tremendous resource. ■



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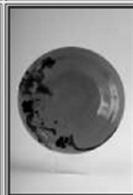
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Pottery (cont.)





The American Ceramic Society, Copyright 2005

BOARD MEMBER-AT-LARGE CANDIDATES

WWW.POTTERSCOUNCIL.ORG/ELECTIONS

Stephani Stephenson will be leaving the board this year, as her term is up. We hope she will remain actively involved in the Potters Council. Stephani, we thank you for your service.

There are three candidates for a new at-large board member. The candidate with the most votes will be elected for a three-year term beginning March 2006.

MARK ISSENBERG, RISING FAWN, GA

I'm a retired Firefighter and have a degree in Fire Science. I've been involved in clay since the ninth grade. When I graduated from high school in 1968, I spent the summer studying with Charles Counts in Rising Fawn, Georgia. That summer I focused my life on making pottery. The following summer, I was Charles Counts' resident potter. I ended up in Miami, where I became a firefighter for the city of Hialeah for 18 years and continued making pots, doing mostly ash glazes.

I attend NCECA every year and also the Alabama Clay Conference. I am the past president and current vice president of the Georgia Clay Council, which I helped found. My wife Nona and I live in Rising Fawn, where I have a studio and a gallery. I am a member of the Southern Highland Guild. I think it's great that the clay community has the Potters Council to speak for them on a national level. I would like to get involved in the process of representing the group as I feel like I know the attitudes and concerns of many potters.

WAYNE SEIDL, KEY WEST, FL

I have spent much of the past fifteen years learning clay, reading everything I can find on all aspects of the medium that interested me. This often leads me to trying and experimenting on a daily basis. While I am not a professional potter making my living from sales of pots, sculpture or art, I am still heavily involved and believe it to be my vocation rather than a hobby. The demands of running successful businesses for the past twenty years have kept me from full-time involvement as a professional potter, a situation that happily will be rectified shortly with my retirement.

As a business owner and operator, I have the ability to organize and successfully complete projects in the face of sometimes overwhelming adversity. Because clay is the medium I love and not simply a hobby, I believe I can bring a large amount of energy and commitment to the Board. I would love to see the Potters Council become much more than what it presently is, and would be willing to work hard to ensure that.

LISA SKEEN, SUMMERFIELD, NC

I received my Bachelor's degree from the University of North Carolina at Greensboro in 1999. I have worked in clay for over ten years as a professional potter and art teacher. Currently, my work features an eclectic mix of traditional functional ware with funky additions, alterations and textures, as well as a good bit of horsehair raku. I am interested in serving on the Potter's Council to help give the membership more for its money. I would like to see more of the regional workshops happening, as well as other benefits such as some form of affordable health insurance coverage. The Potters Council has a lot to offer the studio potter and this is a good opportunity for me to give back to the group.

Place your vote for the next at-large board member by checking the box next to the candidate you wish to vote for. Please sign and provide your member number below, or vote online at www.potterscouncil.org/elections and return by March 4, 2006.

Member Number _____

Print Name _____

Signature _____

Return your completed ballot to Renée Fairchild, Potters Council, 735 Ceramic Pl., Ste. 100, Westerville, OH 43081; fax to (614) 891-8960; or vote online at www.potterscouncil.org/elections. Deadline: March 4, 2006

CONTRIBUTE

It's FREE! Advertise a workshop or exhibition, share ideas, suggestions or comments. Get involved and submit your information today! Member participation is key to the success of *Potters' Pages*. Please send information to rfaitchild@ceramics.org and share your news with 3000 members.

Deadline for the next Potters' Pages is April 7, 2006.

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