

POTTERS' PAGES

Volume 10 · Issue 6 · 2010

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2011 POTTERS COUNCIL JURIED SHOW WINNERS

Potters Council is thrilled to announce the members chosen to participate in the 2011 Juried Exhibition, "The Shoulders We Stand On." The show is being held in conjunction with the National Council on Education for the Ceramic Arts (NCECA) conference in Tampa/St. Petersburg, Florida.

Mark Your Calendar

The exhibit will be held at the Nancy Markoe Gallery from March 28—April 15, 2011, with a public reception on Friday, April 1, 2011.

NANCY MARKOE GALLERY

3112 Pass a Grille Way
St. Pete Beach, Florida 33706
(727) 360-0729

www.nancymarkoegallery.com

Congratulations to the following members:

- Virginia Ainslie | JoAnn Axford | Antoinette Badenhorst | John Baymore
 John Beckelman | Sandra Blain | Judy Bolef Miller | David Bolton
 Andrea Bottelli | Maureen Burns-Bowie | Joan Carcia | Bowie Croisant
 Susan Curry | Joan d'Arcambal | Barbara Davis | Scott Dooley | Bette Drake
 Laila Farcas-Ionescu | Dawn Ferguson | Roberta Griffith | Martha Grover
 Vicky Hansen | Marian Heintz | Pamela Herring | Jonathan Kaplan
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 Catherine Rehbein | Carol Rissman | Renee Rouillier | Donna Rozman
 Barbara Schwartz | Sam Scott | Amy Smith | Dinah Snipes Stevni
 Rimas VisGirda | Sumi von Dassow | Eliza Wang | Scott Ziegler | Cristin Zimmer

SURFACE + FORM

January 28-30, 2011
Cincinnati, Ohio

Featured Artists:

Meredith Host, Tammy Marinuzzi,
Rene Murray, Jeremy Randall,
Ellen Shankin, & gwendolyn yoppolo.

Keynote Presenter:

Tom Unzicker

Host: Funke Fired Arts,
www.funkefiredarts.com

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Laguna Clay Company, www.lagunaclay.com
Mayco, www.maycocolors.com

www.ceramicartsdaily.org/potters-council/surface-form/

See the six 2011 Calendars featuring Potters Council Members

2011 Potters Council Calendar



Alternative Firing

2011 Potters Council Calendar



Collection I

2011 Potters Council Calendar



Collection II

2011 Potters Council Calendar



Mugs

2011 Potters Council Calendar



Sculpture I

2011 Potters Council Calendar



Sculpture II

www.cafepress.com/potterscouncil



LETTER FROM THE PRESIDENT: STAYING FOCUSED AND CONNECTED

CHRIS CAMPBELL, POTTERS COUNCIL PRESIDENT

NEWSLETTER STAFF

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Ceramic artist Patz Fowle has created lively, step-by-step DVD workshops and tools so everyone can learn how to hand-build exciting clay characters from a simple lump of clay! Order yours today at www.patzfowle.com



I would bet that in your town you have a restaurant that makes one thing extremely well. It could be a burger or hot dog or barbecue ... whatever. They are the go to place when you're craving that food. They're the best because they've stayed focused on what they do well.

This analogy came to mind when I read this recently on a blog. "Why do North American potters feel like they can do it all well?"

In other cultures, potters specialize to produce the work they do best. One might only make dinnerware, another just jugs and pitchers, still another produces only tile work. The tile person would not take a commission for a dinner service nor would the dinnerware person try outdoor sculpture.

Yet somehow, time after time, we get lured into producing pieces we have absolutely no experience with simply because someone asks if we would do it. We've never done an outdoor fountain before, but we decide we can. Whether it is as simple as changing from our usual glaze color or as difficult as changing our entire style, we think we can.

Now this is not a news flash for many of you, but custom orders are time vortexes that will gleefully snatch away months of your life leaving little or no satisfaction. The less you know the longer it will take. The further it is from your daily production, the more prone it will be to underestimation of both time and selling price. The longer you chew on it, the bigger it gets.

What drives us to do this? Is it just the money? Does our creative spirit truly believe it can execute any piece we can visualize? Do we lose our focus that easily?

Or is it something much more basic. Could it be we are not used to being members of a larger ceramic community? The lifestyle of the artists tends to be solitary by nature, so the whole idea of being connected, not just locally but nationally and internationally, is a new tool we have to learn to use.

A member of a ceramic community would say, "I don't do casseroles, but I can recommend another artists who does fabulous work." "Purple is not my color but I know someone who loves it." "I've never made outdoor sculpture but let me give you a name."

Right now, Potters Council has an area on the website dedicated to artists' portfolios where you can post images of your work for others to view. Soon we will have an online Members Directory you will be able to search by name, city and state, province or country as well as pottery interests. This new feature will make it easy for you to recommend a member artist to that potential customer who wants something you don't make. BONUS! With all the time and money you save by not taking on these misfit commissions, you will have time to travel, using this directory to locate Members' studios to visit.

To update your information for the directory please go to the following link:
<http://ceramicartsdaily.org/potters-council-members/my-membership/>

NEWS FROM MEMBERS

CONTRIBUTE. 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 2600 members.

Deadline for the next Potters' Pages is December 1, 2010.



NEWS FROM MEMBERS

ANTOINETTE BADENHORST | Lincolnshire, Illinois

CURTIS BENZLE | Huntsville, Alabama

CHRIS CAMPBELL | Raleigh, North Carolina

"Porcelain: A diverse medium for modern times," *Ceramics Technical*, by Antoinette Badenhorst

Potters Council member Antoinette Badenhorst had an article published in the November issue of *Ceramics Technical*. Member Curtis Benzle will be featured in the article and is also featured on the front page. Other members featured in the article include Antoinette Badenhorst and Chris Campbell. The article also features: Ruth Duckworth, Cathrine Hiersoux, Matt Hoogland, Mary Rodgers and Marta Zettler.

Link to Article: <http://www.ceramicart.com.au/techcurrentissue.shtml>

MARK YOUR CALENDAR FOR 2011

CINCINNATI, OHIO, JANUARY 28–30, 2011

SURFACE+FORM | TRADITIONS AND INNOVATIONS

Presented by Potters Council and hosted by Funke Fired Arts www.funkefiredarts.com

Sponsored by: AMACO/brent; Clay Alliance; Laguna Clay Company; Mayco

Featured Presenters: Meredith Host, Tammy Marinuzzi, Rene Murray, Jeremy Randall, Ellen Shankin and gwendolyn yoppolo.

Keynote Speaker: Tom Unzicker



Let your distinctive style emerge

Tradition and innovation are central to all artists' work. Take a little of one, add generous amounts of the other, based on individual preference, and distinctive styles emerge. In this conference, presenters share the styles and techniques they've developed, and attendees will get a chance to try them out to see which ones might work for them. Don't miss this opportunity to learn varied approaches to creating engaging surfaces and forms.

For more information, or to register: <http://ceramicartsdaily.org/potters-council/surface-form/> or 800-424-8698.

POTTERS COUNCIL SPONSORED EVENTS

MOBILE, AL, FEBRUARY 18-20, 2011

ALABAMA CLAY CONFERENCE

Sponsored by: Alabama Clay Council; Alabama State Council of the Arts; and Potters Council

Featured Artists: Christa Assad, Chris Gustin and Misty Gamble

Details available soon at www.alclayconference.org

ASHEBORO, NC, MARCH 4-6, 2011

**THE RANDOLPH ARTS GUILD'S 24TH ANNUAL
NORTH CAROLINA POTTERS CONFERENCE**

Sponsored by: Ceramics: Art and Perception | Technical; Highwater Clays; and Potters Council

Presenting Masters of Jingdezhen Porcelain

Featured Artists: Dai Guangyu, Xie Zhenghua, Feng Weina, Feng Shangjin, Li Chao, Zhan Shaolin

Presenters: Li Chao, Carla Coch, Shoji Satake

For more information: www.randolphartsguild.com or call 336-629-0399



CELEBRATING 10 YEARS

QUESTION AND ANSWER WITH FOUNDING MEMBER JOYCE LEE

MEMBERSHIP BENEFITS INCLUDE:

ONLINE RESOURCES

WWW.POTTERSCOUNCIL.ORG

- Members only yearly calendars
- Members only annual juried show
- 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*
- One free online classified advertisement per year on *Ceramics Monthly* website plus 20% off any subsequent print and online classified advertisements
- 20% discount on one-year subscription to *Pottery Making Illustrated*
- 20% discount on Ceramic Art Books and DVDs - A growing collection that includes more than 70 titles

NEW - HEALTH INSURANCE

WWW.POTTERSCOUNCILHEALTHPLANS.COM

- Individual health insurance, Traditional PPO Healthplan, PPO "LIGHT" Healthplan and Health Savings Account Insurance plans

GROUP DISCOUNT PROGRAMS

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

2011 Marks the 10th Anniversary of the founding of Potters Council.

In recognition of this milestone we have asked the founding members to give us their recollections of how it all came about. We would like to begin sharing them with you.

Joyce Lee is the first Founding Member to be featured. She was also President Elect of the Potters Council from 2002–2005.

When and how were you approached with the idea of Potters Council?

Ruth Butler, the editor of *Ceramics Monthly* at the time, approached me in 2001. She invited me to come to their (*Ceramics Monthly*) corporate offices in Ohio with expenses paid by CM. She said that Mel Jacobson, Dannon Rhudy and a few others I knew through ClayArt would be on this Founding Board as well. Ruth said that Clayart was doing its job but that something more was needed. I'm pretty sure that Bill Jones was there as well as an idea sparker. It was an exciting idea! The staff was incredibly generous, intelligent, clever and entertaining.

Why did you feel there was a need for an organization like Potters Council?

Initially my interest was twofold: To provide some sort of adequate health insurance to potters as a group and to provide a sense of belonging to a community beyond ClayArt. ClayArt had shown that the latter need was a burning one for many who were isolated either by geography, health, or personal experiences. Many made their sole living from pottery and were not doing even close to well financially. They couldn't afford to attend workshops, NCECAs, or to move to a financially more viable area because of personal reasons, many of which grew out of their need to provide financial, emotional or physical help to family members or friends. They were generous, loving, broke, and stuck.

What interest or strengths determined the role you played in creating Potters Council?

I enjoy people as much as I love clay, which means some of this feeling is returned to me. That is a major plus. Professionally, I've been in positions of being a successful problem solver. I have a good sense of seeing developing patterns whether concerning behaviors or process. I'm a self-starter as well as a self-stopper if necessary. I trust myself, but always have someone else I trust to offer constructive criticism. I am not a "Yes" person. Nor am I a "No" person. I am a thinking person. I'm mature, female, retired, no big demand on my time, obsessed with clay and creative folk. I have enough financial support to buy what I need to operate a pottery as well as to sustain attendance at workshops and NCECAs. In other words, I represent the average person who fools around with clay a little then falls in love with it. It was my hope that I could help attract like-minded people to join us.

What were the biggest obstacles and challenges you faced in creating a new organization?

The two that come to mind are lack of information and geographic distance. Lack of information could be remedied over time through networking. Distance was, and I'm sure still is, an ongoing problem. Technology helped tremendously. We were able to communicate often through email and conference calls.

Has Potters Council become what you imagined or has it served new purposes you had not considered?

Health care insurance was an issue I was fearful would never happen but the following Boards did a great job carrying on with the Founding Board's dreams. The small, local, diverse workshops are a continuation of the Founding Board Members' dreams. The hard work and creativity of future Boards provided wonderfully inspiring opportunities for local potters to feel part of a potters world. Our own shining stars were provided a venue to become well known themselves, which emboldened each of us to become more than we might have been without Potters Council.

What advice for the future would you offer the Board?

Do not be a Board member in name only. You should expect to make personal commitments to actual specific development and contribute to solving of issues.

CONTRIBUTE.

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 2600 members. Deadline for the next *Potters' Pages* is December 1, 2010.



EARLY WHEELS AND KILNS

CERAMIC HISTORY SERIES

BY MARCIA SELSOR, PROFESSOR EMERITUS,
MONTANA STATE UNIVERSITY-BILLINGS

Throughout history technological advances have developed simultaneously in several places within similar time frames. The types of kilns found on the Iberian Peninsula are from Iberian, Roman, Celtic, and Arabic influences in traditional pottery. (Sempere 1981:65) Using examples from rural Spain, one could document various ceramic technologies that also developed elsewhere. For example, the Celtic kilns are an open cylinder constructed of granite rocks and are similar to kilns in Africa, around the Mediterranean, Mexico as well as Afghanistan, and most likely other locations. Afghan kilns differ from the Spanish-Celtic kiln in the construction of chamber floor. In Moveros in the province of Zamora, the construction of the chamber floor is a rock column with clay spokes radiating from the center. In Afghan kilns, there is a perforated floor. (Matson, 1995:1560)

The development of the potters' wheel provided potters with a tool for faster and more uniform manufacturing of utilitarian as well as ritual vessels. While I was researching the ethnographic origins of pottery traditions in Spain in the 1980s, I visited 48 pottery manufacturing centers all over Spain. By "manufacturing center", I refer to the locations where traditional handmade pottery was being produced. This classification was governmental, and lists were published of these locations by the Department of Industry. Rarely does one have the opportunity to witness the contemporary use of ancient technology. In Moveros, a small village west of the city of Zamora, the primary manufacturers of the pottery were women. They were producing their pottery on wheels of ancient origins known as "turntable wheels" or "slow wheels". (Matson, 1995:1557) These primitive type potters' wheels have a shaft on a bearing of greased leather and can spin at a relatively quick speed for a short time. The table leg handles on these models allow the potter to grab the legs and spin the turntable. This design, dating back to 2700 BCE, is similar to wheels I have seen at the Erebusi Fortress museum in Yerevan, Armenia. The technology is thought to have originated in Mesopotamia. (Matson, 1995:1558) In the sequence of photos, Paulina Mosquera demonstrates the technique of coiling and spinning on such a wheel. A pad of clay is placed on a slate bat. A coil is added and thrown (*photo 1*). As more clay is added, the coils are thrown (*photo 2*). The pot gains size quickly (*photo 3*). In order to keep the pot from sagging while still wet, Paulina uses a rag "girdle" to hold the shape (*photo 4*).

In Moveros in 1985, there were about nine women working as potters. Their family members assisted with some manufacturing chores such as gathering clay, gathering fuel for the kiln firing and the firing itself. In Moveros the local clay contains fine mica particles and is a natural flameware clay body. The organic matter burns out leaving the ware very light weight. Some of the pots produced were Potages, pots for cooking stew directly over a fire. The clay was excellent for throwing and the ware was light. Cacharros, larger pots for carrying water from the wells to the home for storage, were light enough to carry a heavy load of several gallons. The pots were fired in a "Celtic" kiln constructed of granite. The kilns are located outside of the village among the family garden plots (*photo 5*). These kilns have a fire box in the bottom half of the granite cylinder with an opening facing the prevailing winds. There is a granite pillar with radiating spokes of the mica bearing clay. The spokes are the size of baseball bats. The floor of the firing chamber is covered with shards. Pots are tumble stacked (*photo 6*). The outside of the kiln wall has additions of rocks used as stepping stones around the kiln for stacking purposes. Once the kiln is full, more shards are placed on top of the load.

My previous experience with Spanish kiln firings led me to believe the kilns are started at 6 AM. After helping stack the load into the kiln, I was told to return at "6 man'an'a." They meant 6 PM. The woman potter starts a small fire at the mouth of the firebox about 3 PM to preheat the work. She uses a dry brush to slowly start heating and drying out the load. Roughly about 6 PM, a male family member will arrive to begin firing in earnest, building the fire inside the firebox. Brush and sticks are used as the fuel. Several times during the firing, ash is removed from the kiln firebox and thrown onto the top of the shards covering the load of ware (*photo 7*). The kiln fired into the evening darkness. They can better judge the color of the fire at night. More ashes seal the firing as the stoking ends. This firing was on a Saturday evening, members of the community strolled down the garden paths for their Saturday night "ramblas" or stroll, stopping and chatting with neighbors.

The finished pots were unloaded the next day. The clay was a toasty golden color with flashing (*photo 8*). The selling of pots took place at the farmers' market in Zamora. Often these women traded their pots with the women potters from Pereuela, another village west of Zamora. In that village the local clay is less refined but contains larger particles of mica. This clay body is also a natural flameware. The primary products from Pereuela were bread ovens and baking dishes or casuelas. They also use similar wheels but the clay is not as plastic. They don't really spin the wheel to attain speed. The wheel is used more like a hand building turntable. Their pots are formed at a much slower speed and often are oval.

The traditions and development of ceramic technology provides a fascinating study in history and contemporary times.



Paulina beginning a pot.



Adding coils and throwing.



Above: The pot takes form quickly.



Right: Using a "girdle" to hold the form while wet.



Kiln with a temporary cover is in lower left among the rock walled fields plowed by oxen.



Pots are tumble stacked.



Above: Ashes are thrown on top of the load to help seal the heat.



Right: A cacharro for carrying and storing water. The finished clay is a toasty golden brown with flashes.

Bibliography

Matson, Frederick R. "Potters and Pottery in the Near Ancient East" in *Civilizations of the Ancient Near East, Vol. III*. Jack M. Sasson, Editor in Chief. Charles Scriber's Sons, New York, 1995. p. 1557

Sempere, Emili. *Rutas a los Alfarés Espana-Portugal*. El Pot Cooperativa Sabadell, Espana 1982

Further recommended reading:

Dean E. Arnold, *Ceramic Theory and Cultural Process* (1985)

William Longacre, *Ceramic Ethnoarchaeology* (1991)

Frederick R. Matson, *Ceramics and Man* (1965)

Hermanio Ramos Perez, *Ceramics Popular de Zamora Desaparecida* (1980)

Special thank you to the Council for the International Exchange of Scholars (CIES) and the U.S. Spain Joint Committee of Cultural and Educational Exchange for funding this research.

WELCOME NEW POTTERS COUNCIL MEMBERS

FOR SEPTEMBER AND OCTOBER 2010

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Enjoy amazing Potters Council benefits with a friend. Become a new member now and sign up a friend for FREE. If you're already a member, buy one gift membership and give a second one for FREE!

'tis the season!



POTTERS COUNCIL

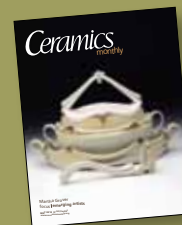
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MARK YOUR CALENDAR FOR 2010 AND 2011

EVENTS AND EXHIBITIONS

LAFAYETTE, IN, SEPTEMBER 24—NOVEMBER 30

Grateful Heart Gallery celebrates its Grand Opening on September 24th with a new exhibition: "Art Techo: Art Deco, Evolved" featuring works in porcelain by artist Diane Gee, mosaic and stoneware works by artist Rachel Witt, and Textile / Multi-media works by artist Robin Pickett. This show builds on the industrial inspiration of Art Deco, and brings it into the 21st century using contemporary technology forms as inspiration for new designs and motifs. The show will run from Sept 24, 2010 through November 30, 2010 at the Grateful Heart Gallery, 654 Main St., Lafayette, IN, 47901. Gallery hours are Tuesday-Friday 11 am - 6 pm, Saturday 11 am - 4 pm. Pictures of the show will be online beginning September 28, at www.gratefulheartgallery.com. Contact Diane Gee at studio@gratefulheartgallery.com, or phone: 765-838-2266.

ST. LOUIS, MO, NOVEMBER 19

"Contemporary Clay", The Souldard Art Market and Contemporary Gallery is calling for submissions to an exhibition of local artists. They will be seeking works that showcase the current trends in ceramic art. Jurors will be looking for a wide range of functional, nonfunctional, sculptural, or even wearable art. Submission is free. Submission deadline is November 19. Exhibition runs from December 10, 2010 through January 7, 2011. Visit our website for more information at www.souldardartmarket.org.

GRATON, CA, OCTOBER 23—DECEMBER 18

Artists working in all sculptural media are invited to enter Ashes to Art, the 5th biennial international juried competition that seeks the most original contemporary funerary urns and personal memorial objects in all media. Deadline for entries: August 9, 2010. A specially curated group of finalists will join invited artists at Art Honors Life | The Gallery at FUNERIA an hour north of San Francisco in the west Sonoma County town of Graton. Opening reception is October 23, 6—8 pm. All finalists will also be featured in a special online presentation through October 2011. Cash awards and printed catalog. Prospectus available at www.funeria.com 707-829-1966

LIHU'E, HI, OCTOBER 28—DECEMBER 31

Potters Council member Roberta Griffith will exhibit all new artwork in a solo show at the Kaua'i Museum Mezzanine Gallery.

ATLANTA, GA, NOVEMBER 19—21

"Perspectives"-group exhibit at Richard Boyd Pottery features work by potters Pamela Williamson and Rick Boyd with oil paintings by Jeanne O'Toole Hayman. The art gallery is located at the corner of Island Ave. and Epps St.; First building on the right. The gallery is located on the first floor and exhibits pottery, paintings and blown glass. The gallery is open weekends from 10:00 AM to 5:00 PM during November and December. All other hours are by chance or appointment. For more information contact the gallery at www.richardboydpottery.com, williamson955@aol.com or call 202.712.1097.

PEAKS ISLAND, ME, NOVEMBER 1—28

Callanwolde will hold its annual holiday pottery sale in the beautiful indoor courtyard at Callanwolde. Find functional, decorative, and sculptural one-of-a-kind ceramic works created by Callanwolde's renowned pottery program instructors and assistants. Opening: Friday, 7:00 - 9:30 pm; Saturday and Sunday, 10:00 am - 5:00 pm. For more information call 404-872-5338; 980 Briarcliff Road, Atlanta, GA 30306.

MEDFORD, OR, NOVEMBER 19—21

35TH Annual Clayfolk Show and sale held at the Medford Armory, with more than 60 artists showing their wares. As the show is a few weeks before the holidays, it is the perfect place to pick gifts. From large to small, functional to sculptural, for

the home or for the garden—there is something for everyone at the show. Friday is opening night with live music and light refreshments. Saturday and Sunday includes supervised Kids Clay area where participating artists share their love and knowledge of pottery with kids of all ages. Visitors also have an opportunity to watch artists demonstrate handbuilding, throwing, and sculpting. For more information, visit www.clayfolk.org/show.htm.

EAGLEVILLE, PA, NOVEMBER 24—28

Marlene Serafine Gaudio's Mirthful Angel Pottery Studio Tour & Pottery Sale will take place 10am—4pm on Thanksgiving weekend. Mirthful Angel Pottery is located at 1301 Valley Forge Rd, Eagleville, PA 19403-4507. For more info, visit: www.mirthfulangelpottery.wordpress.com.

ALEXANDRIA, VA, NOVEMBER 29—JANUARY 2

Potters Council member Christine Moerenhout-Hubloue is featured in the "Joy of Giving: Earth". Presented by Ceramic Guild members at Scope Gallery - Torpedo Factory Art Center, 105 Union Street, Alexandria, VA 22314.

DIX HILLS, NY, NOVEMBER 30 AND DECEMBER 7

Exciting, informative workshop: Plaster Mold Making and Bas Relief Tile Workshop. Bring your ideas and learn how to make a simple one piece Plaster Mold and/ or a Bas Relief Tile with Ruth Sachs at the Art League of Long Island. Call 631-462-5400 to register.

DICKINSON, ND, DECEMBER 1—18

Dickinson State University Art Gallery presents "Wheel-thrown & Altered" featuring the pottery of Mary Lovell. The show is dedicated to the memory of Frances Senska (1914-2009), who was a major influence in the development of contemporary ceramics. For more information, email mary.lovell@und.edu.

ANNAPOLIS, MD, DECEMBER 4—5

The Maryland Pottery Tour, 10:00am—4:00pm, allows art lovers to visit and talk with local potters in their private studios. It is a self-guided mapped tour that provides location, studio and artist descriptions. You will see work from functional kitchenware to uniquely designed one of a kind decorated vessels and sculpture. The potters will have work for sale and information on their ordinary studio hours for yearly sales, classes, workshops and other endeavors they pursue. These studios are tucked away in the quiet neighborhoods of Annapolis and Central Maryland, to the horse country of Southern Anne Arundel County. The potters exhibiting are: potters council member Jayne Shatz with Rachel Campbell, Linda Ells, Jonnie Friedman, Paul Gruner, John Jensen, Renata Kunkel and Susan Schumpert. Go to the website and download the map at <http://www.mdpotterytour.com>.

PORTOLA VALLEY, CA, DECEMBER 11—12

This is a busy ceramics season for Potters Council member Lee Middleman. His "Open Studio" takes place Saturday and Sunday, 10 to 5pm, at 16 Coalmine View, Portola Valley. Just prior to this, Lee and three other ceramic artists are exhibiting their work at the Kriewall-Haehl Gallery at the Woodside Priory in Portola Valley. The exhibit is entitled "One Town, Four Ceramic Artists" and runs from November 21 to December 5.

CLIFTON PARK, NY, DECEMBER 15—JANUARY 30

Potters Council member Lisa Floryshak-Windman is featured in an upcoming exhibition at the Jonesville Store. The exhibition is located at 989 Main Street, Clifton Park, NY 12065. For more information call 518-877-0507.

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