

POTTERS' PAGES

Volume 8 · Issue 4 · 2008

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MEMBER BENEFIT HIGHLIGHT ONLINE GALLERY

CAROLYN DORR, POTTERS COUNCIL

Whether you're a passionate professional or an enthusiastic amateur, you need to share your work with others. The online gallery allows you the freedom to show your work to thousands of visitors each day. As a Potters Council member you have the opportunity to display up to three photos of your work, your potters' mark plus much more information about yourself.

Here is what member Halldor Hjalmarsen has to say regarding the Online Gallery:

"Once in a while, when I wonder what other members of our tribe of potters are doing, I search through the Potters Council gallery site and randomly click on names to view work and sometimes open their web sites. I know that other members and non-potters do the same because I noticed an increase in the number of hits on my site shortly after listing in the gallery.

Just a while back, I saw a more dramatic increase in the number of times my web pages were opened because I had been the council's "featured artist."

I use a lot of methods in advertising my web site and one that works well is the gallery listing hosted by our Potters Council. I urge all members to take a few moments to submit their listing."

Be sure to check out Halldor's listing at www.ceramicartsdaily.org/galleries/artists/Hjalmarsen_Halldor.aspx and his website at www.hjalmarsenpottery.com.

Members, have you been utilizing the member benefits? Be sure to review all benefits listed here in the Potters' Pages or review the full list on www.potterscouncil.org.

We want to know what benefits have been useful to you. Be sure to submit feedback on the benefits you have used to Carolyn at cdorr@ceramics.org.



Top left; Halldor Hjalmarsen's bird plate; Top right; sprigged platter; Middle; sprig detail; Bottom left; fish impressed; Bottom right; rope texture.

INDIANAPOLIS, INDIANA, SEPTEMBER 19-21, 2008

SURFACE, FORM & SUBSTANCE POTTERS COUNCIL REGIONAL WORKSHOP HOSTED BY AMACO/BRENT

Bringing form and surface together.

Do you want better looking forms? More intense colors? Improved forming methods? Learn great practical techniques from seasoned pros and you'll find yourself working at a new level. Whether you're a professional artist or avid amateur, this conference is for you.

Hands-on instruction.

We are delighted to bring you a conference that is full of hands-on instruction with six of the country's influential and emerging artists sharing their techniques during an intensive two-day conference.

Featured Artists: Debra Fritts, Ovidio Giberga, Susan Kemenyffy, Eva Kwong, Jeffrey Nichols and Lana Wilson.

Register Early and save at www.potterscouncil.org/surfaceformandsubstance or call 866.721.3322.



Artist: Jeffrey Nichols





LETTER FROM THE PRESIDENT: HOW IS THE PRICE OF FUEL AFFECTING YOU AS AN ARTIST?

MARCIA SELSOR, POTTERS COUNCIL PRESIDENT

There is no escaping the price of gas these days. It's having an impact on every aspect of our lives. At last, our conservation practices are changing drastically, if not by choice, by necessity.

As working potters, we are dependent on fuel to achieve a livelihood. Our professional community spans the entire globe. The Potters Council Board is interested in how the fuel crisis has affected your pottery, your business and your life. We're concerned about our members and want to know what people are doing to meet this challenge. What you're doing today can help others who are thinking about making a change.

Please go to the following address and complete the survey:

http://www.surveymonkey.com/s.aspx?sm=3TG5C8dDOEfNtLoS_2fZwI_2fA_3d_3d. We will have the results in the next issue of Potters' Pages.

You can also go to <http://ceramicartsdaily.org/potterscouncil/potterspages.aspx> and click the survey link.

We encourage all of you to participate and have your voice heard.

PAPER & SLIP TRANSFER ONTO GREENWARE

PAUL ANDREW WANDLESS, POTTERS COUNCIL MEMBER

I'm always drawing images, patterns and designs at the same time I'm working on a sculpture, vessel or clay print. When appropriate, I incorporate these images and designs into my work. I love to put what's on the pages of my sketchbook on the surfaces of my clay and also have this occur naturally during the process of making the work. Paper transfers, which can be complex or simple, single or multi-colored, planned or spontaneous, allow this to happen. Paper transfers are very versatile and can be used on flat, curved and/or irregular surfaces. The ability to make a line drawing and then apply it to a cylinder, bowl, sculpture or tile which are usually more difficult to draw on directly, is what makes this process exciting to me. With paper transfers, one important thing to keep in mind is that the image or design will be reversed during this process.

Getting started

No special items are needed for this process and I typically use this as a way to transfer a simple outline drawing or design. Once you get a feel for transferring a line drawing you can explore and experiment from there to suit the needs of your work. Materials needed are drawing paper, commercial underglaze or slip, a slip trailer or brush, scissors and a spray bottle (figure 1).



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RESERVE YOUR AD SPACE TODAY!

Reach ceramic artists of all levels and interests!

Contact Carolyn Dorr at 614.794.5824 or cdorr@ceramics.org

Potters Council Members
RECEIVE ONE FREE AD with Membership
Each additional 2.5" wide x 2" high ad is \$35
(\$50 non-members)

Ads without photo: Name, city, state (members)
or headline (advertisers), maximum 50 words of copy, contact info

Ads with one photo: Name, city, state (members)
or headline (advertisers), maximum 40 words of copy, contact info

JAYNE SHATZ POTTERY WORKSHOPS
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JUNE 28
"Creating Ceramic Tables"

JULY 12
"Fountains, Bird Baths, Landscape Ceramics:
Large Scale Throwing And Hand Building"

JULY 13
"Strategies For A Successful Art Business:
Creating Money And Increasing Your Network"

VIVI Ginsberg Smith
Ceramic Sculpture



In this demo I'll transfer a sketch onto a small platter I threw with some colored slip already applied onto the surface. I transfer directly onto the greenware when the surface is no longer damp to the touch, but just a little tacky.

Drawing the Image

After making a few practice lines, I draw an image (that will be reversed during transfer) directly on the paper with a slip trailer and let it dry for a few minutes (figure 2). You can also draw the image with a pencil first then draw over top of it with the slip. The black underglaze I'm using is from the Amaco LUG series, but any underglaze or slip will work. Just be sure to use a slip that will be the appropriate cone for whatever temperature you're ultimately going to fire the piece.

Once the slip is dry, cut around the image leaving a small border and also make a little "pull-tab" anywhere on the perimeter (figure 3). Once I figure out exactly where I want the image (figure 4), I give the clay surface a light spritz of water and place the drawing face down. The light spritz of water on the clay wets the underglaze when it comes in contact and helps it adhere to the clay and release from the paper (figure 5). If you try this transfer process on a surface that is still wet, there is no need to spritz it with water first.

Transferring the Image

Gently, but firmly, rub the paper to transfer the image onto the clay surface below (figure 6). Using the pull-tab, peel back the paper and see if the color is transferring fully. If it isn't, fold it back down, spritz the back of the paper lightly with water and rub the transfer again. Check the image again and repeat as needed. The spritz of water on the paper soaks it a little and releases the image better, but be careful not to overdo it with the spritzing. Once you have the quality of line desired, pull the paper fully away and you're all done! (figures 7 & 8). It will take a few transfers to get a feel for how much water to use to end up with the kind of line quality desired for your work. Sometimes, I purposely use a little extra water because I want the lines to bleed or use a minimal amount of water because I want a broken or "aged" look to the image.

As always, different clay bodies, underglazes, slips and papers all work a little differently so use this demo as a guide for what you normally work with in your studio. Keep in mind this isn't always a super-crisp image and some loss of color or broken lines are normal at first. After a little practice though, you will find this a quick, effective and fun way of transferring an image onto greenware.

Paul Andrew Wandless is a studio artist, workshop presenter, visiting assistant professor, author and Potters Council Member. He authored Image Transfer On Clay (Lark Books) and co-authored Alternative Kilns and Firing Techniques: Raku, Saggar, Pit & Barrel. His website is www.studio3artcompany.com and he can be emailed at paul@studio3artcompany.com.



MARK YOUR CALENDAR FOR 2008

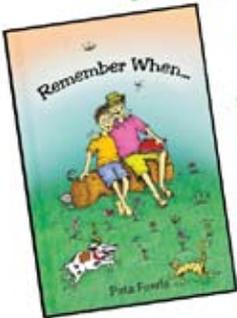
DO WE HAVE YOUR POTTER'S MARK?

Potters Council has been compiling an archive of potters' marks, like those used in *Potters' Pages* and *Ceramics Monthly*. This collection is available online at www.ceramicartsdaily.org/galleries/

Preserve pottery history by submitting your mark/signature today at cdorr@ceramics.org or mail to Carolyn Dorr, 600 N. Cleveland Ave, Suite 210, Westerville, OH 43082.



Remember When... by Patz Fowle



A book written and illustrated by Patz Fowle is a literary gem for all ages. This sweet, tender and unforgettable tale with lively pen and ink drawings will delight the eyes and touch the hearts of everyone.

To order this book visit www.amazon.com

Contact information:
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Dina Alva, Detroit, MI

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INDIANAPOLIS, INDIANA, SEPTEMBER 19-21, 2008 SURFACE, FORM & SUBSTANCE

Hosted by AMACO/BRENT, www.amaco.com

www.potterscouncil.org/surfaceformandsubstance or 866-721-3322

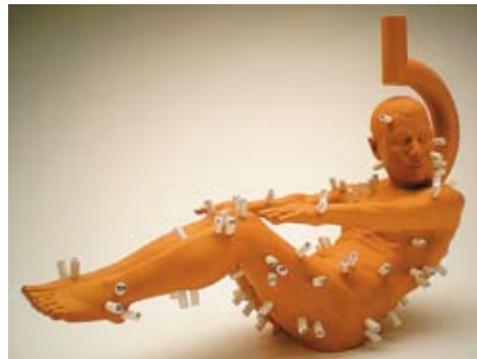
Don't miss the opportunity to register for the last Potters Council Conference for 2008. This hands-on conference is about bringing together form, surface and six amazing and talented artists. All of the presenting artists will share their knowledge and expertise with each and every one of you who attend.

Debra Fritts will demonstrate a handbuilding technique that combines modeling, pinching, and coiling for small figurative sculptures. Develop your vocabulary and aesthetics of color with **Ovidio Giberga**. **Susan Kemenyffy** will share the secrets of how to balance contour and surface. **Eva Kwong** will reveal how to incorporate more color through the use of AMACO's velvets and colored slips. **Jeffrey Nichols** will demonstrate his unique approach to color and surface. Learn unusual construction techniques with **Lana Wilson**, using soft slabs of clay to make a teapot and stand.



Artist: Debra Fritts

For more details on all activities, including events with this workshop, visit the website at www.potterscouncil.org/surfaceformandsubstance.



Artist: Ovidio Giberga



Artist: Eva Kwong

A HELPING HAND(LE)

DAVID HENDLEY, POTTERS COUNCIL CHARTER MEMBER



So, you've thrown a really nice set of mugs and it's time to put handles on them. A feeling of dread starts to bubble up, since bad handles can ruin otherwise good pots. The truth is, it's just as hard to learn to pull good handles as to throw good pots. Why not let your clay extruder give you a helping hand(le)?

I'm not suggesting that you slap an extruded ribbon of clay on a mug and call it a handle. A good handle needs to be tapered: thicker and wider at the top and thinner at the bottom, a look that only the hand can shape. Instead, use the extruder as a springboard, to make handle "blanks" that can then be hand pulled to make graceful and organic tapered handles.

Often, part of the difficulty when pulling handles is determining how much clay to start with and what shape to form it into. It's especially hard to make identical handles for a set of matching mugs. Extruded handle blanks make it easy to pull matching handles, since each handle starts with the same amount of clay in exactly the same shape.



A pair of mugs with extruded and pulled handles and extruded and twisted feet.

*David Hendley is a Charter Member of The Potters Council and served as President for two years. This article was adapted from his DVD video series, **EXTRUDE IT! Getting the Most From Your Clay Extruder.** See his website, www.farmpots.com for more information about the videos.*



Handle dies in three sizes, for small cups, mugs, and pitchers. Made from aluminum (recycled highway signs) or Plexiglas™ cast acrylic scraps. The shapes were made using a drill and a jeweler's saw. The small dies fit over the opening of the green "donut die" so a new die blank is not needed for each small die.



After ribbons of clay are extruded, they are cut to equal lengths. I line up two extrusions and cut handle blanks two at a time with a cheese cutter.



One end of the handle blank is repeatedly pounded onto the table to thicken it. This will become the top of the handle.



The thickened end of the handle is attached to the top of a scored and slipped mug. As the handle is pressed onto the mug, the other hand supports the inside of the wall and prevents distortion of the rim shape.



The handle is pulled in the normal way, but the first few pulls are made only on the bottom end of the handle, to make it thinner.



The pulled handle is allowed to dry until the surface is no longer sticky, then the mug is scored and slipped and the bottom of the handle is attached.



Any excess handle clay is cut off with the cheese cutter, and two dimples are pushed into the handle, both to insure a good attachment and for a neat finished look.



Two balls of black clay are placed in the depressions. A sharpened stick pushed into the black clay gives the illusion that rivets were used to attach the handle.

WELCOME NEW POTTERS COUNCIL MEMBERS

FOR MAY AND JUNE 2008!

Please be sure to review all of your Member Benefits located on the right side of this page, and for more details visit www.potterscouncil.org.

AL Eugene Worley Lamar Jeffries	HI Amber Aguirre	MN Lynnea Schwieters	OH Joyanna James Diane Sotos David Derrig Marcia Dawson Judy Clark Jean Ann Bolliger Sara Textoris	CANADA Hadley Janet Eaid Karon
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MEMBERSHIP BENEFITS INCLUDE:

ONLINE RESOURCES

- Online directory of Potters' Marks
- Online gallery promoting members' work to the public
- Online directory of members and member studios
- Online discussions at ClayArt
- Potters' Pages, a membership newsletter
- One free ad in Potters' Pages newsletter (restrictions apply)

MEMBERSHIP SAVINGS

- Discount on all Potters Council regional workshops
- 20% discount on one-year subscription to Ceramics Monthly
- Free online classified advertisement on Ceramics Monthly website (\$50 value, 30 word max) plus 20% off any subsequent print and online advertisements
- 20% discount on one-year subscription to Pottery Making Illustrated
- 20% discount on Ceramic Art Books - A growing collection that includes more than 35 titles

GROUP DISCOUNT PROGRAMS

- Discount shipping program, realtor network, credit card processing, and car rentals
- Group vision care, hearing, dental, chiropractic and prescription drug programs

Group discount programs and benefits are provided through agreement with third party corporations. Members will receive these benefits directly from the third party corporations upon proof of Potters Council membership.

SURFACE, FORM & SUBSTANCE



Artist: Susan Kemenyffy

Potters Council Regional Conference

AMACO/BRENT • Indianapolis, Indiana • September 19-21, 2008

Bringing Together Form and Substance

Exploring techniques to create surfaces that enhance forms in functional and sculptural works of clay

Featured Artists:

Debra Fritts, Ovidio Giberga, Susan Kemenyffy, Eva Kwong, Jeffrey Nichols and Lana Wilson.

Register today for your HANDS-ON experience!

To learn more and to register, visit:

www.potterscouncil.org/surfaceformandsubstance

Or Call: 866.721.3322

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COUNCIL
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2008 EVENTS/EXHIBITIONS



ANN ARBOR, MI – APRIL 21–AUGUST 18, 2008

Featuring work of Potters Council Member Craig Hinshaw: Gifts of Art, The University of Michigan Health System, NI-5CO6, NIB, 300 North Ingalls; For more information, visit: www.craighinshaw.com

GATLINBURG, TN – JULY 7-11, 2008

Arrowmont School of Arts and Crafts, July 7-11, “Ergonomics and Design” with Sam Chung. Have your fingers ever been the victims of an uncomfortable handle? Have you ever poured more tea onto the table than into the cup? Our goal is to refine our awareness for the design of pottery in order to make it more user-friendly. We will focus on making handbuilt pots that address how our body interacts with them, and explore how form can be inspired function. Demonstrations will include slab constructions to create spouts, handles, lids, bodies, etc., that address these issues. There will also be hands-on exercises and discussions about your individual goals. We will bisque fire only. www.arrowmont.org (865) 436-5860

ANNAPOLIS, MD – JULY 12-13, 2008

Jayne Shatz Pottery Workshops presents: July 12 – Fountains, Birdbaths, Landscape Ceramics: Large Scale Throwing and Handbuilding. July 13 – Strategies for a Successful Art Business: Creating Money and Increasing Your Network. Contact: www.jayneshatzpottery.com, 410-757-6351

NEW YORK, NY – JULY 25-27, 2008

Greenwich House Pottery, July 25-27, “Handbuilding Pots & Designing Form” with Sam Chung. For more information visit: www.greenwichhousepottery.org or (212) 242-4106

NEVADA CITY, CA – AUGUST 4-8, 2008

“What Makes A Glaze?” Understanding and Altering a Variety of Recipes. This is a hands-on workshop with Chic Lotz for students firing at any temperature. Students will learn the function of each glaze ingredient, analyze low, mid and high temperature glaze recipes, substitute one ingredient for another, mix a line blend and a double line blend, play glaze games to reinforce learned concepts, compare glazes by Weight % and Unity Molecular Formula using calculation software and start altering glaze recipe to create the glaze that you desire! Limit: 12 students; 5 days/\$300; www.PotteryPoet.com 530-288-3200

STEVENSVILLE, MD – SEPTEMBER 4-28, 2008

The Kent Island Federation of Art will be presenting an exhibit of Environmental Ceramics. Potters Council member, Jayne Shatz will be among the 13 artists exhibiting, as well as presenting the Gallery Talk. Included in this exhibit will be both interior and exterior artwork such as murals, tables, sculptural wall art, fireplace embellishments, walking stones, privacy screens and birdbaths. The opening reception is September 6, 2008. For information contact Robert Taylor, Gallery director at the Kent Island Federation of Art, 405 Main Street, Stevensville, Maryland, 21666, 410-643-7424, www.kifa.us, rt@roberttaylorartist.com.

DIX HILLS, NY – SEPTEMBER 12-14, 2008

Architectural and Sculptural Forms – Art League of Long Island. Presenters are Stephen Fabrico, Dan Cristoffel, Gina Mars and Marcia Selsor. Contact: www.artleagueli.org or www.marciaselsor.com

INDIANAPOLIS, IN, SEPTEMBER 19-21, 2008

Presented by Potters Council, AMACO/BRENT www.amaco.com

SURFACE, FORM & SUBSTANCE – The last Potters Council Conference in 2008 will be held and hosted at the AMACO/Brent facility in Indianapolis, IN. The conference will feature the following highly talented artist: **Debra Fritts, Ovidio Giberga, Susan Kemenyffy, Eva Kwong, Jeffrey Nichols and Lana Wilson.**

By teaming up with AMACO, this conference will offer attendees the space and the supplies necessary to hold a conference that is hands-on. Five of the six presenters will be doing hands-on sessions on Saturday and Sunday. Register by calling **866.721.3322** or www.potterscouncil.org/surfaceformandsubstance

BILOXI, MS – SEPTEMBER 19–NOVEMBER 7, 2008

The George Ohr National Challenge—a highly visible and strong sales exhibit—returns in 2008 at the Ohr-O’Keefe Museum of Art in Biloxi. The transitional museum is located at 1596 Glenn Swetman St., Biloxi, MS 39530. 228.374.5547. www.georgeohr.org. The show will open with a reception on September 19.

GRATON, CA, SEPTEMBER 26–NOVEMBER 30, 2008

Artists working in all sculptural media are invited to enter “Ashes to Art | scattered”—the 4th international juried exhibition of original contemporary funerary vessels, urns, reliquaries and personal memorial art in all media. The exhibition opens with an artists’ and awards reception on September 26, 6-8 pm and runs through November 30, 2008 at Art Honors Life | The Gallery at FUNERIA—an hour north of San Francisco surrounded by Sonoma County’s noted vineyards. www.funeria.com (707) 829-1966

BLOOMINGTON, IN, SEPTEMBER 27-28, 2008

Naked Clay: Investigations in Alternative Firing Techniques. This 2 day hands-on workshop at Stoney Creek Pottery will provide information and experimentation in Naked Raku and Sagggar firing. Participants will bring bisque and sagggar works. All other materials will be provided. Emphasis will be on experimentation, skill development and problem-solving. A Technical Data Sheet will be provided several weeks in advance to assist participants in the construction of items for the workshop. Two day workshop, materials and lunch \$175.00. Contact Allyson May – amay4@msn.com

HUNTSVILLE, AL, MARCH 13-15, 2009

Alabama Clay Conference. Presenters will be Robin Hopper, Val Cushing, Piero Fenci and Angelica Pozo. There will also be a panel “Intersection” hosted by Toni Sikes of the Guild Publications on Saturday addressing how best to integrate art, architecture, design and the building trades. For more information visit: alclayconference.org

POTTERS COUNCIL MISSION

We are dedicated to meeting the needs of studio potters and ceramic artists by providing forums for knowledge exchange and professional enhancement.

WE ENCOURAGE YOU TO TAKE PART IN AN UPCOMING EVENT!

UPCOMING CONFERENCES www.potterscouncil.org 866-721-3322

SURFACE, FORM & SUBSTANCE

SEPTEMBER 19-21, 2008
INDIANAPOLIS, IN

FOCUS ON FUNCTION TRADITIONS AND INNOVATIONS

FEBRUARY 20-22, 2009
CINCINNATI, OH

ALABAMA CLAY CONFERENCE

MARCH 13-15, 2009
HUNTSVILLE, AL



600 N. CLEVELAND AVENUE, SUITE 210, WESTERVILLE, OH 43082
www.potterscouncil.org

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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 cdorr@ceramics.org and share your news with 2500 members.
Deadline for the next Potters' Pages is August 8, 2008.

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