

POTTERS PAGES

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2015 Potters Council Juried Show CALL FOR ENTRIES

We are so proud of our Members' ceramic work.

The member only juried show is one of the top benefits members look forward to each year. You are encouraged to submit for the yearly show. Each year the show is held in conjunction with National Council on Education for the Ceramic Arts (NCECA) Conference. More than 3,000 people will have the opportunity to view this show.

For our 2015 show, we encourage all members to showcase their best

ceramic works, not limited to a particular idea, meaning, or interpretation. The exhibition will be on view during National Council on Education for the Ceramic Arts (NCECA) Conference in Providence, Rhode Island, 2015. We are pleased to announce that we have invited the Editor of *Pottery Making Illustrated* to jury our sixth annual show— Holly Goring.

Submit your entry today: <http://ceramicartsdaily.org/potters-council/2015-potters-council-juried-show/>

CALL FOR ENTRIES



Submit entries by October 31, 2014
winners announced November 14th

letter from the chair:

STEVEN BRANFMAN, Potters Council Board Chair



As I write this it's mid August and the summer is still in full swing. For some, the summer brings an altered schedule, very different from the rest of the year. For others, me included, the summer is not much different from the rest of the year. My regular teaching gig is suspended but since it's only a two day a week load, not teaching doesn't change my weekly routine that much. Of course here in North East the summer brings summer weather, which means more outdoor

fun, working in the garden, going to the beach, and more miles on the bike. I'm also in the studio everyday, exhibiting, writing, and doing all of the things that I normally do. I'm lucky to have a professional life that is seamless with one activity flowing into the next and always having time for personal and family time. Earlier in the summer I traveled to Europe to present four workshops in Switzerland, Gemany, and Denmark. I love doing workshops and my travels have taken me throughout the United States, Canada, Mexico, Virgin Islands and Europe. Meeting people from different parts of the world with different cultures, religions, and daily

practices, and sharing our differences always results in realizing that we have more in common than we think. The language of clay is universal and spoken everywhere!

Here we are in the Fall. For many, the Fall signals back to work and the Fall is as much a time for renewal as is the Spring. We look back on our summer experiences and hopefully have some new and exciting ideas to bring to our work. I know that I do. The images from my three weeks abroad, the scenery traversed as I pedal my bike, the colors and textures that burst out of our flower gardens. All of this fuel will power the pots that I make. How did you spend your summer and how will your summer memories fuel your work?

With best wishes to all,



Steven

in the studio



PHOTOS BY COURTNEY FRISE

Patrick Horsley, Potters Council Member and Founding Member

Pat Horsley is a graduate of the Pacific Northwest College of Art in Portland, Oregon. He has been a full-time potter since 1971, except for a few years of part-time teaching, which enabled him to get up to speed making utilitarian pots. You can see more of his work on his website and learn more about him at www.patrickhorsley.com. Squared bowl, lidded jar, boat vase with 1911 Purple/Blue glaze and wax. Fan vase and spiral platter with 1879 Rust Red.

Teapot, 22 inches in height, thrown and altered with extruded parts, 1911 Purple/Blue under 1631 Aqua.

See Patrick at Layering the Ceramic Surface in Portland, Oregon.

Strong, Pure and Matt

in the studio

I'm an avid experimenter, exploring specific materials to achieve new colors and unusual glaze surfaces, or just trying new ideas. There are many variations available by just exchanging feldspars or clays—EPK Kaolin for ball clay, #6 Tile for EPK Kaolin—the list is endless. The glaze notebook I'm using now contains up to 3000 glaze tests!

I want my glaze colors to be strong, pure and matt in surface to produce sharp graphic patterns, and I prefer glazes that absorb rather than reflect the light. My technique for glazing is a wax-resist process. First, I spray a colored glaze on a piece using a Geil HVLP spray gun. Next, I often draw images of the Oregon landscape with a soft pencil, then the drawn area is covered with liquid wax. When the wax is dry (usually a couple of hours), I cut it away and glaze to make the pattern I want on the pot. I then dip the piece in a silver black glaze so that the glazes meet edge to edge.

All my work is bisque fired to Cone 08 and glaze fired to Cone 6 in reduction. Cone 6 saves gas and time, and as the work has become more sculptural, the Cone 6 clays tend to be better because they do not move around in the firing. I have been able to duplicate most Cone 10 glazes at Cone 6 with some testing. Even after almost 35 years of making pots, on most days I can't wait to be in the studio.



Press-molded vase, with porcelain slip and wax pattern under 1134C Matt Black.



Squared bowl, lidded jar, boat vase with 1911 Purple/Blue glaze and wax. Fan vase and spiral platter with 1879 Rust Red.

Potters Council Tour of Tuscany 4

BY MARCIA SELSOR

This was my fourth time travelling to Tuscany with the Potters Council. As one of the guides/demonstrators, I have to review this year's adventure as one of our best so far. The team works on improving the experience for everyone but even more than that, some things just occur magically and we reap the benefits. (figure 1) One year it was a "palio" in Faenza, a jousting match between neighborhoods. This is not a major promotional event like the one in Siena, but more of a local town extravaganza. This year we had a gastronomy and wine tasting fair in Faenza. Another year it was experiencing a boys' choir from Britain rehearsing in San Vitale as we were visiting in Ravenna. You just never know what you'll have the opportunity to experience.

This year's group had a few former participants who had gone on the Bali trip in 2013. They had such a great time on that trip they wanted to try another. I really enjoy taking groups out for experiences. It is almost as good as seeing these things for the first time myself. How can one ever tire of all the beauty, good food and seeing amazing old and new pottery/ceramics and meeting potters and people involved in the arts? Besides, it changes a little every year.



Florence bridge



Orsanmichele

We began by meeting at the hotel in Florence and going out for a welcome banquet at a nearby restaurant where Claudia Bruhin from La Meridiana and Carolyn Dorr from the Potters Council greeted everyone. For the next two days we saw the sights with excellent guides for the museums and had the afternoons free to see whatever else on personal lists. This year we stopped by Orsanmichele (figure 2) outside to see the career making sculpture by Donatello from a competition for the Guilds of Florence. We had scheduled entrances at the Uffizi to avoid the long lines (figure 3). The guides were art historians and provided in depth information of selected artists. After seeing the Uffizi and Palazzo Vecchio, (the City hall that was "occupied" by the Medici) during those first two days, we left for Faenza on a train ride across the mountains and beautiful scenery.



Uffizi

Upon arrival in Faenza, then lunch, we started visiting museums, contemporary ceramic artists and potters. Usually Antonella Cimatti, a local artist and teacher at the design school, accompanies us to several studios, but on this day she was helping install a show of her students' work at the museum. We were invited to the reception, and it turned out to be a very interesting show. We still managed to visit several studios and a new small museum dedicated to Tomatti, a ceramic artist from Faenza. Because clay is found locally, Faenza has been a major center of pottery manufacturing for centuries and was a major production center for Italian Renaissance Majolica. The Museum Internazionale Ceramica Arte is the largest collection of historical and contemporary art in the world. It is the home of the Faenza Biennale and displayed the winning pieces (figure 4). There are contemporary shows and historical collections including majolica from the Mediterranean, Precolumbian Pottery, Chinese, Japanese, Korean, European timelines from Art Nouveau and the Industrial Age, and a great room of diorama of kiln construction types.

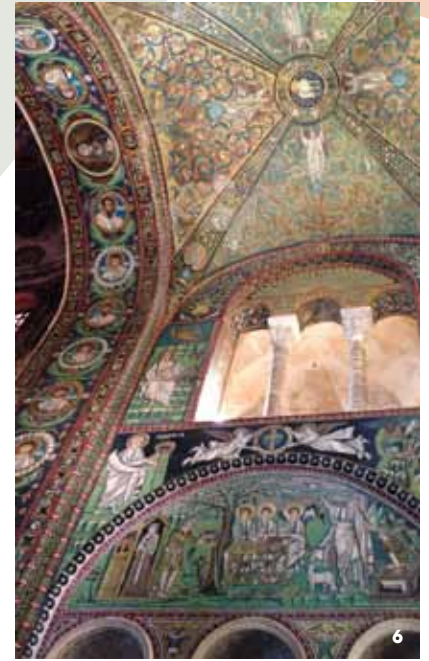


Museum Internazionale Ceramica Arte



Carlos Zauli Museum

Our guide, Monica, was a passionate presenter with a great knowledge of the historical pieces. She explained to us that the museum was badly damaged during WWII. The students at the design school helped gather the shards and put some pieces back together. There was a plea to artists to donate work to help them rebuild their collections. Miro, Picasso and Chagall are among those who responded to their plea. We let the participants return or stay as they wished. We also visited the Carlo Zauli Museum located around the corner from the hotel. Carlo Zauli was a contemporary of Peter Voukos (*figure 5*). This museum was started by his son after Zauli's death in 2002. Zauli, like Voukos, worked as an Abstract Expressionist in clay. His work is glazed with a simple grayish glazes that can break red on ridges. His forms are elegant and flowing. We had another banquet at the local restaurant, Zingaro. By now our group was comfortable with each other and the conversations were going all across the tables as the wine flowed.



San Vitale



Vignoli Studio Visit



Certaldo Alto Main Street



Vicano Restaurant

The day trip to Ravenna is always a very long day because we have catch the 7:52 am train Ravenna, which gets us to Ravenna as the sites are opening. Ravenna was the last capital of the Roman Empire as well as a wealthy Byzantine city. It is a UNESCO World Heritage Site for the 5th Century mosaics in the early Christian and Arian religious sites. There was also a recent discovery of Roman Mosaics now displayed in an underground museum near San Vitale.

We always stay together until we have visited the Mausoleum of Galla Placidia in the outside courtyard of San Vitale (*figure 6*). Because of its size, we have timed entrance tickets. After visiting this gem from the 6th century, it was time for lunch and to move towards the other side of the pedestrian town. Dante's Tomb is near a very fine stop for lunch, Ferrari Cafe. There are several museums in this area including the Diocese Museum, the Neon Baptistry, and the Dante Museum. Those wishing to

stay in Ravenna could return on a later train or bus. On the last day in Faenza, our schedule took us to one last studio on the industrial outskirts of town. The Vignoli studio creates some amazing majolica with lusters (*figure 7*).

Their work is shipped worldwide. As always, many of our group purchased pieces. After we board the bus for a three hour ride back across Italy to Certaldo Alto.

Certaldo Alto is a true medieval town that was situated along the Via Romana-Via Francia Pilgrim route. Its biggest claim to fame is as the home town of Bocaccio, author of the Decameron and the first book written in vernacular Italian. Two years ago was the 700th anniversary of his birth. He came here to avoid the plague in Florence. When we arrived here there was a medieval feast with tables lining the entire main street of the town to celebrate his birthday. His home is a museum in the middle

of the town (figure 8). Because our group was too large to fit into one hotel, we were split between the two hotels in town. Once more we had a welcoming banquet in the Vicario restaurant at one of the hotels (figure 9). Claudia Bruhin from La Meridiana again greeted us and explained the events for the next week. This was where the potters and non-potters split up. The banquet was excellent and we discovered Deconstructed Caprese Salad (figure 10). Everyone seemed delighted with the town's atmosphere.

The potters program was to go to La Meridiana to make pieces for terra sigillata firing and an obvara firing. The program for the non-potters included a cooking class, a mono-print class, a country-side tour of Chianti land and included visiting some wineries and cheese factories.

At La Meridiana we prepared pieces for applying terra sigillata, burnished them and decorated with a second slip. We were lucky to have Luccia prepare a gourmet lunch for us while we were working. After we completed our pieces, we returned to Certaldo Alto and explored the town until it was time for a light dinner.

The firing for the terra sigillata pots was directed by Paola Paronetti and Pietro Magdelena.

The temperature for the firing is precisely where the black sig remains porous and the orange sig fluxes creating the two contrasting colors. Some added a touch of raku glaze for more color (figure 11).



Deconstructed Caprese Salad

The Obvara firing was directed by me. I have been intrigued by this process after seeing pieces by Jane Jermyn of Ireland. It is like raku but the piece is removed from the kiln and dipped into a flour and water solution quickly, then cooled in water with another dip and then air cooled (figure 12). Evelyne Schoemann from Switzerland made a special trip to come and see the obvara firing (figure 13). She is a friend on the forum of Ceramic Arts Daily: ceramic arts community and she writes for New Ceramics Magazine.

We all went together on a day trip to Siena. This is also a true medieval town but really more of a major power that rivaled Florence. It suffered severely from the plague and never recovered from the loss. The Cathedral is one of the most beautiful in Italy with sculptures by Donatello, Michelangelo and more. On top of the unfinished "new" Cathedral wall you can view the very famous Campo, the center of the city.

The last group trip was to San Gimignano and Volterra. San Gimignano was another stop on the Via Francia Pilgrim route. It is famous for its skyline of ancient towers. Volterra, one of the major city-states of the Etruscans, is famous for its Etruscan Collection in the Museum and walls and also Roman ruins. It is a major producer of Alabaster. My favorites in this museum are the terra cotta sarcophagus and the Etruscan Bronze sculpture that resembles a Giacometti (figure 14).

Our last dinner was in the garden at the Castle Hotel. The grandson of Michael Cardew was having dinner there as well. We were all very relaxed, and said our goodbyes after a very intense two weeks as people catching early flights from Florence would have to get up early. I have been taking groups to Europe for over 20 years and still enjoy doing it. In all, this was a great experience with a wonderful group of travelers. I'd like to thank them for their collective great attitude.

Arrivaderci!



Terra Sigillata Pots



Obvara Firing



Obvara Pots



Terra Cotta Sarcophagus

welcome new potters council members

FOR JULY AND AUGUST 2014

ARKANSAS

ROMAINE CROCKETT
STEPHANIE DUNKIN
BECKY GRUNDER
JILL MANDT
MELISSA WATKINS WOOD

ARIZONA

DOUGLAS GOOSEY
BRUCE HAUGHEY
LIN HULSE
KEVIN MARICLE
LINDA MCKEE-DOUCHANE

CALIFORNIA

GWYNNIE BEATTY
AMANDA BEST
PAULA CAMPANELLI
JOE CAMPANELLI
MAREE CHEATHAM
ILARIA CIANCHETTA
ANNE COHEN
JANICE CRAWFORD
ARNOLD CROSS
LINDA ROSE EDWARDS
JACKIE ESTES
PATRICIA HOUSEN
SUSAN HOWELL
GAIL JAHN
JESSICA JIMENEZ
MARY LOU JONES
DOT KIMURA
DELPHINE LIPPENS
HIDEO MABUCHI
JUDITH MARTIN
KIM MCCARTHY
PIA MORIARTY
JANETTE MORRA
STEPHANIE MYERS
CAROLE NEILSON
ROBERT PARRA
BEN RIGNEY
MARGARET RODGERS
DOTTY SCHELLER
PAT SHAUER
SHARON SKALKO
DIANE A SMITH
INSUK SON
SUSAN STEINBARTH
DANA TROUSIL
DIANA UNGERLEIDER
LARISA USICH
KIMBERLINA WHETTAM
NICOLE WITHERSPOON

COLORADO

GARY ANDREWS
MEG HARTZLER
MICHELLE MCCURDY
DORIS PARKS
KIMBERLY SPAHMER
JERILYN THARP

CONNECTICUT

DONNA MALONEY

DELAWARE

THERESA NICOLAI

FLORIDA

MICHAEL FONTENELLE
KAREN MULIK
KAREN PERKINS
KAREN M TREMMEL
MARI WANDER
SARA WILSON

GEORGIA

ELIZABETH BARRON
JETTE JUEL BINDER
HELEN CATALANO
BETTY DODD
WADE FRANKLIN
VERONIQUE HARRIS
LINDA HOBGET

HAWAII

MARYLYN HOLLAND
SUSAN KOSASA

IOWA

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PALMA GREWELL

IDAHO

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MAGGIE TOWNE

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MASSACHUSETTS

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JOYCE LAURO
JENNIFER MICHAELS
SUE VALENTINE
LISA VINCENT

MARYLAND

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BRENDA FOWLER
DENISE JOYAL
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LORIE THEISEN
KATE WESTFALL

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CLARE ROGERS
LARS TURIN

MICHIGAN

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SIMONA GHILEVAN
INGE MERLIN
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2014 events/exhibitions

AIKEN, SC, SEPTEMBER , 2014

“Grand Reopening at Southern Moon Pottery,” at 46 Enterprise Avenue, Building B. The gallery is located off Banks Mill Road/Capital Drive and features the works of the artists of Aiken Arts Collective. For more information, please contact the studio by phone at 803-646-8170, or email at mary@southernmoonpottery.com.

SANTA ANA, CA, SEPTEMBER 12-14, 2014

Potters Council’s **INTEGRATING FORM AND SURFACE** Conference, hosted at Aardvark Clay, 1400 East Pomona St. Featuring the work of Ben Carter, Adam Field, Kate Maury, and Lisa Naples, each presenter will show hands-on demonstrations emphasizing the form and surface of their ceramic work. You will leave this workshop with a deeper understanding of slip decorating, underglaze painting, carving, high and low-relief motifs, dry-brush slip application, and so much more. Visit www.ceramicartsdaily.org/potters-council/integrating-form-and-surface/ for more information.

CERTALDO, ITALY, SEPTEMBER 16-27, 2014

“Fun in the Italian Mud,” at the La Meridiana International School of Ceramic Art in Tuscany. The Italian pottery tour itinerary provides time for workshop activities as well as sightseeing and enjoying the beautiful Tuscan countryside. Our pottery workshop will cover throwing on the wheel, creating sculpture, portraiture, understanding glazing and firing, and ends with our own exhibition. Email Cathy Lawley at cathy@friedmudd.com or visit www.friedmudd.com for more information.

NEW CAANAN, CT, SEPTEMBER 27, 2014

“Handbuilding Workshop with Hayne Bayless,” at 1037 Silvermine Rd. Contact Erin Jenkins at erinjenkins@silvermineart.org or visit www.silvermineart.org for more information.

ZANESVILLE, OH, OCTOBER 10-12, 2014

FROM THE GROUND UP, at the Zanesville Ohio Contemporary Ceramics. Presenters John Balistreri, Terri Kern, Ken McCollum, Tom Radca, Jeremy Randall, and Gail Russell. For more information and to register, visit www.zanesvilleprize.org.

PORTLAND, OR, OCTOBER 24-26, 2014

Potters Council’s **LAYERING THE CERAMIC SURFACE** Conference, hosted at Georgies Ceramic & Clay Company, 756 NE Lombard. Join us as we see featured presenters Andrew Gilliatt, Patrick Horsley, Angelica Pozo, and Lana Wilson, show how they decorate and layer the ceramic surface with each of their own unique techniques. Visit www.ceramicartsdaily.org/potters-council/layering-the-ceramic-surface/ for more information.

SCOTTSDALE, AZ, DECEMBER 8, 2014

“Your Fine Art on Clay: Full Color Fired-On Images,” at 3720 N. Marshall Way. In this workshop you’ll apply decals featuring your own digitized drawings, paintings, photographs, and designs to glazed and fired commercial or hand made clay pieces. You may buy or make tiles, plates, vessels, or sculpture for this workshop. Your images will fill your own 10x16 in. decal sheet infused with beautiful China paints. Registration and fee payment to the instructor must be made by 11/18/14 so a layout of your images can be created, uploaded to a decal printing company, and received in time for the workshop. Contact Sandra Luehrsen at sluehr@earthlink.net or visit www.SLuehrStudios.com for more information.

BREA, CALIFORNIA, JANUARY 24-MARCH 6, 2015

“Third Clay and Glass Biennial: Juried and Invitational Exhibition,” at the City of Brea Art Gallery, 1 Civic Center Circle. National exhibition open to handcrafted ceramics and glass, Lana Wilson ceramics juror and Mary White glass juror, \$30 for three entries. Visit www.acga.net for more information.

MEMBERSHIP BENEFITS INCLUDE:

ONLINE RESOURCES

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

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WWW.POTTERSCOUNCILHEALTHPLANS.COM

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