

# POTTERS PAGES

VOLUME 13 • ISSUE 2 • 2013

## mark your calendar join us! membership meeting

As the Potters Council expands member benefits and develops new programs, there are more opportunities than ever for members to participate. Get involved in Potters Council activities. You can support a great organization where you meet other artists and exchange information and insights about our shared love of clay. The Board will meet during NCECA on:

- ▶ Annual General Meeting—Wednesday, March 20, 2013 at 8:30-9:30 a.m.
- ▶ Membership Meeting—Friday, March 22, 2013 at 7:00-8:00 a.m.

Both meetings will be held in the 343AB Room, 3rd Floor, Hilton Americas Houston Hotel. Please join us!

### Hilton Americas – Houston

Rm 343AB  
1600 Lamar Street  
Houston, TX 77010

## 2013 Potters Council Juried Show "GREEN"

March 20-22, 2013  
Booth 408  
Resource Hall  
Brown Convention Center  
Houston, Texas

**Jurors:** Cynthia Bringle and Jonathan Kaplan

**Featured Members:** Chris Campbell, Jerry Davis, Lisa Ernst, Elizabeth Farson, Patz Fowle, Carla Kappa, Madhavi Kolte, Connie Major, George McCauley, Sandi McFarland, Golly Peeters, Kelly Pinet, Sam Scott, Hank Shuler, Suzanne Stumpf, Katherine Tholl, Jan Valentine Priestley, Eliza Wang, Deborah Williams, and Nancy Zoller.



Artist: George McCauley

# letter from the president:

**JOHN BAYMORE, Potters Council Board President**



They say that as you get older, your perception of time changes. This is because as your lifespan's experiences accumulate, an hour, a week, a month,

or a year represents continually smaller and smaller fractions of your total time on this earth. Well, I'm certainly in the "get older" category, but two years? It's been two years? Impossible!

As this issue of the *Potters' Pages* goes to press, I am concluding the two terms and two years that I have been honored to serve as the President of the Potters Council Board. At the Board meeting being held in Houston at the same time as the annual NCECA conference, I will be handing the Council's gavel over to President Elect, Steven Branfman, as he takes the reins of the organization for the next year. I cannot think of a better set of hands than those of Steven, into which I'll be placing the Council's Presidential responsibilities.

The new annual cycle of Potters Council Advisory Board elections has been completed once again, and election results will be announced during the member meeting on March 22. A sincere thank you goes to all of those who ran for office; it was a strong slate of candidates that provided wonderfully difficult choices for the voters. To those that were elected, welcome to the Board! For those who were not successful this time around, I really hope that you'll become involved in some committee activities for this year and then will run again in the next election cycle. We need you, and wish we could seat you all on the Board.

In the past two years, we've seen some Board

members plagued with illness and adversity and unfortunately some of them have had to step aside from their roles. We've had others generously step in to take their places. We've moved the Board meeting minutes taking responsibility to a Potters Council staff member, freeing up the Board members to focus on the business-at-hand. We've added a half-time staff person to the Potters Council home office. The governance of the organization has been re-defined and greatly refined, and the By-Laws seriously revised and expanded to provide specificity. We've been doing some introspection, and we've set the stage for a serious formal planning process to help guide the future of the organization. Membership has steadily grown. We are on a sound financial footing.

We've seen the "Question of the Week" in the Potters Council Forum blossom and provide useful insights and some humor (as well as some astronomical posting view counts). We've seen our international conference offerings take off and expand to new venues. We've tried a new type of educational event. We provided publicity and relief funds to help the potters in Mashiko, Japan after the devastation of the 2011 earthquake. We've continued refining our support of the K-12 NCECA exhibition. The membership has a new expanded and searchable networking-friendly member database. The annual member juried exhibition is now a firm reality and, for two years now, viewable right in the very center of NCECA activities. The Mentoring Program has succeeded beyond anyone's wildest expectations.

As I look back, I see that many things were accomplished during the past two years, and yet many things certainly still remain to be done at many levels. The more that you accomplish,

the more that you see still needs accomplishing. That is what keeps organizations like ours moving forward. We will continue to do so as each evolving new group of Board members and officers guides the way.

I'd certainly like to thank the membership for providing me the opportunity to serve on the Board in the first place. I'd also like to thank Chris Campbell and Marcia Selsor for originally asking me to consider taking on the Presidency, and the Board of Directors for then twice electing me as President. And of course sincere thanks go to the many Board members and Potters Council staff with whom I've worked with in this past two years for their time, effort, and expertise. Extra thanks go to both Steven Branfman and David McBeth for their work with me on the Executive Committee. What has been accomplished has been because of all of these people's efforts.

If you are attending NCECA in Houston, please stop by "Green", the annual Potters Council Member's Exhibition located in the Resource Hall. A number of your Board members, including myself and Steven, will be at the convention, and we look forward to talking with you in person. Make sure to also come to the Annual Membership Meeting at NCECA on Friday, March 22 at 7am; located in Hilton Americas Rm 343AB; it's your chance to share your thoughts directly with the Board.

Even though I am now moving to a different capacity on the Advisory Board as Past President and on the Executive Committee, I still want to hear any ideas that you might have for what the Potters Council can do for you. Please share your ideas and suggestions with myself ([JBaymore@compuserve.com](mailto:JBaymore@compuserve.com)), new President Steven Branfman, or any other Board member.

Two years? No way!

# in the studio

## process

### HOW TO SPRAY LAYERS OF GLAZES TO SOFTLY BLEND GLAZE COLORS



Martha Grover, Potters Council Member

I started spraying my glazes about 4 years ago. I found that I was unable to achieve evenly layered surfaces and color transitions through traditional methods of dipping and pouring. By using two sprayers, one small for my bright colors concentrated at the edges, and a large one for the overall piece, I am able to create a varied, even surface that shifts from a bright color to light seamlessly.

website: [www.marthahgrover.com](http://www.marthahgrover.com)

#### 1. Applying the slip dots

To begin, I bisque my porcelain to cone 04. I find any lower makes my work far too fragile, while firing it hotter causes the piece not to take glaze well. Each piece is then waxed on the bottom and any other surface I wish to remain glaze free – in the case of the butter dish, I also wax the top slab of the lid.

I then pour glaze into the inside of each piece. I have tried spraying all layers on the interior, and find that is extremely difficult to fully cover any interior vertical surface, especially in bulbous forms. By pouring this first layer, usually with my Salt Yellow Base, I ensure that the interior will be completely glazed. Then I wipe off any excess that may have spilled over the edge.

Next I let the work sit and dry overnight – this is VERY important. If I try to glaze the exterior on the same day, the glaze will pull away from the surface due to over saturation and I end up with unglazed bubbles on the finished work. The next day, I apply my brown dots with a fine tipped slip trailer. These are a high iron engobes, which can be put on either bisque or green ware.

#### 2. Spraying clear layer

The next step is to dip any handles. Much like the interior of the pots, it is hard to get a full coating of glaze on the backside of a handle with the sprayer.

I then proceed to spray the whole piece using my large sprayer, a “Husky” siphon feed spray purchased at Home Depot. I first spray on my clear layer. I make sure to spray up under any folded edges. I make this layer thicker at the top edge and fade out as I get to the foot of the pot. Once again, I wipe off any overspray that may cause dripping in the next layer.

I change over now to my opaque glaze. For this, I use my Salt Yellow Base, with whichever colorant I need to achieve the desired color; on this butter dish it is just the base alone. This layer I spray heavier at the bottom and lighter at the top edge. This varied layering is what causes the snowy affect in the glaze where the two cross over one another.

#### 3. Scraping off excess glaze

The final step is to once again wipe off any over spray. In places where it is difficult to clean with a sponge, I use a metal tool to scrape off excess glaze and then a damp sponge to clean off any remaining residue.

The finished piece is fired then to cone 11 oxidation in an electric kiln. I always sand the exposed porcelain after the final firing to create a smooth silky surface.

#### SAFETY NOTES:

- ▶ Always spray in a well ventilated area or spray booth.
- ▶ Be sure to wear a respirator.
- ▶ I always wear latex gloves and ear protection as well.

For Martha Grover's glaze recipes visit: <http://ceramicartsdaily.org/ceramic-glaze-recipes/high-fire-glaze-recipes/seamless-transitions-how-to-spray-layers-of-glazes-to-softly-blend-glaze-colors/>

# potters council mentoring program

## mentoring conversations

Mentoring starts with two people, one who is requesting assistance and has the willingness to learn, and one who has the knowledge and willingness to share it with another. This give and take relationship is not easy, but with commitment can become fulfilling for both the mentee and mentor.

Mentor Diana Pancioli and mentee Ann Kenworthy are excited to share their mentoring exchanges with the membership. Their goal in publishing their conversations is that it may help others who may be in a similar situation, and for it to encourage others to join the mentoring program. Building these relationships in turn builds a stronger and more vibrant ceramic community that is focused on the success of ceramic artists.

Below is an excerpt from a conversation between mentor Diana Pancioli and her mentee, Ann Kenworthy. They have been exchanging emails and digital images for the past several months.

**Ann:**

There are several areas where I know I need work that are technical in nature (pots always too heavy, sometimes bottom heavy. )

**Diana:**

Think of bottom heavy as an opportunity to create! I usually suggest to my students that they cut the bottom off of the pot. Then roll the bottom thinner. While it is off the pot, take a knife to the inside of the cylinder and carve away some of the thickness, which is usually in

the first couple of inches from the bottom.

Then reattach the newly rolled thin bottom. OR, before you reattach it, you might oval the pot body, and create an oval shape instead of what you had thrown. It can be a gentle oval, a strong one, even a pointed one (like a leaf shape). So you get to invent, while correcting!

What this does--a sort of flattening of the shape you threw--is give the pot a front and a back (or you might say, two fronts). It gives you a canvas or two on which to create something that emphasizes, or harmonizes with the form you have thrown, rather than an all around surface requirement.

Another way to handle heavy pots, in addition to cutting off the bottom and slimming the pot, is to carve patterns into the outside surface. Use one corner of a square ended loop tool, so you get some depth from it, and carve patterns in the surface--thereby thinning and lightening the body. I suggest you not carve horizontal or vertical lines—they are kind of stiff and boring. Instead carve sideways or curvilinear patterns with the lines fairly close together (remember, you are thinning the surface and lightening the pot).

**Ann:**

These are great ideas to try, but I also have problems with throwing the wall. My pots are sometimes heavy at the bottom because I can't always lift the clay up from the bottom, resulting in a thicker wall at the bottom than at the top.

**Diana:**

Ah, ha. Now I understand. I am glad to answer this type of problem as well.

The problem is that people don't throw the bottom area thinly until they have thrown for a good long time. So, meanwhile, the cut and fix method works, and can take interesting turns.

How do you throw more thinly at the bottom? You can pull the top third, then the middle third, then the bottom third in that order, after the pot is already up. (Each pull is all the way to the top, but in thirds). This lightens the top two thirds of the pot so that the bottom third doesn't collapse under the weight of the clay above it.

You can pull/push in harder at the bottom, with your finger tips.

You can throw forms thinner if they are straight up at the bottom rather than moving outward.

A form that you want to be thin must be thrown straight up first, then the shape can be altered. I am not in favor of the form being expanded near the bottom; it looks better higher up.

**Ann:**

This was very helpful, and I'll try these ideas next time I'm in the studio.

As Diana and Ann move through the mentoring process they will continue to share portions of their conversations. If you are interested in becoming a part of the Potters Council Mentoring Program as a Mentor or Mentee, go here for more information:

<http://ceramicartsdaily.org/potters-council-members/potters-council-mentoring-program/>



# welcome new potters council members

FOR JANUARY AND FEBRUARY 2013

## AL

BARRY WYATT

## AZ

JUDIE GIBB  
TOM SCHUMACHER  
KENT THORNELL

## CA

STEVEN ALLEN  
MARK BURGNER  
LAISING JULIA CHU  
SARA SANTA CLARA  
KATHY DOLLAR  
DAVID FARNSWORTH  
JENNIFER JOYCE  
SUSAN MURPHY  
MARTI NILES  
SANDRA PALMER  
ROBIN LEE RIDDELL  
JULIA ROSALER  
JOANNE SHARON  
HEATHER SOMMERS

## CO

SHELLEY GODDARD  
WENDY KOCHAR  
CELIA WIENER

## CT

BETH BARSKY  
LINDA BOSTON  
SHAUNA SCHINDEWOLF

## FL

ROBYN SCHULMAN

## IA

SHERI HEILAND  
JANET MURILLO

## IL

LOU HANSON

## IN

ROBERTA GAYER  
EDNA CAROL KIXMILLER  
JUSTIN ROTHSHANK

## KY

VICTORIA BIRONAS  
LARRY FUGATE

## MA

KAREN MAHONEY

## MD

MARY CLOONAN  
ANNAMARIE POOLE  
BILL VAN GILDER

## MN

JOHANNES GASTON

## MS

GAIL PHIPPS

## NC

KAY BEVAN  
DAVID MOULTON  
ROBIN TEAS

## NM

LINDA APTON  
TOBY BRANSKY  
SHERRY DUCK

## NY

THERESA FINNIGAN  
NANCY HENRY  
BRYAN HOPKINS  
TESSA SCHORSCH  
SARAH VANDER VOORT

## OH

CHRISTINE COOPER  
LOIS JAGGARD

## OR

MARGARET KLEIN  
JODY ZACHA

## PA

JOYCE NAGATA

## TN

SHEILA FULGHUM  
MELODIE GRACE  
JANET HARPER  
CHERYL MCGLAMERY

## TX

MEGAN CRIM  
JAMES SCHEDEL

## UT

CASSIDY DUHADWAY

## VA

MATTHEW FREITAS  
BEN CARTER  
VT  
BARBARA LANE

## WA

MARK MCCOMBS

## WI

CHINTANA HAAS  
WESLEY HANDROW  
MARY WALTERMAN

## WV

CAROLYN DEMARY

## INTERNATIONAL CANADA

## AB

KAREN DORMAAR  
MADDY KOSHOWSKI

## BC

JACQUELINE HAYDON

## ON

COLLEEN BENTLEY  
LIZ BROWNRIGG  
DEBBIE DODGE  
KARON EAID  
FRANK TROTZ

## AUSTRALIA

CATHY LAWLEY  
CODY PFITZNER

## INDIA

BINDHU MATHAI  
SNEHAL MUTHANE

## MEXICO

OLGA BUZALI

## TURKEY

FERDA KAYA

## MEMBERSHIP BENEFITS INCLUDE:

### ONLINE RESOURCES

[WWW.POTTERSCOUNCIL.ORG](http://WWW.POTTERSCOUNCIL.ORG)

- Members only yearly calendars
- Members only annual juried show
- Mentoring Program
- Online gallery promoting members' work to the public
- Online Artist Portfolios
- Online Member Directory
- *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

## HEALTH INSURANCE

[WWW.POTTERSCOUNCILHEALTHPLANS.COM](http://WWW.POTTERSCOUNCILHEALTHPLANS.COM)

- Individual health insurance, Traditional PPO Healthplan, PPO "LIGHT" Healthplan and Health Savings Account Insurance plans (US members only)

## GROUP DISCOUNT PROGRAMS

- Discount shipping program, credit card processing and car rentals (US members only)
- Group vision care, hearing, dental, and prescription drug programs (US members only)



**Four Paw Pottery** makes one-of-a-kind face jugs, whistles, and sculptures of animal and people. Each piece is a handmade and unique collector's item. Artist Kay Bevan has been making pottery since 2002 and her work is widely collected.

### Kay Bevan

[www.fourpawpottery.com](http://www.fourpawpottery.com)  
[KBfourpaw@aol.com](mailto:KBfourpaw@aol.com)

# membership committee update

**STEVEN BRANFMAN,**  
President Elect and Membership Committee Chair

It's crunch time! As I write this, I'm in my final week of school (teacher, not student!) with grade reports and final firings looming. I've got a full plate of stuff in the studio to tend to. I'm putting the final touches on my NCECA presentation and my work on the K-12 Ceramic Exhibition Foundation as we prepare for NCECA is at a critical stage. There are two or three writing projects sitting on my desk. I welcomed a new staff member to The Potters Shop & School just last week. Planning for our town-wide open studio event is in full swing. I've got a lecture to organize and the opening of my exhibition at Vessels Gallery in Boston was just a few days ago. I've got work to finish for an exhibition in Taiwan and planning to do for a workshop presentation in Minnesota in April and a trip to China in May. Oh yeah... almost forgot, our Potters Council elections have just wound up and what do you know, in three weeks I take the reigns from John Baymore and become the new President of the Potters Council. I'm sure that there are at least a few things that I'm forgetting, not the least of which is making time to get out on my bike on warm days and hit the ski slopes at least one or two more times.

So what's the point? Why share this cacophony of activity, this confusing array of responsibilities, this apparently unmanageable load of work? I don't share it to put myself above anyone else, nor am I looking for sympathy, that's for sure. I've put together this kind of life and it's my fault. Would I have it any other way? No way! The fact is that it's always "crunch time" and it's just the way I like it.

I suspect that your life is not much different. The ever challenging task of balance consumes us; the balance between our personal and professional lives. The balance between what we consider work and what we deem as play. The balance between tending to our own well being and our devotion to

family, friends, and community. The life of an artist isn't easy and it's not always smooth sailing. There is always stress, worry, and concern and I'm not always in a good mood. Ask my wife! One of her favorite admonishes of me is "You always wait until the last minute!" Hmmm... that's a topic for another time.

As I look forward to my year as Potters Council President, I am going to be leading an organization that is not only one that sits at the forefront of our international community of clay workers, not only one that has grown, developed, and continues to evolve for the benefit of it's members and our mud-filled niche of artists and craftspeople, and not only one that has clay education as one of it's primary themes. The Potters Council is an organization that, through the tireless work of its board members, the ACerS staff and especially John Baymore, our outgoing president, is strong, vibrant, and committed to continuing its critical work. In his "Presidents Message" John did a wonderful (and humble) job of outlining the accomplishments of the council over the past two years. I say humble because he has led the charge and has devoted a major portion of his time to his work on the council. He has much to be proud of and I'm honored to be following in his footsteps. Yes, the Council has achieved much but there is much more to do. In the next issue of *Potters' Pages* I'll share some of the initiatives that I am planning to introduce. Stay tuned. In the meantime, I want to remind you of the single most important feature of the Potters Council. It is your organization, your community. It is you, the members, that drive the philosophy, the themes, the goals, and ultimately the success and effectiveness of what gets done. With that in mind, please don't hesitate to share your thoughts, suggestions, and your criticisms. Do it through our forums or send me an email directly. You know where to find me! [sbranfpots@aol.com](mailto:sbranfpots@aol.com)

## OFFICERS

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# 2012 and 2013 events/exhibitions

## **INGRAM, TX, MARCH 15–17**

“Steven Hill Glazing Techniques Workshop,” at Hill Country Arts Foundation, 120 Point Theater Rd. Day 1: throwing demo; Day 2: glazing of ware/cone 6 firing; Day 3: reforming glazes. Limited enrollment. \$340/members \$365/non-members. For more information, contact Phyllis Garey, [visualarts@hcaf.com](mailto:visualarts@hcaf.com) or go to [www.hcaf.com](http://www.hcaf.com).

## **INGRAM, TX, MARCH 22**

“Hardware: National Ceramics Exhibit,” on May 24-June 22. Juror, Juan Granados, Hill Country Arts Foundation, Duncan-McAshan Visual Arts Gallery, 120 Point Theater Rd. Entry Deadline: March 22, 2013. Please contact Phyllis Garey, [visualarts@hcaf.com](mailto:visualarts@hcaf.com) or go to [www.hcaf.com](http://www.hcaf.com) for more information.

## **FABER, VA, APRIL 3–6**

“Throwing Intensive with Nan Rothwell,” at Nan Rothwell’s Pottery Studio, 221 Pottery Ln., near Nellysford in Nelson County, Virginia. We’ll focus on specific throwing projects including wet-work surface decoration and altering thrown forms. Workshop runs from 9am-5pm, with the studio open as early and as late as people care to stay. Maximum enrollment is eight. Go to [www.NanRothwellPottery.com](http://www.NanRothwellPottery.com) or email [info@NanRothwellPottery.com](mailto:info@NanRothwellPottery.com) for more information.

## **PRATS-DE-MOLLO, FRANCE, MARCH 1-DECEMBER 31**

“The Pottery Workshop Proposition for 2013”, at 34 rue du Faubourg, follows on from the great success of the same offer during 2012 where potters from both the USA and Canada made a creative first to this unusual offer. Potters are once again invited to apply who feel they can benefit and exchange for a minimum of four weeks with 20 hours of working support per week. Go to [www.potterycourses.com](http://www.potterycourses.com) or email [alanboocock@aol.com](mailto:alanboocock@aol.com) for more information.

## **VANCOUVER, BC, CANADA MARCH 3, 10, APRIL 7, APRIL 21**

“Come Clay with Me,” at Suzy’s Garden Studio, 2-Day Handbuilding/surfacing workshop beginning with sensuous wet clay and transforming it—through your imagination, acquired skills, inspirations, and fire—to create a colorful, functional or sculptural work of art. For more information, contact Suzy Birstein at [suzy@suzybirstein.com](mailto:suzy@suzybirstein.com) or go to [www.suzybirstein.com](http://www.suzybirstein.com).

## **VANCOUVER, BC, CANADA, MARCH 7- APRIL 1**

“Dish It Up,” at Gallery of BC Ceramics. This exhibit coincides with 6th Triennial Canadian Clay Symposium, in Vancouver Canada, March 23rd. Theme for 2013 is “Elementum: Form, Function, Feast.” For more information, contact Suzy Birstein, [suzy@suzybirstein.com](mailto:suzy@suzybirstein.com) or go to [www.suzybirstein.com](http://www.suzybirstein.com)

## **JOPLIN, MO, MARCH 15-16**

“Extruder Workshop,” at Phoenix Fired Art, 1603 S Main St. Tom is from Omaha, NE and makes work at Stone Thrown Studio. His work is a combination of thrown slabbed and extruded clay. He will be demonstrating with his own custom made extruders and colored slip recipes. More info on Facebook at Phoenix Fired Art. Contact [phoenixfiredart@gmail.com](mailto:phoenixfiredart@gmail.com) for more information.

## **VANCOUVER, BRITISH COLUMBIA, MARCH 21-APRIL 25**

“Fantastic Feast,” at Port Moody Art Centre, 3D Gallery, 2425 St. John’s Street, is a juried exhibit that coincides with “6th Triennial Canadian Clay Ceramic Symposium” in Vancouver BC, March 23rd, 2013. Contact Gilliam MacMillan, or go to [www.pomoartscentre.ca](http://www.pomoartscentre.ca) for more information.

## **SAN FRANCISCO, CA, APRIL 2-27**

“SEED- Clayton Theil,” at SMAart Gallery & Studio, 1045 Sutter St. The exhibit chronicles the natural evolution of the seed of an idea. Beginning with the figure in a meditative or dreamlike state, an idea germinates and the story develops and comes to life on the surface and through sculptural elements. “SEED” chronicle this process with Thiel’s recent works. Go to [www.smaartgallery.com](http://www.smaartgallery.com) or contact Steven Allen at [steve@smaartgallery.com](mailto:steve@smaartgallery.com) for more information.

## **PEAKS ISLAND, ME, APRIL 5-30**

“Off the Wall: Satire in Contemporary American Art,” at Richard Boyd Art Gallery, 15 Epps Street. Subtle satire, protest, and humor are some of the thoughts evoked by artworks. Featuring paintings, drawings, ceramic sculpture, and prints united by the common theme of exploring contemporary issues through the use of satire. Artist reception April 6. For additional information please contact curator Pamela Williamson at 207-712-1097, or email at [info@richardboydpottery.com](mailto:info@richardboydpottery.com) or visit [www.richardboydpottery.com](http://www.richardboydpottery.com).

## **JOPLIN, MO, APRIL 19-20**

“Tile Mural Workshop with Trent Tally,” at Phoenix Fired Art, 1603 S. Main Street. Contact Heather Grills at [phoenixfiredart@gmail.com](mailto:phoenixfiredart@gmail.com) for more information.

## **LUVERNE, MN, APRIL 26-28**

“Raku Refire Madness XX,” at Deuschle Studio, 1294 131 St. Street, Hands on throwing, handbuilding, decorating, and firing and an exhibit of the presenter’s work in a gallery setting. Limited space, deadline April 10, 2013. Contact Jerry Deuschle at [jkdeuschle@yahoo.com](mailto:jkdeuschle@yahoo.com) for more information.

## **DAVIS, CA, APRIL 26- MAY 5**

“Eight form ACGA,” at Davis Art Center, 1919 F. Street. Juried by Lana Wilson. Exhibition in conjunction with the 25th Annual California Conference for the Advancement of Ceramic Art. A group show with each artist able to display a body of work. Contact Jan Schachter at [jan\\_schachter@sbcglobal.net](mailto:jan_schachter@sbcglobal.net) for more information.

## **SAN FRANCISCO, CA, MAY 1-31**

“Margaret Keelan: the Essential and the Ephemeral,” at SMAart Gallery & Studio, 1045 Sutter St. This exhibition is a poetic journey that chronicles the transitory nature of life. A manifestation of memories past present and future are visible on every facet of Keelan’s young figures. Visit [www.smaartgallery.com](http://www.smaartgallery.com) or contact Steven Allen at [steve@smaartgallery.com](mailto:steve@smaartgallery.com) for more information.

# 2012 and 2013 events/exhibitions

## PEAKS ISLAND, ME, MAY 3-MAY 31

"It's Not So Black and White III," at 15 Epps Street, features works of painting, pottery, and glass. The exhibit explores values of the color black and white creating nuances in tone and texture. Artist reception 12-2pm Saturday, May 4. For additional information please contact curator Pamela Williamson by phone at 207-712-1097, via email at [info@richardboydpottery.com](mailto:info@richardboydpottery.com) or visit [www.richardboydpottery.com](http://www.richardboydpottery.com).

## KANSAS CITY, MO, MAY 10

"KC Clay Guild Teabowl National 2013 Submission Deadline," at 200 W. 74<sup>th</sup> Street, is open to tea bowls only. May consist of any clay type, forming, or firing method, limited to 9 inches in any direction and no more than \$200 in value. \$30 for three (3) image submissions. Contact Susan Speck at [llywhite54@yahoo.com](mailto:llywhite54@yahoo.com) or visit <http://teabowlnational.weebly.com/> for more information.

## HORNBY NR LANCASTER, LANCASHIRE, UNITED KINGDOM MAY 25-26

"Hornby Castle Open Weekend," is located at Hornby Castle. Wyn Abbot solo exhibition will be open to the public as part of Hornby Castle's Open Weekend. Admission fee of \$5.33 into the castle grounds. Contact Wyn Abbot at [wyn@wynabbot.com](mailto:wyn@wynabbot.com) or visit [www.wynabbot.com](http://www.wynabbot.com) for more information.

## HISTORIC FRANKLIN, PA, MAY 31, JUNE 1-2

"Pots in the Park," located at the Historic Fountain Park Midtown Franklin on Liberty Street. Email applications. Meet with other potters from around the country and share your knowledge and inspiration with others. A great weekend get-a-way in a wonderful quaint town with easy access-24 miles north from I-80, 60 miles south on I-79 to 322 east. Contact Mark Anderton at [ocmudman@yahoo.com](mailto:ocmudman@yahoo.com) for more information.

## ZANESVILLE, OH, JUNE 15-AUGUST 31

"Ohio Innovators in Clay: 1860-2013," located at the Zanesville Museum of Art, 620 Military Road. Survey of the work of leading figures in art and studio pottery in Ohio from the 1860s to the present. Contact Susan Talbot-Stanaway at [susan@zanesvilleart.org](mailto:susan@zanesvilleart.org) or visit [www.zanesvilleart.org](http://www.zanesvilleart.org) for more details.

## SANTA CRUZ, CA, JUNE 17-21

"Large Pots for Beginning Students," located at the Santa Cruz High School, 350 Taylor St. Workshop is for beginning wheel and handbuilding students. Focus will be on Japanese and Western techniques, for forming large vessels. 9am-5pm, for 5 days. Fee: \$260 USD. Contact George Dymesich at [gdymesichclay@scshop.com](mailto:gdymesichclay@scshop.com) or visit [www.sccs.santacruz.k12.us](http://www.sccs.santacruz.k12.us) for more information.

## NELSON COUNTY, VA, JUNE 20-26

"Joint Workshop with Nan Rothwell and Kevin Crowe," located at 221 Pottery Lane. A six-day hands-on throwing workshop, with the first three days in Nan Rothwell's studio and the second three days in Kevin Crowe's studio. Participants may sign up for the full week or for either half of the workshop. Contact Nan Rothwell at [info@NanRothwellPottery.com](mailto:info@NanRothwellPottery.com) or visit [www.nanrothwellpottery.com](http://www.nanrothwellpottery.com) for more information.

## SANTA CRUZ, CA, JUNE 24-28

"Teapots and Related Items," located at Santa Cruz high School, 350 Taylor St. Room 36. This workshop will focus on teapots, teacups, and other items related to tea. Designed for beginning and intermediate students. Handbuilding as well as use the potter's wheel will be included. Contact George Dymesich at [gdymesichclay@scshop.com](mailto:gdymesichclay@scshop.com) or visit [www.sccs.santacruz.k12.ca.us](http://www.sccs.santacruz.k12.ca.us) for more information.

## LA CRUCES, NM, SEPTEMBER 6-NOVEMBER 9

"From the Ground Up XXVI," located at the Las Cruces Museum of Art, Main Street. Juried Exhibition, for information on applications contact Joy Miller at [jmiller@las-cruces.org](mailto:jmiller@las-cruces.org) or 575-541-221. Submission deadline: postmarked no later than Friday, May 17, 2013. Visit [www.las-cruces.org](http://www.las-cruces.org) for more information.

## SKOPELOS, SKOPELOS ISLAND, SEPTEMBER 7-21

"Mia Muse," located at the Skopelos Foundation of the Arts, Greece, welcomes all levels of students. Suzy Birstein is returning to Skopelos for the third time presenting her 2-week, hands-on transformational figurative ceramics program. Enhanced by the ambiance of the Skopelos sun, experience local music, food, artists, museums, architecture, and beaches. Our vision will grow as we make visible the synthesis of clay, color, concept, and culture. Contact Suzy at [suzy@suzybirstein.com](mailto:suzy@suzybirstein.com) or visit [www.suzybirstein.com](http://www.suzybirstein.com) for more details.