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Ceramic Artist of the Year: Ursula Hargens

Chosen by the editorial staff of Ceramics Monthly and Pottery Making Illustrated, the Ceramic Artist of the Year receives a $1000 cash award and a $500 purchase award, and is chosen for creating work that reflects current aesthetics, and for setting an example for ceramic artists by embracing current trends, technology, studio, marketing, and/or community-focused practices.

New Products

Every year, new products, improvements on existing products, and updated technology provide the clay world with new things to try and new ways of making our lives easier.

Transitions: Who Went Where

Everyone wants to advance in their career. Keep track of who is at ceramics institutions, colleges, universities, museums, and galleries.

Events

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19 International Biennial of Ceramics Manises, Manises, Spain
20 The 33rd Icheon Ceramics Festival, Icheon, Gyeonggi-do, South Korea
21 Terralha, Saint-Quentin-la-Poterie, France
21 Midwest Pottery Fest, Kansas City, Missouri
22 California Ceramic Conference for the Advancement of Ceramic Arts, Davis, California
22 Craft Expo 2019, Guilford, Connecticut
23 British Ceramics Biennial, Stoke-on-Trent, England
23 Ceramics Symposium, Lawrence, Kansas
24 International Ceramics Festival 2019, Aberystwyth, Wales
25 Sydney Craft Week, Sydney, Australia
25 American Pottery Festival, Minneapolis, Minnesota
26 National Council on Education for the Ceramic Arts (NCECA), Minneapolis, Minnesota
26 Australian Ceramics Triennial, Hobart, Tasmania, Australia
27 Clay Gulgong 2018, Gulgong, New South Wales, Australia
28 Seagrove Wood Fire NC Weekend Pottery Tour, Seagrove, North Carolina

To Do in 2020

Start filling your calendar now with events you won’t want to miss.

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Find a pottery tour near you with this helpful map of events across the country.

cover: Ceramic Artist of the Year, Ursula Hargens, in her studio in Minneapolis, Minnesota. Photo: Jennifer Simonson.
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Editors: What is the most important thing that has happened in your career so far and why?

Ursula Hargens: Meeting Walter Ostrom and studying at Nova Scotia College of Art & Design (NSCAD) was an incredibly serendipitous event in my life. I began making pots in my mid-20s in community studios in New York City. I already had a master’s degree under my belt, but I knew I wanted to study ceramics—I just didn’t know how and where to get serious instruction. A friend and graduate of NSCAD suggested I contact Walter to see if he would let me study with him as a special student. I called Walter, and the best part of the story is that he actually answered his office phone. He peppered me with questions and then invited me to come up to NSCAD—that moment changed my life.

The experience at NSCAD laid the foundation for my artistic practice. I use earthenware, slip, and polychrome glazes because of Walter’s influence. I cover surfaces with decoration and cherish fluid lines of glaze because of Walter. But, he also taught me to love ceramic history. He explained how the materials we use are steeped in content and meaning. He taught me to be curious about objects and see them as a record of cultural values. Through Walter, I realized that making things allows us to participate in a larger conversation that intersects with culture, history, and tradition. He also made it clear that ceramics requires a tremendous amount of work and determination—you figure one thing out, and it opens the door to your next investigation.

Walter also greatly impacted me as a teacher. He created exceptional and unusual learning opportunities at NSCAD. We collected...
raw minerals from the Nova Scotia landscape, crushed them, and mixed glazes with the materials we found; we traveled to the Louisbourg National Historic Site to handle and study ceramic shards; we held fragile, historical pots while we learned about the history of the objects. And, all of these experiences happened within a single academic year. They stuck with me and helped shape my thinking about education. In 2014, when I co-founded the Minnesota New Institute for Ceramic Education (MN NICE) with Northern Clay Center (NCC), I brought this kind of experience-based teaching to the certificate program.

Eds: What inspired you to develop and co-found, with NCC, MN NICE—an advanced certificate program designed with high-level training and mentorship in ceramic materials, history and theory, and professional practice?

UH: After teaching for ten years at universities, community colleges, and art centers, I realized there was a gap in the ceramic educational system and the need for a program like MN NICE. People come to ceramics at different points in life. Over the years, I met many bright, articulate, and talented students who were unable to commit to an academic program due to life circumstances. But, many of these non-traditional students were ready to engage at a deeper level and develop a personal and professional body of work. Like many of us, they wanted to be acknowledged, educated, mentored, and valued.

Most people in ceramics work as independent studio artists or hobbyists, but much of the field’s best teaching and resources are housed in universities and primarily reach college-aged students. I wanted to build a program that provided the same quality of instruction and rigor offered in a university setting. I also wanted to build on existing resources in the Minnesota arts community, connecting the often separate worlds of community studios, working professionals, and universities. I invited an accomplished group of professional studio potters and ceramic educators to join the program as affiliate artists and help me in teaching and mentoring; their experiences and perspectives are invaluable in guiding participants. By partnering with NCC, MN NICE built upon the center’s institutional strength and helped amplify and expand its existing educational programs. I see efforts like MN NICE as a natural extension of the amazing classes and relationships that take shape every day in community studios all over the country—which, in my mind, are the true backbone of the field.

Eds: Now in its 5th year, how do you feel MN NICE has progressed? How has it been perceived? What does its future hold in terms of strength and development?

UH: MN NICE brings people together in ways I never anticipated. The 36 graduates who have completed the program organize exhibitions, share opportunities, and socialize together. They’ve formed relationships and a community that continues to grow across cohorts post graduation. People often talk about healthy aging and launching young people in the world, but it’s heartwarming to see a 65 year old and a 25 year old become good friends. The power of
MN NICE isn't necessarily in the objects created, but in its ability to enrich individual lives and help people grow. In the program, participants re-envision who they are and their role in society. They develop their artistic voice but also receive the support necessary to transition from one career or phase of life to another.

As an example, two graduates of the MN NICE program, Kate and Phil Smith, recently relocated to a small town in western Minnesota where they helped create a local, non-profit arts guild. They worked to establish a studio arts tour and are teaching town residents in their newly-built studio. In retirement, they are making a living as potters, which is something they’ve long dreamed about doing. But, they are also participating in their local, rural economy and introducing people to handmade pottery. Their influence is radiating out and contributing to the artistic life of their community, and they, in turn, are creating opportunities for themselves.

Occasionally, people are skeptical or dismissive when they hear about MN NICE. In our society, we feel good about mentoring young people, but are confused about mentoring people past middle age. However, recognition and support for the MN NICE program continue to grow each year. Last year, in a symbolic step, the National Council on Education for the Ceramic Arts (NCECA) extended the student discount to MN NICE participants. We’re also looking to develop scholarships to help build diversity and ensure that young people continue to be part of the program’s intergenerational mix.

**Eds:** Within your personal studio practice you are currently focusing on a project, funded by an Artist Initiative Grant from the Minnesota State Arts Board, that involves collaborating with local scientists and naturalists working to preserve and manage Minnesota’s natural resources. How did this project come about and what impact do you hope to have by highlighting invasive species and climate change in Minnesota through ceramics?

**UH:** As the impacts of climate change have weighed more heavily upon me over the past decade, I wanted to express my growing concern through my work. Through conversations with local scientists and naturalists studying invasive species, I spent time learning about the environmental threats we face in Minnesota and about current research and mitigation efforts. The project went through several iterations as my understanding of the science changed. In a way, I engaged in my own set of experiments, continually testing and revising my hypotheses. The result was a series of compositions that use data visualization techniques to inform the surface design. A large tile panel records invasive species within Minnesota’s Three Rivers Park District over a 30-year period. A second piece uses ceramic cylinders to document the invasion of starry stonewort (an aggressive freshwater algae) in Minnesota lakes. These pieces transform data points into decorative marks, moving from the language of science to the language of line, color, and form.

Each time I work on a collaborative project, I grow as an artist. I have the privilege of learning from experts in other fields who help me approach ceramics from a new perspective. The collaborations also allow me to reach new audiences and participate in...
broader societal conversations. And, I bring my own questions to the mix. How can data documenting changes in Minnesota lakes find its way into a museum and influence conversations in the gallery? Alternately, how can a work of art influence the way we experience a walk in the forest? There are no simple answers, but experiencing data through art can create new opportunities to engage with complex issues. It also provides scientists with an avenue for public engagement, shining a light on questions they are asking and allowing the public to interact with their research in new ways. I see collaboration as a form of social action and a way to expand the boundaries of the ceramic field.

Eds: Are there any other outreach projects that you are involved in that you would like to share and talk about?

UH: Curation has become an important extension of my studio practice. As a member of NCC’s exhibition committee, I had the opportunity to explore ideas and topics that are outside of my studio work. Most recently, I curated “In Service: Engaging and Connecting through Clay” in NCC’s main gallery during the 2019 NCECA conference in Minneapolis. The exhibition highlighted individual artists, non-profit art centers, and grassroots organizations who are using ceramics to engage communities and effect social change. In the catalog essay, I begin by asking, “What actions have meaning? How can an artist be a catalyst for positive change in the world?” Each of the partners in the show provides a different model for social engagement and demonstrates how ceramic artists can have a real and lasting impact on a local and global scale. The exhibition included Potters for Peace’s Water Filter Project, Powderhorn Empty Bowls, The Democratic Cup, Northern Clay Center’s Seward Neighborhood Outreach, potter Warren MacKenzie, and artist Jeff Schmuki.

For me, being an artist is about asking questions, and curating provides an opportunity to investigate issues from multiple perspectives. Dialog with other artists, audiences, and communities outside of ceramics challenges my ideas and creates opportunities for reflection and growth. My personal and artistic life is much

7 Platter, 16 in. (41 cm) in diameter, earthenware, slip, polychrome glazes, fired to cone 05. Photo: Peter Lee. 8 Invasion of Starry Stonewort in Minnesota Lakes (detail), 14 in. (36 cm) in height, earthenware, fired to cone 05. Photo: Eric Mueller. 9 Hargens in the studio, transferring patterns to a platter. 10 Trailing glaze over the transferred pattern. 9, 10 Photos: Jennifer Simonson.
Richer because of the connections I have made, and my professional network now includes a growing list of artists, scientists, librarians, illustrators, and community activists.

**Eds:** Do you have any advice for artists who would like to make a positive impact in the ceramic arts beyond making work? How would you advise individual artists on executing big ideas?

**UH:** I think the first step is knowing yourself, both in and outside of the studio—what motivates you, what do you value, what ideas excite you, and what do you need in order to be fulfilled? Answering these questions can help create a roadmap for expanding beyond your studio work. And, take a look at the specific, immediate needs in your community. If you care about something deeply, find others who feel the same way, and start a conversation. Ceramic artists are problem solvers, and we often find creative, innovative ways to make a positive impact—especially when working with existing community groups. The artists and initiatives included in the In Service exhibition provide great examples.

For me, the idea for MN NICE began to take shape when I realized my students wanted more personalized instruction and critical feedback than I could provide in a typical evening ceramics class. As an educator, I knew I had the tools and resources to meet those needs. I also knew that by building on my longstanding relationship with NCC, we could create a more dynamic and ambitious program. This partnership was key to the success of MN NICE. My advice is to stay active in your community, seek out people and organizations with strengths that complement your own, and notice the overlooked spaces where you can make a positive difference. Many great ideas start small and expand as they effectively fill a need.

**11 Wallflower (Invasive Species), Panel 1,** 6 ft. 4 in. (2 m) in length, earthenware, slip, polychrome glazes, fired to cone 05. 12 Tile (Filter), 17 in. (43 cm) in length, earthenware, slip, polychrome glazes, fired to cone 05. 11, 12 Photos: Peter Lee. 13 Invasive Minnesota Noxious Weeds in Three Rivers Park District (1990–Present), 4 ft. 6 in. (1.4 m) in length, earthenware, slip, polychrome glazes, fired to cone 05. Photo: Eric Mueller.
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DiamondCore Tools
This new Zebrwood P12 Straight V Carver (E) from DiamondCore Tools debuted in March 2019. The carver is best used for surface-level sgraffito carving. It provides smooth, clean lines and easy depth control. This tool was developed for artists looking to carve in leather-hard or bone-dry clay. It features an adjustable blade angle, built-in stylus, and foam grip. Replaceable blades are available. https://DiamondCoreTools.com.

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![Shimpo VL-Whisper](image1)
![Shimpo VL-Lite](image2)

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![NRA-04/04S Pugmill](image4)

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transitions: who went where

Rachel Adams has joined the Bemis Center for Contemporary Arts as chief curator and director of programs. She comes from the University at Buffalo Art Galleries in Buffalo, New York, where she served as senior curator of exhibitions.

Darrah Bowden was promoted to assistant to the director at the Harvard Ceramics Program. Bowden is also a resident artist with the ceramics program.

David Bogus has accepted the position of visiting assistant professor at the University of Florida, in Gainesville, Florida. He began his position in February 2019. He previously taught at Eastern Kentucky University in Richmond, Kentucky.

Geoff Booras was promoted to operations coordinator at the Harvard Ceramics Program. He is also a sculpture/mold-making instructor with the program.

Eva Champagne has accepted the position as the managing director of Gaya Ceramic Arts Center in Ubud, Bali. For the past several years she has been a self-employed studio potter. She started her new position on July 1, 2019.

Seth Charles is taking over as the ceramics program director at Sawtooth School for Visual Arts in Winston-Salem, North Carolina. He has recently been a long-term artist in residence at the Clay Studio of Missoula and Morean Center for Clay.

Sarah Chenoweth Davis has been promoted to gallery manager at Eutectic Gallery in Portland, Oregon. She previously managed most of the marketing for the gallery.

Susan R. Ewing was named the director of Cranbrook Academy of Art in January 2019. She has served as the interim director since August 2018. She brings decades of experience in metalsmithing, as a professor, and an administrator at Miami University in Oxford, Ohio.

Cora Greenberg joins the Clay Art Center as interim executive director, effective April 1, 2019, while they implement their transition plan. She comes from the Westchester Children’s Association where she served as executive director.

Arthur Halvorsen joined the faculty of the ceramics department at Lesley University in Cambridge, Massachusetts, in 2019. He continues on as a studio artist and teacher at Mudflat Studios in Somerville, Massachusetts.
Anna Sew Hoy has been appointed assistant professor in ceramics at the University of California Los Angeles. She will teach ceramics to undergraduate and graduate students.

Leah Hughes has accepted the position of executive director of Northern Clay Center in Minneapolis, Minnesota. She brings 15+ years of experience implementing and developing arts education programs for numerous organizations.

Richard W. James transitioned into his new role as assistant professor of Art at Texas A&M–Corpus Christi beginning in August 2019. He recently completed a two-year residency at the Archie Bray Foundation in Helena, Montana.

Hillary Kane, co-founder of the Gaya Ceramic Arts Center in Ubud, Bali, is moving into her new role as creative director where she will be looking at the bigger picture, plotting and planning the larger development scheme of Gaya Ceramic Arts Center.

Kathy King transitioned from director of education to director of the Harvard Ceramics Program in the fall of 2018. King collaborates with eight departments and museums each year on behalf of the Ceramics Program, which is part of the Office for the Arts at Harvard.

Torbjørn Kvasbo has accepted a position as the president of the International Academy of Ceramics (IAC). The duration of his term is 2018–24. He previously held the position of vice president.

Stéphanie Le Folic-Hadida has been a representative to UNESCO since 2014. At the October 2018 General Assembly of the International Academy of Ceramics (IAC), she accepted the position of vice president, while maintaining her position with UNESCO.

Brigitte Martin accepted the position of executive director for the Society of Arts + Crafts starting March 1, 2019. She was formerly the executive director of the Furniture Society, a nonprofit educational organization.

Didem Mert accepted a position as the operations and resident director at Barlow Clay, a new residency program and educational studio in Sebastopol, California, starting October 2018.

Leigh Taylor Mickelson left the executive director position at Clay Art Center in January 2019. She is putting her 22 years of nonprofit arts expertise to use in her new business, LTM Consulting, to help develop arts businesses and nonprofits. Photo: Navey Mickelson.

Sarah Millfelt departs Northern Clay Center (NCC) in October 2019 after 20+ years of service to the organization, the past 8 years as executive director. She will aid NCC in the transition.

Andrea Moon has joined the Craft Alliance Center of Art + Design as the director of education starting November 29, 2018. She was previously the deputy director of The Pottery Workshop in Jingdezhen, China.
transitions

**Warren Moyer** is stepping down as the ceramics program director at Sawtooth School for Visual Arts in Winston-Salem, North Carolina, in the summer/early fall of 2019, after 30 years. He will continue teaching at Sawtooth.

**Liz Quackenbush** has been a professor of art at Pennsylvania State University, University Park, Pennsylvania, since 1996. In 2018, she retired from teaching and plans to move to Seattle, Washington.

**Adrian Saxe** has retired from the University of California Los Angeles (UCLA). He taught ceramics at UCLA for 45 years.

**Pete Scherzer** joined Red Lodge Clay Center on July 1, 2019, as the facilities coordinator. He was previously a lecturer in the ceramics department at the University of Hawaii at Manoa.

**Ryan Schulz** accepted the position of studio technician in the Division of Visual Arts at Jacksonville University in Jacksonville, Florida. He began the position in the fall of 2019.

**Nan Smith** is pursuing her career as a full-time studio artist based in Gainesville, Florida, after 40 years of full-time teaching at the University of Florida Ceramics Program. Nan plans to teach workshops and continue making figurative sculpture.

**Namita Gupta Wiggers**, an independent curator, writer, and educator, is now the director of Master of Arts in Critical and Historical Craft Studies at Warren Wilson College, North Carolina. She will continue to work remotely from Portland, Oregon. Photo: Mario Gallucci.

**Peter Waanders** assumed the role of president and CEO at Anderson Ranch Arts Center in Snowmass, Colorado in January 2019. He comes from the Aspen Institute, where was the director for the Society of Fellows.

**Erik Zohn** has recently moved to Holland, Michigan, to join the faculty at Hope College as a visiting lecturer teaching beginning through advanced ceramics and managing studio operations.

**Not Pictured:**
- **Elissa Auther** is the new deputy director of curatorial affairs and the William and Mildred Lasdon chief curator for the Museum of Arts and Design (MAD) in New York, New York.
- **Richard Burkett** has retired from San Diego State University.
- **Karina Burston** is the new deputy director at the Society of Arts + Crafts.
- **Ben Jackel** opened Alfa Romeo Tango (A.R.T.) art gallery onboard the permanently docked battleship, the USS Iowa, in San Pedro, California.
- **Ji Eun Kim** was promoted to administrative coordinator at the Harvard Ceramics Program in the spring of 2019.
- **Peter Pinnell** will serve as president for the National Council on Education for the Ceramic Arts (NCECA) beginning in 2020.
- **Terry Skoda** is the deputy director of institutional advancement for the Museum of Arts and Design (MAD) in New York, New York.
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ceramic arts 2020 | Yearbook and Annual Buyers Guide
Indiana Potters Conference

The first biannual Indiana Potters Conference was held October 4–5, 2019, at Purdue University Fort Wayne in Fort Wayne, Indiana. The conference, organized by Seth Green and Justin Rothshank, included demonstrations, image presentations, panel discussions, and a juried/invitational exhibition, “State of Clay in Indiana.”

Demonstrating artists included Martha Grover, Matthew Metz, Sarah Pike, and Malcolm Mobutu Smith. Guest panelists for the “Indiana State of Clay Conversation,” which was moderated by Seth Green, included Tim Compton, Tracy Gamble, Alisa Holen, and Zach Tate.

This year’s event was held in partnership with the regional Michiana Pottery tour, which took place September 28–29. The 2021 conference will be held in Bloomington, Indiana. For more information, visit www.facebook.com/IndianaPottersConference.
International Biennial of Ceramics Manises

The 13th International Biennial of Ceramics took place November 10, 2017, through March 18, 2018, at the Museum of Ceramics (MCM) in Manises, Spain.

The exhibition included a competition, with awards given to four of the participating artists. The awards for ceramic artwork included the “Premio President de la Generalitat Valenciana” ($5688 (€5000)) awarded to Pablo Bellot; the “Premio Diputació de Valencia” ($3412 (€3000)) given to Ruth Cepedano; and the “Premio Ciudad de Vénissieux” ($2047 (€1800)) for an artist under 35 years old, which was awarded to Julia Saffer. The ceramic design category’s “Design of Ceramic Product City of Manises Award” ($3412 (€3000)) was given to Colectivo CSC.

Honorable mention awards were given to Weronika Lucinska, Rafaela Pareja Ribera, Mehtap Morkoç, and Mar de Dios Solana. Francoise Joris was awarded a residency funded by the Montelupo Fiorentino Ceramics Museum Foundation.


1 Colectivo CSC, first-place award winner in the design category.
2 Francoise Joris’ Evasion–Eclosion, nerikomi porcelain. Received the Montelupo Fiorentino Award.
3 Colectivo CSC’s Enotis.
4 Pablo Bellot, first-place award winner in the artistic category.
5 Pablo Bellot’s La Vomitera como Último Acto, white stoneware, terra cotta, glaze, fired to 1832°F (1000°C).
6 Ruth Cepedano’s Obertura en 5 tremps, slab-built stoneware, paper fiber, terra sigillata, fired to 2246°F (1230°C).
7 Ruth Cepedano, second-place award winner in the artistic category.
8 Julia Saffer, third-place award winner in the artistic category.
9 Julia Saffer’s Green Loop, handbuilt white clay, terra sigillata, colorants, fired to 1976°F (1080°C), luster.
The 33rd Icheon Ceramics Festival

The 33rd Icheon Ceramics Festival was held from April 26 through May 12, 2019, at Icheon Ceramic Village (Ye’s Park) in Icheon, South Korea. The festival, organized by the organization’s president, JongMoon Kang, and coordinator, DY Park, brings together invited Korean and international artists and gives them the opportunity to work and fire kilns together.

According to US-based artist Alex Kraft, who was one of the international artists invited to participate in this year’s event, there were 24 Korean masters and 14 international artists. The participating international artists were from Belgium, China, Germany, India, Japan, Nepal, the Netherlands, Switzerland, Thailand, and the US. Everyone worked together in a large, tent-covered pavilion for the duration of the festival, and visitors were welcome to interact with them. They also collaboratively fired an oerumgama (similar to a noborigama) wood kiln.

The location of the festival, Ye’s Park, is a recently built village within Icheon that is focused on ceramics and crafts, and attracts artists to build homes, studios, and gallery spaces there, which furthered the opportunities for networking and cross-pollination of ideas. For more information, visit www.ceramic.or.kr/english.
Terralha

In Saint-Quentin-la-Poterie, France, the Cultural Office hosted Terralha, the 35th festival of European ceramics, from July 12–14, 2019. The event included demonstrations, talks, workshops, and an exhibition of works by over 20 leading European ceramic artists. In conjunction with the festival, its youth competition showcased the work of 18 European ceramic artists with less than 10 years of experience in the field. This exhibition remained on view through August 11th.

Each iteration of the Terralha festival reaffirms the significance of ceramics in the region and bolsters its cultural tourism. For more information, visit www.officeculturel.com.

Midwest Pottery Fest

The annual Midwest Pottery Fest, featuring artist talks, demonstrations, and sales of work by 13 artists, took place at the Kansas City Urban Potters’ facility April 27–28 in Kansas City, Missouri.

For this year's event, the core members of Kansas City Urban Potters invited additional artists to participate. The core members are: Chandra DeBuse, Paul Donnelly, Jana Evans, Rain Harris, Meredith Host, Erica Iman, and Alex Watson. The invited artists included: Kurt Anderson, Jason Burnett, Bede Clarke, Margaret Kinkeade, Catie Miller, and Sarah Pike.

To kick off the Pottery Fest, the first 50 customers who arrived on the first day received a free handmade cup. In addition, the event also featured a flower bar, where customers could purchase a vase and then choose flowers to create a bouquet. For more information, visit www.kcurbanpotters.com/newsevents.
California Ceramic Conference for the Advancement of Ceramic Arts

The 31st annual California Ceramic Conference for the Advancement of Ceramic Arts (CCACA) was held May 3–5, 2019, in Davis, California. The conference included demonstrations held at John Natsoulas Gallery, lectures held at Regal Cinemas, and over 50 exhibitions on view at venues throughout Davis.

Demonstrations and lectures focused on sculpture and were given by Dan Anderson, Stephen Braun, Cynthia Consentino, Kim Dickey, Shalene Valenzuela, and Patti Warashina. For more information, visit https://natsoulas.com/ccaca.

Craft Expo 2019

Guilford Art Center’s 62nd annual Craft Expo was held July 19–21, 2019, in Guilford, Connecticut. Over 180 artists working in a variety of media, including ceramics, participated in the outdoor event. This year, the expo included an emerging artist category, which allowed 15 early-career artists to share their work with the attendees for the first time.

Additional activities scheduled during the expo included a family art tent, silent auction, demonstrations by Guilford Art Center faculty and students, and a sale of art center students’ work. For more information about this year’s event and the upcoming expo, visit www.guilfordartcenter.org.
British Ceramics Biennial

From September 7–October 13, 2019, the British Ceramics Biennial marked its 10th year celebrating contemporary ceramics, artists, history, and the community of Stoke-on-Trent. The event included over a dozen exhibitions across a number of significant sites in the city, including the China Hall of the original Spode factory as the central location, as well as Airspace Gallery, Middleport Pottery, Spode Works, The Potteries Museum and Art Gallery, and World of Wedgwood.

The “AWARD” and “Fresh” exhibitions highlighted the best of contemporary British ceramics produced by established and emerging artists. Other exhibitions included performance and installation works that respond to their site and context through use of material and sound, as well as projects that allowed the community to interact and reflect. For more information about the British Ceramics Biennial, visit www.britishceramicsbiennial.com.

Ceramics Symposium

Lawrence Arts Center in Lawrence, Kansas, hosted the 2018 Ceramics Symposium on October 12–13, 2018. The event, which occurs biannually, included demonstrations from ceramic artists Robert Brady, Sanam Emami, Alessandro Gallo, Julia Galloway, Sandy Simon, and Kevin Snipes. The symposium encouraged discussion and interaction between demonstrating artists and the audience on contemporary ceramics. For more information about events at Lawrence Arts Center, visit https://lawrenceartscenter.org/calendar.
International Ceramics Festival 2019

The 17th biennial International Ceramics Festival (ICF) at Aberystwyth Art Center was held July 5–7, 2019, in Aberystwyth, Wales. In addition to seven exhibitions, the event included lectures, demonstrations, kiln firings, film screenings, commercial exhibitors, and hands-on activities. The masters of ceremonies were Jim Robison and Ingrid Murphy.

Demonstrating artists included Nic Collins (UK), Terry Davies (UK/Italy), Patia Davis (UK), Kaku Hayashi (Japan), Ashraf Hanna (Egypt/UK), Brendan Hesmondhalgh (UK), Rebecca Hutchinson (US), Wendy Lawrence (UK), Chen Min (China), Abdulla Narzullaev (Pakistan), Alisher Nazirov (Pakistan), Punk Raku (France), Phil Rogers (UK), Ilona Romule (Latvia), Alisher Rakhimov (Pakistan), Liming Zhang (China).

Lectures were presented by Matthew Blakely (UK), Patricia Fay (USA), Ingrid Murphy (Ireland/Wales), Magdalene Odundo (Kenya/UK), Nuala O’Donovan (Ireland), and festival president Lars Tharp. The 2019 Potclays and ICF New and Emerging Makers Award winners Kim Colebrook, Henrietta McPhee, Eusebio Sanchez, and Micaela Schoop also gave presentations.

To learn more about the 2019 ICF events, visit www.aberystwythartscentre.co.uk/festivals/international-ceramics-festival-2019.
Sydney Craft Week
From October 11–20, 2019, the Australian Design Center, with the support of a City of Sydney Festivals Grant, organized Sydney Craft Week (SCW). More than 200 events over the 10-day festival included exhibitions, workshops, sales, talks, demonstrations, and open studios all across Sydney. SCW brought together artists and the community in engaging programming focused on the theme “Play” to celebrate the skill and importance of local craft.

For more information about Sydney Craft Week, visit www.sydneycraftweek.com.

American Pottery Festival
Northern Clay Center in Minneapolis, Minnesota, hosted its 21st annual American Pottery Festival from September 6–8, 2019. This fundraising event gathered 25 renowned artists from across the US to put on gallery and artist talks, process demonstrations, workshops, panel discussions, and a sale of works over the course of three days. Pre-festival programming included workshops titled “Hygge in Clay” with Linda Christianson and Jan McKeachie Johnston, and “Square Things and Round Things” with Sunshine Cobb. The two weekend workshops held were “Same, Same, But Different” with Bryan Hopkins and Sandra Torres, and “Focal Point” by Dan Anderson and Pattie Chalmers.

For more information about the American Pottery Festival, visit www.northernclaycenter.org/apf.
National Council on Education for the Ceramic Arts (NCECA) Conference

The 53rd annual NCECA conference was held in Minneapolis, Minnesota, March 27–30, 2019. The conference, which focused on the theme “Claytopia,” featured lectures, panel discussions, demonstrations, presentations, vendor and nonprofit booths, and a gallery expo with artwork for sale, all held within the convention center. Around 140 exhibitions related to the conference, including the NCECA Annual and the Student Juried Exhibition, were held at venues and institutions throughout the city and region.

A new component of this year’s conference was a hands-on area, the Make-In Studio, located within the convention center where artists could drop in to create collaborative vessels and sculptures.

The four main demonstrating artists were Torbjørn Kvasbø, Jeff Oestreich, Aysha Peltz, and Kukuli Velarde. Numerous artists shared aspects of their processes in Maker’s Space presentations. The keynote speaker was Winona LaDuke, and the closing speaker was Tony Marsh.

The 2020 NCECA conference will be held from March 25–28 in Richmond, Virginia. For more information, visit www.nceca.net.

The Australian Ceramics Triennale

Hobart, Tasmania, hosted the 15th Australian Ceramics Triennale from May 1–4, 2019. The sold-out event, which included presentations, demonstrations, and discussions on the theme of “Holding Space Making Place,” was held at Princess Wharf 1 (PW1) in Hobart’s waterfront arts district. The triennale also included exhibitions, performances, vendor/supplier booths, and the Pot Shop sale of work by over 50 artists, as well as pre- and post-event workshops and master classes.

Over 60 artists contributed as presenters, panelists, demonstrators, and keynote speakers. Over 40 exhibitions were held in conjunction with the triennale, with 8 of those held at the main venue, PW1, and the remainder held at venues in Northern and Southern Tasmania. For more information about the Australian Ceramics Triennale, visit www.australianceramicstriennale.com.au.
Clay Gulgong 2018

The biennial ceramics festival, Clay Gulgong, took place April 15–21, 2018, in Gulgong, New South Wales, Australia. The program for the week-long event included demonstrations, lectures, exhibitions, and master classes, and was organized by Artistic Director Bernadette Mansfield and Festival Director Neil Mansfield.

Participating artists included Keith Brymer-Jones (UK), Ben Carter (US), Linda Christianson (US), Garth Clark and Mark Del Vecchio (US), Majolandile (Andile) Dyalvane (SA), Simone Fraser (AUS), Craig Hartenberger (US) and Renata Cassiano (MEX), Neil Hoffmann (AUS), Daniel Johnston (US), Jenny Orchard (AUS), Virgil Ortiz (US), Aneta Regel (UK) Brian Rochefort (US), and Tip Toland (US).

The 2020 Clay Gulgong festival takes place April 18–24, 2020. For more information, visit www.mansfieldceramics.com/clay-gulgong/about.

1 Garth Clark presenting. 2 Aneta Regal giving a master class. 3 Simone Fraser discussing ceramics in a master class. 4 A master class with John Pagliaro. 5 Andile Dyalvane sharing work in a master class. 6 Virgil Ortiz’ master class. 7 Master class collaborative vessel. Photos: Tony Webdale.

1–4 Photos: Chris Cesar. 5 The main events hall, Princess Wharf, Hobart Harbor, where all of the conference, symposia, and most of the exhibitions took place. Photo: Heidi McKenzie.
Seagrove Wood Fire NC Weekend Pottery Tour

On June 1–2, 2019, the wood-fire potters of Seagrove, North Carolina, hosted their first studio tour and pottery sale event. Over two days, 13 studios consisting of 19 active potters demonstrated the continued importance and prominence of wood firing in a community with a rich ceramic tradition dating back to the 18th century.

The weekend included tours of artists’ studios as well as a meet-and-greet event at the STARworks Tap Room. The pottery tour was first inspired by the 2017 international wood-fire conference and book on the region’s history and potters, *Controlled Burn*. The tour continues the group’s mission of sharing the wood-fired pottery tradition of Seagrove with the greater community. For more information, visit [www.seagrovewoodfire.com](http://www.seagrovewoodfire.com).

1 Chad Brown’s kiln, 2019. 2 Ben Owen Pottery’s four-chamber kiln. 3 Donna Craven unloading her kiln. 4 Jugtown potters Vernon Owens and Travis Owens salting the kiln. 5 Jugtown potters Vernon Owens and Bayle Owens in the drying room. 6 Pam Owens’ bowl, 12 in. (30 cm) in diameter, wood-fired stoneware, 2019. 4–6 Photos: Courtesy of Jugtown Pottery. 7 Portrait of Michael Mahan. 8 Michael Mahan’s bottle, 30 in. (76 cm) in height, stoneware, flashing slip, incising, 2019. 9 Ben Owen III throwing in his studio. 10 Ben Owen III’s melon bottle in patina green.
to do in 2020

January
Clay Con West, organized by Joe Bott of The Tilted Kiln pottery, will be held at the Dixie Convention Center in St. George, Utah, January 17–19, 2020. Along with several demonstrating artists, Tom Coleman will be the keynote speaker. For more information, visit https://clayconwest.com. Coleman will also give a pre-conference “Glaze and Fire” workshop January 15–16, 2020. For more information, visit www.klineglazeservice.com.

Florida Heat Wood Fire 2020 will be held January 3–10, 2020, at the Morean Center for Clay (www.moreanartcenter.org/florida-heat-woodfire) in St. Petersburg, Florida. Participants will fire the anagama with John Balistreri, Matt Long, and Brad Schweiger.

February
The 35th Alabama Clay Conference will take place February 27–March 1, 2020, in Orange Beach, Alabama. For more information, visit www.alclayconference.org.

March
The North Carolina Potters Conference will take place March 5–8, 2020, in Seagrove, North Carolina. There will be demonstrations from Bede Clarke, Dan Finnegan, and Lisa Naples. Visit www.ncpottersconference.org to learn more.

The National Art Education Association’s (NAEA) national convention will be held March 26–28, 2020, in Minneapolis, Minnesota. Learn more at www.arteducators.org.

The 54th annual National Council on Education for the Ceramic Arts (NCECA) will take place in Richmond, Virginia, from March 25–28, 2020. For more information, visit www.nceca.net.


The International Glass and Ceramics Biennial 2020 will be held from March 21–29, 2020, in Haacht, Belgium. For more information, visit www.artskp.be/GLASS&CERAMICBIENNIAL.html.

April
STARworks’ annual FireFest will take place April 3–4, 2020, in Star, North Carolina. For more information, visit www.starworkscnc.com.

The 16th annual Asparagus Valley Pottery Tour will take place April 25–26, 2020, at multiple pottery studios in western Massachusetts. For more details, visit www.apotterytrail.com.

KC Clay Guild’s 5th annual Spring Pottery Sale will take place in late April 2020, in Kansas City, Missouri. For details, visit https://kcclayguild.org.

The 11th annual Celebration of Spring in Seagrove, a Pottery Tour will take place late April 2020, in Seagrove, North Carolina. For more information, visit https://discoverseagrove.com/celebration-of-spring.

The Functional Ceramics 2020 Exhibition and Workshop is being held April 17–18, 2020, in Wooster, Ohio. For more information, visit http://functionalworkshop.com/index.html.

Clay Gulgong will take place April 18–25, 2020, in Gulgong, New South Wales, Australia. For more information visit, www.mansfieldceramics.com/clay-gulgong/about.

May
The 28th St. Croix Valley Pottery Tour and Sale takes place May 8–10, 2020, in eastern Minnesota, at multiple host potters’ studios. For more information, visit www.minnesotapotters.com.

The Woodfire NC Conference is coming again to Star, North Carolina, and is taking place May 28–31, 2020. For more information, visit www.woodfirenc.com.

July
The Berea Craft Festival will be held July 10–12, 2020, in Berea, Kentucky. Additional information can be found at www.visitberea.com.

The 49th Congress of the International Academy of Ceramics (IAC) will be held July 27–31, 2020, in Lapland, Finland. Visit www.aic-iac.org to learn more.

September
The 22nd annual American Pottery Festival will take place in Minneapolis, Minnesota, at Northern Clay Center in September 2020. For additional information, visit www.northernclaycenter.org/apf.

The Michiana Pottery Tour will take place September 26–27, 2020, in northern Indiana and southwestern Michigan. For additional information, visit www.michianapotterytour.com.

The International Ceramics Festival and Competition 2020 Mino, Japan, will take place September 18–October 18, 2020. For more information, visit www.icfmino.com/english.

October
The 2020 Taiwan Ceramics Biennale will take place October 9, 2020–April 11, 2021, in New Taipei City, Yingge, Taiwan. For more information, visit http://public.ceramics.ntpc.gov.tw/2020/en-us.

Twenty Dirty Hands 2020 Pottery Tour will be held in October 2020, in Galena and Elizabeth, Illinois. For more information, visit www.twentydirtyhands.com.

The Texas Clay Festival will be held October 24–25, 2020, in New Braunfels, Texas. Visit www.texasclayfestival.com for additional information about participants and scheduled events.

November

For information on additional pottery tours taking place in 2020, see pages 30–31.
Lucky for us, the traditional art fair has evolved into the what we now
know as the grand multi-stop, multi-artist clay tour. Whether you’re in
Minnesota or Texas, Tampa or San Diego, there’s a tour to discover and
new pots to add to your collection. And, the best part of these tours,
beyond having them in your backyard or helping you to discover a new
region, is that they often take place right in the ceramic artist’s studio.
Find one near you!

1. **16 Hands Studio Tour with Terra Floyd**
   - [16hands.com](http://16hands.com)
   - November 29–December 25, 2019
   - 7 Tour Stops | Approximately 12 Artists

2. **Art of the Pot**
   - [artofthepot.com](http://artofthepot.com)
   - May 10–12, 2019
   - 3 Tour Stops | 12 Artists

3. **Asparagus Valley Pottery Trail**
   - [asparagusvalleypotterytrail.com](http://asparagusvalleypotterytrail.com)
   - April 27–28, 2019
   - 7 Tour Stops | 25 Artists

4. **Back Roads Clay Studio Tour**
   - [backroadsclaystudiotour.com](http://backroadsclaystudiotour.com)
   - July 13–14, 2019
   - 10 Tour Stops | 16 Artists

5. **Cannon River Clay Tour**
   - [cannonriverclaytour.com](http://cannonriverclaytour.com)
   - June 20–21, 2019
   - 4 Tour Stops | 21 Artists

6. **Clay Collective Spring Pottery Tour**
   - [theclaycollective.org](http://theclaycollective.org)
   - May 4–5, 2019
   - 7 Tour Stops | 28 Artists

7. **Denman Island Pottery Tour**
   - [denmanpottery2019.blogspot.com](http://denmanpottery2019.blogspot.com)
   - May 18–19, 2019
   - 10 Tour Stops | 13 Artists

8. **Durham County Pottery Tour**
   - [durhamcountypotterytour.com](http://durhamcountypotterytour.com)
   - November 9–10, 2019
   - 21 Tour Stops | 19+ Artists

9. **Finger Lakes Pottery Tour**
   - [fingerlakespotterytour.com](http://fingerlakespotterytour.com)
   - May 9–10, 2020
   - 3 Tour Stops | 18 Artists

10. **Highland Park Pottery Tour**
    - [highlandparkpotterytour.com](http://highlandparkpotterytour.com)
    - December 14–15, 2019
    - 6 Tour Stops | 19+ Artists

11. **Hilltown 6 Pottery Tour**
    - [hilltown6.com](http://hilltown6.com)
    - July 27–28, 2019
    - 9 Stops | 9 Artists + 12 Guests

12. **Hudson Valley Pottery Tour**
    - [facebook.com/hudsonvalleypotterytour](http://facebook.com/hudsonvalleypotterytour)
    - October 19–20, 2019
    - 6 Tour Stops | 15 Artists

13. **KC Clay Guild Holiday Pottery Sale and Studio Tour**
    - [kcclayguild.org/holiday-sale](http://kcclayguild.org/holiday-sale)
    - December 5–6, 2019
    - 10 Tour Stops | 32+ Artists

14. **Lincoln Clay Tour**
    - [facebook.com/LincolnClayTour](http://facebook.com/LincolnClayTour)
    - May 2–3, 2020
    - 3 Tour Stops | 10 Artists
The Philadelphia Potters Urban Studio Tour
thephiladelphiapotters.com
April 26–28, 2019
4 Tour Stops | 25 Artists

St. Croix Valley Pottery Tour
minnesotapottery.com
May 8–10, 2020
7 Tour Stops | 55 Artists

San Diego Pottery Tour
sdpotterytour.com
December 7–8, 2019
9 Tour Stops | 30+ Artists

Western Wisconsin Pottery Tour
westernwisconsinpotterytour.com
September 27–29, 2019
3 Tour Stops | 16 Artists

Seagrove Potters Spring
discoverseagrove.com/celebration-of-spring
April 27–28, 2019
50+ Tour Stops | 50+ Artists

Tampa Tour De Clay
tampatourdeclay.com
December 7–8, 2019
5 Tour Stops | 15 Artists

Twenty Dirty Hands Pottery Tour
twentydirtyhands.com
October 18–20, 2019
7 Tour Stops | 21 Artists

Maine Pottery Tour
mainepotterytour.org
May 4–5, 2019
33+ Tour Stops | 33+ Artists

Michiana Pottery Tour
michianapotterytour.com
September 28–29, 2019
7 Tour Stops | 25+ Artists

Omaha North Hills Pottery Tour
omahanorthhillspotterytour.com
October 3–4, 2020
5 Tour Stops | 22 Artists

St. Croix Valley Pottery Tour
minnesotapottery.com
May 8–10, 2020
7 Tour Stops | 55 Artists

San Diego Pottery Tour
sdpotterytour.com
December 7–8, 2019
9 Tour Stops | 30+ Artists

Western Wisconsin Pottery Tour
westernwisconsinpotterytour.com
September 27–29, 2019
3 Tour Stops | 16 Artists

ceramic arts 2020 | Yearbook and Annual Buyers Guide 31
long-term resident artists

The ceramic artists included in this listing are currently working in residencies that are one year or more in duration.

Iowa Ceramics Center and Glass Studio, Cedar Rapids, Iowa
www.iowaceramicscenter.org

Emily Carpenter
05/2019–05/2020

Caitlin Mary Margarett
05/2019–05/2020

Max Haugh-Ewald
08/2019–08/2020

Mitchell Hilzer
08/2019–08/2020

Hiromi Iyoda
08/2019–08/2020

Alex Schmiechen
08/2019–08/2020

Harbourfront Centre, Toronto, Ontario, Canada
www.harbourfrontcentre.com

Kaley Flowers
06/2019–05/2020

Erin Berry
09/2019–08/2020
Archie Bray Foundation for the Ceramic Arts, Helena, Montana
http://archiebray.org

Christina Erives
08/2017–08/2019

Richard W. James
08/2017–08/2019

Ben Carter
08/2018–08/2019

Yoonjee Kwak
08/2018–08/2019

Jessica Brandl
08/2018–08/2020

Kelsey Duncan
08/2018–08/2020

Stuart Gair
08/2018–08/2020

Iva Haas
08/2018–08/2020

Kelly Stevenson
08/2018–08/2020
resident artists

The Clay Studio of Missoula, Missoula, Montana

www.theclaystudioofmissoula.org

Christine Gronneberg
09/2018–08/2020

Elisha Harteis
09/2018–08/2020

Andrew Rivera
09/2018–08/2020

Lane Chapman
09/2019–08/2020

Ben Blackwood
09/2019–8/2020

KC Clay Guild, Kansas City, Missouri

https://kcclayguild.org

Jenna Pearce
08/2018–08/2020

Elina Esther Jurado
08/2019–08/2020

Kedrick McKenzie
08/2019–08/2020

Artwork photo: Da Zhu.
Red Lodge Clay Center, Red Lodge, Montana
www.redlodgeclaycenter.com

Danny Dobrow
08/2019–07/2020

Soojin Choi
09/2019–08/2020

Stephanie Wilhelm
09/2019–08/2020

The Morean Center for Clay, Saint Petersburg, Florida
www.moreanartscenter.org/center-for-clay

Katie Fee
08/2019–07/2020

Jonah Fleeger
08/2019–07/2020

Yeonsoo Kim
08/2019–07/2020

Claire McCauley
08/2019–07/2020

Catherine Mills
08/2019–07/2020
Workhouse Arts Center, Lorton, Virginia
www.workhousearts.org

Joan Ulrich
08/2008–Present
Artwork photo: Natalie Abrams

Pam Eisenmann
11/2009–Present

Brian Grow
04/2012–Present

Kristen Morsches
01/2017–Present

Artwork photo:
Natalie Abrams

Sarah Petty
07/2019–Present

Baltimore Clayworks, Baltimore, Maryland
https://baltimoreclayworks.org

Wes Brown
09/2018–08/2019

Hannah Pierce
09/2018–08/2019

Jason Piccoli
09/2018–08/2020

Hae Won Sohn
09/2018–08/2020
Clay Art Center, Port Chester, New York
www.clayartcenter.org

Austin Coudriet
09/2019–08/2020

Christine Fashion
09/2019–08/2020

Nikki Peters
09/2019–08/2020

James Webb
09/2019–08/2020

Pottery Northwest, Seattle, Washington
https://potterynorthwest.org

Soe Yu Nwe
08/2017–02/2020

Amanda Salov
10/2017–09/2019

Tzyy Yi Young
01/2018–12/2019

Ling Chun
10/2018–09/2020

Anyuta Gusakova
09/2018–08/2020

Jake Brodsky
01/2019–12/2020
resident artists

Belger Crane Yard Studios, Kansas City, Missouri
https://belgerarts.org

Elaine Buss
08/2018–Present

Kate Schroeder
08/2018–Present

Amanda Bury
08/2019–07/2020

Saj Issa
08/2019–07/2020

Lilly Powell
08/2019–07/2020

Northern Clay Center, Minneapolis, Minnesota
www.northernclaycenter.org

Alyce Carrier
09/2019–08/2020

Natalie Nicholson
09/2019–08/2020

Donna Ray
09/2019–08/2020

Chris Singewald
09/2019–08/2020
Odyssey ClayWorks, Asheville, North Carolina
www.odysseyclayworks.com

Molly Morning-glory
04/2017–06/2019
Portrait photo: Laurie Caffery Harris. Artwork photo: Tim Barnwell.

Alyssa Ruberto
09/2018–09/2021
Portrait photo: Hannah Ramirez Photography.

Flower City Arts Center, Rochester, New York
www.rochesterarts.org

Karlene Kantner
08/2019–08/2019

Zara Davis
08/2019–08/2020

Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee
www.arrowmont.org

Maggie Connolly
06/2019–05/2020
Portrait photo: Deborah Sosower.

Luke Huling
06/2019–05/2020
Portrait photo: Deborah Sosower.

Lawrence Arts Center, Lawrence, Kansas
https://exchange.lawrenceartscenter.org

Ashlyn Pope
08/2019–07/2020
Portrait photo: Andrew Castenada.

Pocosin Arts School of Fine Craft, Columbia, North Carolina
https://pocosinarts.org

Lacy Ann Miller
06/2019–06/2020
resident artists

Office for the Arts at Harvard, Boston, Massachusetts
www.ofa.fas.harvard.edu

Paul Briggs
09/2019–08/2020
Ruth Easterbrook
09/2019–08/2020
Kyle Johns
09/2019–08/2020

323Clay, Independence, Missouri
http://323clay.com

Bekah Bliss
05/2017–06/2019
Kimberly Chambers
05/2019–08/2020

Brian Morgenlander
08/2019–08/2020

Mudflat Pottery School, Somerville, Massachusetts
http://mudflat.org

Clive Sithole
09/2019–08/2020
Awards

2019 Windgate Fellowship

The Center for Craft, Creativity and Design (CCCD) (www.craftcreativitydesign.org) in Asheville, North Carolina, announced the winners of the 2019 Windgate Fellowships, awarded to ten graduating college seniors with exemplary skill to further their careers. The awardees each receive $15,000. The three ceramic artists awarded this year (out of ten awards total) include Juan Hurtado Salazar, Reniel Del Rosario, and Jill Childress.

Juan Hurtado Salazar plans to visit the Design Studio for Social Intervention (ds4si) and MIT’s CoLab in Boston, as well as the University of North Carolina Ashville’s STEAM Studio. He wants to study the organizations as they develop workshops to learn how storytelling, materials, and play can be synthesized into tools for dialog and affecting social change.

Reniel Del Rosario would like to use the funds to unite community and ceramics, take a research trip to the Philippines, and advance his studio practice. He plans to create ceramic workshops that are open to the public.

Jill Childress is planning use her fellowship money to travel to Italy and conduct research for a new body of work. She would also like to advance her skills through professional training.

For more information about the Windgate Fellowship, visit www.centerforcraft.org/grants-and-fellowships/windgate-fellowship.

1 Juan Hurtado Salazar, Temple University. 2 Juan Hurtado Salazar’s We Are The New Ancestors, 9 in. (23 cm) in length, mixed media, 2019. 3 Reniel Del Rosario’s The American Dream, ceramics, oil paint, wood, performance, 2018. 4 Reniel Del Rosario, University of California at Berkeley. 5 Jill Childress, East Tennessee State University. 6 Jill Childress’ MOLD (conceptual): contained, 10½ in. (27 cm) in length, ceramic, bread, 2018.
PMA Craft Show’s Best of Show

Bryan Hopkins was awarded Best of Show at the 42nd annual Philadelphia Museum of Art (PMA) Craft Show. This award, which includes a cash prize, recognizes outstanding achievement in craft among the 195 juried artists (selected from over 800 applicants) who participate in the show annually. For more information about the PMA Craft Show, visit www.pmacraftshow.org.

1 Bryan Hopkins’ cup, 3¾ in. (10 cm) in height, porcelain, black porcelain, fired to cone 6 in oxidation, gold luster, 2018. 2 Portrait of Bryan Hopkins. Photo: Darrah Bowden for the Ceramics Program, Office for the Arts at Harvard.

SA + C 2019 Artist Awards

The Society of Arts + Crafts (SA + C) honored three artists with 2019 Artists Awards, which included a $3000 stipend each and exhibition in a group show held from July 11–September 1, 2019, at the SA + C Gallery in Boston, Massachusetts. This year’s three awardees included ceramic artist Gabrielle Schaffner, as well as furniture maker John Cameron and jeweler Arthur Hash. Schaffner is a Boston-based artist who makes functional porcelain pottery featuring sgraffito underglaze illustrations that pull from nature, design, and ceramic history.

In its 25th anniversary, this biennial award recognizes excellent New England craft artists as juried by a panel composed of executive directors of a number of distinguished institutions, along with curators, scholars, and artists. For more information about the SA + C Artist Awards, visit www.societyofcrafts.org/artist-opportunities/artist-awards.


MAD Burke Prize

The inaugural Burke Prize, awarded by the Museum of Art and Design (MAD), in New York, New York, was given to New Mexico–based artist and activist Cannupa Hanska Luger on November 6, 2018.

Luger, whose work was selected from among 15 finalists showing their work in the prize exhibition, received the unrestricted $50,000 award for his community-oriented and often collaborative and performative work focused on the experiences of indigenous people, and the issues they face. He will use the award to support upcoming large-scale installations based on community engagement. For more information about the Burke Prize, visit https://madmuseum.org/content/burke-prize.

5 Portrait of Cannupa Hanska Luger. Photo: Zachary C. Person. 6 Cannupa Hanska Luger’s Every One, 12 ft. (3.7 m) in height, over 4000 individual 2-inch clay beads, ink, 2018. Photo: Jenna Bascom.
2019 McKnight Artist Fellowship and Residency for Ceramic Artists Awards

Each year the McKnight Foundation, through the administration of Northern Clay Center in Minneapolis, Minnesota, honors two established Minnesota ceramic artists with McKnight Artist Fellowships based on demonstrated artistic merit and ability. Kelly Connole of Northfield and Guillermo Guardia of Saint Paul were selected and awarded $25,000 cash prizes. The artists will host a workshop and participate in an exhibition at the end of their grant year.

McKnight Artist Residencies were awarded to Pattie Chalmers, Rebecca Chappell, Jin Cho, and Marcelino Puig Pastrana. This $6000 award allows each artist to complete a three-month residency at Northern Clay Center, which includes a free studio space, glaze and firing allowance, participation in a group exhibition, and presentation of a lecture or workshop. Selection is based on the skill and merit of established artists. For more information about the McKnight Artist Fellowship and Residency for Ceramic Artists Awards through Northern Clay Center, visit www.northernclaycenter.org/artist-services.

1 Portrait of Jin Cho. 2 Jin Cho's We Hold Each Other (series), 27 in. (68 cm) in length, stoneware, 2019. 3 Portrait of Kelly Connole. Photo: Eric Mueller. 4 Kelly Connole’s Murder No. 2, 28 ft. (8.5 m) in height, clay, wood, thread, 2019. 5 Portrait of Marcelino Puig Pastrana. 6 Marcelino Puig Pastrana's VII Sobre los destrozos se alza profética una voz (VII Over the Carnage Rose Prophetic a Voice) (detail), 12 in. (30 cm) in height, stoneware with oxides and engobes, fired to cone 3, 2017. 7 Guillermo Guardia pictured with his work. 8 Guillermo Guardia’s Mazinger GG (Meaning of Home series), 24 in. (61 cm) in height, porcelain, underglazes, clear glaze, fired to cone 4, 2019. 9 Portrait of Pattie Chalmers. Photo: Cory Tester. 10 Pattie Chalmers’ Every Day I Think of You (detail of 365 objects), various sizes, terra cotta, copper, fiber, 2018. 11 Rebecca Chappell building a vessel. 12 Rebecca Chappell’s lemon candleholder for the wall, 12 in. (30 cm) in height, terra cotta, fired to cone 03, gold luster, 2019.
Cranbrook Academy of Art's Distinguished Alumni Award

Cranbrook Academy of Art honored the work and career of Annabeth Rosen on November 16, 2018, with the 2018 Distinguished Alumni Award. This award is given to one alumni each year in recognition of outstanding contributions and achievements.

The award reception included a discussion between Rosen and curator Valerie Cassel Oliver, followed by the opening of her solo exhibition, "Fired, Broken, Gathered, Heaped" at the Cranbrook Art Museum, which featured over 100 pieces and was on view from November 2018 to March 2019.

Rosen has served as the Robert Arneson Endowed Chair at the University of California Davis since 1997. For more information about Rosen's work at the Cranbrook Art Museum, visit www.cranbrookartmuseum.org/exhibition/annabeth-rosen.

Virginia A. Groot Foundation Grants

Each year since 1988, the Virginia A. Groot Foundation has awarded grants to three sculptors or ceramic sculptors with the goal of helping them to devote a significant amount of time to creating work. This year, the first place grant went to ceramic sculptor Matt Wedel of Athens, Ohio. The second place recipient was Andrea Ferrero for her sculptural architectural references, and the third place recipient was Kate Hunt for her recycled paper constructions.

The grant amounts for first, second, and third place are up to $50,000, $20,000, and $10,000, respectively. For more information about the foundation and past years' winners, visit www.virginiaagrootfoundation.org.

3 Matt Wedel in his studio. Photo: McKinley Law. 4 Flower Tree, 6 ft. 5 in. (1.9 m) in height, ceramic, 2015. Courtesy of LA Louver.
Sidney Myer Fund Australian Ceramic Prize

The 5th biennial Sidney Myer Fund Australian Ceramics Prize for 2019 was awarded to Lynda Draper for her piece *Somnambulism*. As part of the $50,000 prize, which is one of the most prestigious in Australia, the piece was acquired by the Shepparton Art Museum (SAM) for its permanent collection.

Draper’s work, along with works by five other finalists selected for the competition, was on view in an exhibition at the Shepparton Art Museum from June 22–September 1, 2019. The finalists included Julie Bartholomew, Stephen Bird, Greg Daly, Juz Kitson, and Isadora Vaughan.

The works were judged by Lisa Slade, assistant director, artistic programs at the Art Gallery of South Australia; artist Stephen Benwell, and SAM Director Rebecca Coates.

Over the last 28 years, more than 200 works by Australian and international artists have been acquired for SAM through the Sidney Myer Fund. To learn more, visit [http://sheppartonartmuseum.com.au/smfaca](http://sheppartonartmuseum.com.au/smfaca).
Visionary Woman Awards
Moore College of Art and Design in Philadelphia, Pennsylvania, the only visual arts undergraduate college for women in the US, recognizes the contributions and achievements of women in the arts each year with the Visionary Woman Awards. Jill Bonovitz and two other honorees were selected in 2019 for the example of excellence they provide for the college’s students. Her career in the arts has included a studio practice centered on exploring fragility and materiality through wire and ceramics, and co-founding The Clay Studio in Philadelphia in 1974. For more information about the Visionary Woman Awards, visit https://moore.edu/2019-visionary-woman-awards.

Fellow of the American Craft Council
Every two years, the American Craft Council College of Fellows nominates accomplished artists to join their ranks based on demonstrated leadership, ability, and achievement over a career of at least 25 years. This award honors craftspeople in a variety of media, and in 2018, ceramic artist Mark Burns was selected as a Fellow of the American Craft Council. Mark Burns was recognized for his long career in ceramics, dedicated to teaching at universities across the country and making dynamic figurative and sculptural works that address pop culture, politics, sexuality, and identity. For more information about the American Craft Council College of Fellows, visit https://craftcouncil.org/about-acc/acc-awards/american-craft-council-college-of-fellows.

Guggenheim Fellowship
Jim Shrosbree was awarded a 2019 Guggenheim Fellowship. The Guggenheim Foundation receives approximately 3000 applications annually, which were whittled down to 168 selected Fellows in 2019 from the US and Canada, 25 of whom were visual artists. In its 95th year, the Fellowship remains committed to granting outstanding artists, scholars, and scientists a funded period of time to devote to research and creative development. Shrosbree intends to use the momentum and award to conduct research-related travel as well as explore with newfound freedom in his studio. Shrosbree has exhibited nationally and internationally, participated in residencies at numerous institutions including Watershed Center for Ceramic Arts, is the recipient of several prestigious awards including a National Endowment for the Arts award, and is currently a professor of art at Maharishi University in Fairfield, Iowa. For more information about Guggenheim Fellowships, visit www.gf.org/about/fellowship.
“The ones who are crazy enough to think they can change the world, are the ones that do.”
— Steve Jobs/Rob Siltanen

So often when someone has a vision with risks seeming to outweigh a positive outcome, perseverance and dedication are the fuel that keeps them focused on a dream. In the case of the American Art Clay Company, Inc., more commonly referred to as Amaco (www.amaco.com), which in 2019 celebrates its 100th year of operation and service to the field of ceramics, a bit of craziness, passion, and dedication have served it well. Amaco continues to be a leader and innovator for ceramics in the areas of art, technology, and education.

The Beginning of Amaco
Amaco’s beginning dates back to 1919. Founded by Purdue University graduate and pharmacist T. O. Philpott (1888–1966, president from 1919–1966), the company started out by producing colored modeling clay for schools. Near the end of World War I, and while running his drugstore on the north side of Indianapolis, Indiana, in 1917, an encounter Philpott had with friends from England led him to create a partnership with the idea to make ceramic plaques out of photographs using oil-based modeling clay. This venture paved the way to the development of the Fine Arts Ceramic Company but after some financial difficulties, Philpott soon discovered he was running the company alone. He quickly found that the modeling clay idea had a future and subsequently started what is now the American Art Clay Company. In 1919, after selling $4000 worth of modeling clay the first year, followed by $6000 the second year, Philpott sold his drugstore to devote his full attention to the development and growth of his new enterprise, Amaco.

Within three years, and subsequently receiving an order for colored modeling clay from Woolworths department store in New York City worth $20,000, the beginning of the American Art Clay Company was quickly taking shape. This new product, called Permoplast, initially stumbled out of the blocks in its early days due to the lack of knowledge on how to most effectively use modeling clays in schools. As a result, this awkward beginning provided a stimulus for the development of a handbook in 1921 as a way to educate the consumer on how best to use their product. Throughout Amaco’s 100 years of operation, new products (both materials and equipment) have been continually developed to meet the current needs of both the ceramic field and ceramic education.

Amaco relocated in 2004 from its 75-year-old former site across the street from the Indianapolis Motor Speedway to its current location in a spacious 220,000 square-foot manufacturing/warehousing facility on 14 acres. The company employs nearly 150 people and the facility is home to the production of Amaco and Brent materials and equipment. Included in their production facilities are a contemporary clay gallery, a separate display of Art Deco pieces, and photographs from the former Amaco Zoo, created when Philpott brought live animals back home to Indiana from trips to Africa and India. While Amaco still operates as a family business, there was an 11-year hiatus from family leadership after T.O. Philpott’s death in 1966 to John Gormley (1966–1977). Today Amaco is again led by one of the direct descendants of its founder. L. Bond Sandoe Jr., married to Valri Philpott (the founder’s daughter), began to work at Amaco in 1953, and later became Amaco’s president in 1977. Subsequently, Bond and Valri’s sons, Bond III and Jeff returned to work full time at the company in 2007. In 2017, Bond III became the fifth president of Amaco,
with Jeff taking on the role of Executive Vice President that same year. Their belief in the Amaco philosophy that the ceramic arts facilitate tactile learning, encourage self-expression, develop craft skills, and cultivate creativity are in line with their grandfather’s early beliefs on how ceramics can affect the daily lives of those working in the ceramic arts.

Contributions to Ceramic Education

Contributing to ceramic education has been a cornerstone of Amaco from the early days of operation. With an eye on how they might better impact ceramic instructions through the development of clays, glazes, and pottery equipment for schools, in 1930 they established a commercial pottery department in their factory in Indianapolis. For the next five years, this new venture experimented and discovered new clays and glazes as well as various decorating materials and equipment used to teach ceramics in schools. Throughout the company’s history, dedication to ceramic education in schools has been the point of the spear for their business. Innovations included:

- 1934: the introduction of the first electric kilns for schools
- 1936: the first electric potter’s wheel
- 1948: a kick pottery wheel designed at the request of the VA for occupational therapy to help patients develop the muscles in their legs and feet through the kicking process
- 1950: initiated workshops for teachers
- 1951: the development of the first lead-free glaze for both the classroom and ceramic industry
- 1960: launched traveling workshops
- 1982: the first accessible potter’s wheel designed for people with disabilities

1 The old Amaco location off of 16th Street in Indianapolis, Indiana, across the street from the Indianapolis Motor Speedway. 2 The current Amaco location in Indianapolis, featuring a 220,000-square-foot facility. 3 Page 8 from the Amaco catalog No. 43, showing various kiln types and options.
Protective Standards

In keeping with their focus on education and safety, Amaco helped to found a safety organization and usher in a new era of protective standards that have made teaching and making ceramics safer for both the maker and the user. Originally called the Crayon, Watercolor and Craft Institute (CWCi, established in 1936), which was changed to Art and Creative Materials Institute (ACMI) in the 1970s, this organization served to provide safety leadership in the ceramics industry. Working closely with ACMI, Amaco initiated the first ever glaze labeling safety practices. Together with ACMI as well as independent toxicologists, some of the most rigorous guidelines have been implemented for the production, labeling, and use of ceramic materials for both school and private studio use. Eventually, ACMI’s testing and labeling standards for health and safety became the national standard and the forerunner of American Society for Testing and Materials (ASTM) International’s document ASTM D-4236 Standard Practice for Labeling Art Materials for Chronic Health Hazards, which is the basis for the Labeling of Hazardous Art Materials Act (LHAMA).

While governmental standards continually shift and change, along with societal attitudes toward safety, Amaco has worked diligently to adapt and ensure a safe working environment for those who use their products. To this end, and of no small consequence, Amaco has extended its belief and commitment in being socially responsible in its business both with glaze materials as well as equipment. Most recently, their Green Series of Brent products works to include manufacturing processes that are socially accountable through the use of 100% recycled biocomposites. Products and equipment are being researched using the most up-to-date, eco-friendly materials such as a blend of organic fiber and thermoplastics (both 100% recyclable).

Reaching Out to Artists

Within this changing landscape, Amaco continues to lead the industry in how products are both manufactured and used. Moreover, Amaco’s awareness of the various platforms in the digital world has allowed them to further demonstrate their commitment to the field of ceramics with over 33,000 Instagram followers and nearly 23,000 members in their Amaco Cone 5/6 Exchange Facebook group.

Additionally, and through the launch of the Amaco Classroom in 2017, they now offer a support hub for K–12 ceramic education by providing free resources designed to help new and veteran teachers discover fresh ways to improve the classroom experience. This program has empowered many educators with information ranging from how to recycle, store, and use clays, to helping them understand the traditional techniques used to decorate ceramic objects. With the Amaco Classroom website, which hosts detailed lessons that include videos, Power Point presentations, historical reference sheets, vocabulary, quizzes, rubrics, and more, these online tools have again proven Amaco’s
commitment to the support and education of the ceramic arts. This platform is useful for educators looking to expand on how knowledge is delivered, as well as provide resources into new products, materials, and safety information.

From glaze product development to equipment innovations, and continued outreach to schools and artists, Amaco’s first 100 years of service and contributions to the field of ceramics have paved the way to a future offering a lasting impact for both ceramics and art education. If this record is any indication of its path forward, Amaco will undoubtedly continue to provide the field with more discoveries and innovations well into the next century.

the author Joe Molinaro, professor emeritus at Eastern Kentucky University in Richmond, Kentucky, lives and maintains a studio practice in San Miguel de Allende, Mexico. To learn more, visit http://joemolinaro.com.

1 Fine Arts Ceramic Company, founded by T.O. Philpott and a friend, produced ceramic tile portrait plaques, where an early version of an oil-based modeling clay was developed.
2 An amount of money that was significant considering they were selling the clay for $.15/lb and shipping for $.03/lb.
3 ART Suggestions for Teachers-including Busy Work for Kindergarten and Primary, 1921.
4 In 1977, Amaco acquired Brent Corporation, featuring the first potter’s wheels with electronic controls.
5 Upon Mr. Philpott’s death in 1966, the animals were donated to the fledgling Indianapolis Zoo and were a major contribution to the growth of the zoo, now located in White River State Park in downtown Indianapolis.
6 In 1949, Amaco was selling electric kilns that reached 2000°F in temperature in eight different styles, sizes, and prices—all the way from an $18.95 kiln, which you build yourself, up to a $790 kiln. In 1950 they had a schedule set for the manufacturing of 2000 electric kilns.
7 With over 51,700 tagged Instagram photos of people using their products.
8 With nearly 48,000 submitted Facebook photos of products in use.
9 Image inside of the Amaco warehouse.
Commercial buyers are always looking for something new and studying the trends that influence how consumers buy and decorate. Designers in fields from home interiors to fashion to advertising also look to integrate the newest color themes into their design strategies. In search of visual inspiration and color direction for home decor, we again look to this year’s PANTONE color of the year so you can best create fresh work for your target audience. This year’s PANTONE LLC® Home + Interiors 2019 color of the year is Living Coral (16-1546), which they believe to be the color trend in interior and domestic design.

Commenting on this year’s choice, Leatrice Eiseman, executive director of the Pantone Color Institute, states, “Color is an equalizing lens through which we experience our natural and digital realities and this is particularly true for Living Coral. With consumers craving human interaction and social connection, the humanizing and heartening qualities displayed by the convivial PANTONE Living Coral hit a responsive chord.”

The Pantone Color Institute notes, “PANTONE 16-1546 Living Coral emits the desired, familiar, and energizing aspects of color found in nature. In its glorious, yet unfortunately more elusive, display beneath the sea, this vivifying and effervescent color mesmerizes the eye and mind. Lying at the center of our naturally vivid and chromatic ecosystem, PANTONE Living Coral is evocative of how coral reefs provide shelter to a diverse kaleidoscope of color.”

Whether it’s functional tableware or decorative vessels, a living-coral-inspired glaze provides an eye-popping backdrop for everything from food to flowers to fashion. In order to give you a head start in the glaze lab, we are including recipes with an under-the-sea flair that range from a light shell pink to salmon to deep sea blue. Give these inspired glazes a try on your own pots to brighten up your kitchen and your inventory shelves.


STRONTIUM CRYSTAL MAGIC—WARM
Cone 6 Oxidation

- Lithium Carbonate: 4.5%
- Strontium Carbonate: 12.6%
- Whiting: 17.3%
- Ferro Frit 3124: 4.5%
- Custer Feldspar: 45.9%
- EPK Kaolin: 15.2%

Add:
- Titanium Dioxide: 13.8%
- Yellow Iron Oxide: 2.8%
- Bentonite: 2.3%

Good glaze for layering with others to create depth. Combine with iron-saturated glazes for rich earth tones. This recipe was shared by Steven Hill in the March 2012 issue of Ceramics Monthly.

TANGERINE TRIP (ORANGE PORCELAIN)
Cone 8–10 Oxidation

- Continental Domestic Porcelain: 50.00%
- Laguna Babu Porcelain: 50.00%

Add:
- MS Tangerine 6027: 7.00%
- MS Orange 6028: 5.00%
- MS Praseodymium 6450: 2.00%
- MS Slate 6531: 0.25%

To mix this clay body, start with a slurry of porcelain base (I use the two commercially available porcelain bodies listed above) and slowly add stain mixture. Dry to desired consistency on plaster slabs. In oxidation, fire to lower temperature for a creamy orange, or fire to high temperature for a more saturated tone. Stains can be used with any porcelain; reclaim makes a great base. This recipe was shared by Justin Donofrio in the September 2017 issue of Ceramics Monthly.

LOW-FIRE CRACKLE (BLUE)
Cone 04 Oxidation

- Lithium Carbonate: 6.0%
- Ferro Frit 3110: 80.0%
- EPK Kaolin: 4.0%
- Silica: 10.0%

Add:
- Bentonite: 2.0%
- CMC Gum: 0.6%
- Veegum T: 1.8%
- Copper Carbonate: 2.5%

Brush 3–5 even coats onto work. The glaze can be very runny depending on thickness and hold time at top temperature. Mix in small batches as glaze can settle out and gel very quickly. This recipe was shared by Mike Gesiakowski in the May 2018 issue of Ceramics Monthly.

SORORITY PINK
Cone 6 Oxidation/Neutral

- Gerstley Borate: 15.7%
- Talc: 6.1%
- Whiting: 11.3%
- Nepheline Syenite: 26.2%
- EPK Kaolin: 17.4%
- Silica: 23.3%

Add: Erbium Oxide: 8.0%

A high EPK kaolin base that does not show crazing on porcelain. This recipe was shared by Ryan Coppage in the November 2017 issue of Ceramics Monthly.

5 × 20 BASE GLAZE
Cone 6 Oxidation/Neutral

- Wollastonite: 20%
- Ferro Frit 3134: 20%
- Custer Feldspar: 20%
- EPK Kaolin: 20%
- Silica: 20%

For Coral Red
Add: Degussa Intensive Red 279496: 8%

For Blue
Add: Mason Stain Sky Blue 6363: 14%

LOW-FIRE SATIN GLAZE
Cone 04 Oxidation/Neutral

- Dolomite: 30%
- Ferro Frit 3195: 50%
- EPK Kaolin: 20%

Add: Mason Stain 6025: 15%

This recipe was shared by Holly Goring in the April 2011 issue of Ceramics Monthly.
Robert Arnfield
April 3, 1924–September 1, 2018
Robert Arnfield grew up in Vienna, Austria. During WWII, he and other children were taken by UK Quakers from Vienna to a town in Holland, and then placed onto a boat to England.

He ended up at Rossall school, a public school on the Lancashire coast that was willing to take in a number of refugee boys without a fee. His interest in chemistry started while at Rossall, and Arnfield continued along that path to Manchester University. He began working for Unilever in Warrington after college. He met and married his wife, Mary Barnes, whom also graduated from Manchester. They later moved to Ontario, Canada, where he founded Spectrum Glazes. He continued to be actively involved in the company until July, 2018. For over 40 years he contributed a wide array of glazes for ceramic artists to enjoy.

—Sourced from Life Story for Robert “Bob” Arnfield written by Robert Arnfield.

Bruce C. Howdle
July 2, 1946–August 29, 2018
Bruce C. Howdle was a lecturer at the University of Wisconsin-Madison and Platteville. He taught for 23 years, influencing many minds. He was a longtime artist known for his pig sculptures and murals. He studied painting at UW-Platteville before transferring into ceramics.

Howdle’s work can be seen throughout Wisconsin, as well as nationwide. One of his pieces is a 2×37-foot ceramic mural installed at the University of Wisconsin-Madison Primate Research Center. He thoroughly enjoyed helping young, beginning students learn to be artists and became a mentor to many of his students. He took pride in being a part of the creative culture of Mineral Point, which he called home.

—Sourced from Madison.com. Copyright 2018. All rights reserved.
Jean Griffith

January 26, 1921–September 27, 2018

Jean Griffith began her studies at the University of Nebraska at Lincoln in 1938, where she met her husband, Paul Griffith. Her education was interrupted with a move to Seattle, but she began working in ceramics at the University of Washington. She completed her Master of Fine Arts at the University of Washington in 1963. She was a pioneer in raku ceramics and has been credited for bringing Western attention to the traditional Japanese pottery style.

By 1966, Griffith and her colleagues at the Seattle Clay Club established Pottery Northwest. She was invited to teach classes by the director at the time, Ken Hendry. In addition to teaching, she served as executive director of the Pottery from 1973–2003. She was a member of the Northwest Designer Craftsmen, NCECA (National Council on Education for Ceramic Arts), and the American Craft Council. She received nearly 20 awards over her career, including the NCECA Award of Excellence and being named an Honorary Fellow of the American Craft Council in New York. Griffith was always interested in the wellbeing of her fellow artists and friends. She will be missed by those who had the chance to connect with her.

—Sourced from Jean Echtenkamp Griffith, prepared by Rosette Gault.

Anderson Bailey

August 19, 1981–September 21, 2018

We are saddened to share that on September 21, 2018, Anderson Bailey, an inspiring potter and ceramic artist, passed away after a year-long battle with brain cancer.

Encouraged by his high-school art teachers, Maxine Gaither and Sharon Johnson, Anderson was drawn to pottery early in his life. After a short stint in Albuquerque, he studied at the Appalachian Center for Craft in Smithville, Tennessee. It was there that he found his aesthetic and his community. He was supported early on in his career by Lewis Snyder of Murfreesboro, Tennessee. After graduation, he moved to Portland, Oregon, where he was mentored by glass artists Lynn Read and Deborah Horrell.

With his loving wife, and artistic partner, Jessie Bean Bailey, Anderson formed Bean and Bailey Ceramics in 2013. Their widely-lauded pieces were featured in galleries and craft shows across America and were sold by Anthropologie, among others. Although rarely serious, Anderson never took life for granted. To the end, he remained thankful for his wife, his family and friends, and his vocation. He was an inspiration to all who knew him, and will be sorely missed.


Douglas Baldwin

January 6, 1939–December 10, 2018

Doug Baldwin was born in Bottineau, North Dakota, and moved to Missoula, Montana, while in high school. He studied art at the University of Montana, receiving his bachelor’s degree in 1961. He went back to the University of Montana for graduate studies after being drafted into the military. He completed his master’s degree in printmaking and was awarded a scholarship to study ceramics at the Brooklyn Museum Art School.

While in New York, he met his wife, Deborah Camp. After completing his studies, he taught at the University of Wisconsin for three years. In 1969, he began his long career as a professor of ceramics at the Maryland Institute College of Art. He retired in 2004 after nearly 34 years of teaching. Once retired, he continued to make ceramics and spent many days at the Clay Studio of Missoula. His work was exhibited in several countries and across the US. He was awarded the Distinguished Alumni Award in 1994, and the Maryland Institute College of Art Medal of Honor in 2003. He influenced many though teaching and will be missed.

—Sourced from the Missoulian May 21, 2019. Copyright 2019. All rights reserved.
Warren MacKenzie
February 16, 1924–December 31, 2018
Warren MacKenzie grew up in Wilmette, Illinois. Upon returning to the US after serving in WWII, he enrolled at the School of the Art Institute of Chicago and planned to take painting classes. It was a happy accident that all of the painting classes were full, leaving him to take ceramics.

He was frustrated with ceramics at the beginning, but Bernard Leach’s approach changed everything for MacKenzie. MacKenzie and his first wife, Alix, studied with Leach from 1949–52. He taught at the University of Minnesota-Twin Cities for 37 years. He received much recognition over the years, including in 1981, when Ceramics Monthly named him one of the 12 greatest potters in the world. In 1999, he received the McKnight Distinguished Artist Award. His work has been shown across the world, influencing countless ceramic artists. He touched many and his influence will continue to be seen throughout the generations. And to think, it all started from a happy accident.

—Sourced from the Star Tribune May 10, 2019. Copyright 2019. All rights reserved.

Michael Guassardo
1938–December 25, 2018
Michael Guassardo was a professional potter located in Knysna, South Africa. He was also the founding editor of National Ceramics Quarterly, which he began after being approached about starting a ceramic magazine by Maarten Zaalberg, who was the National Chairman of the Association of Potters in Southern Africa at the time.

With National Ceramics Quarterly, Guassardo was able to connect and inspire many people, catering to the interests of professionals and hobbyists alike. He built great relationships though the magazine both locally and internationally. He received many accolades over the years. He was elected a Fellow of Ceramics Southern Africa in 2011. In 2015, he decided that he could no longer continue the production of the magazine. His passion for ceramics never wavered and he continued to provide an amazing resource for ceramic artists throughout the years.

—Sourced from Ceramics Southern Africa and Gail de Klerk. Copyright 2019. All rights reserved.

John Mason
March 30, 1927–January 20, 2019
John Mason was born in Madrid, Nebraska. He knew early on that he wanted to be an artist and left for Los Angeles, California, to study at what would become the Otis College of Art and Design. He transferred to Chouinard Art Institute, where he met Ken Price and studied with Susan Peterson. He returned to Otis in 1954, focusing on clay and studying with Peter Voulkos.

He taught for many years at various universities and institutions, including Pomona College, UC Irvine, UCLA, and USC. It was at UC Irvine that he founded the sculpture department. He continued working with clay, making art until he was 90, and he was known for his large-scale, ceramic abstractions. He has works in various collections and museums across the US. He influenced generations of ceramic artists through his work and teaching and will not be forgotten.

—Sourced from the LA Times May 22, 2019. Copyright 2019. All rights reserved.
Sakaegi Masatoshi  
*1944–February 27, 2019*

Sakaegi Masatoshi graduated from Musashino Art University in Kodaira, Japan, in 1965. Following graduation, he immediately started working at a ceramics company; however, he subsequently left the large-scale manufacturing industry and started his own business, Ceramic Japan, Inc., and later began to teach.

Masatoshi was active in the ceramic world in Japan for decades as a ceramic teacher and designer. His work is a reflection of his commitment and attention to detail. Many of his pieces are vessels, but there are also many non-functional pieces. Each one shows flow and movement, and his artistry is undeniable. Known to have blue celadon running down and over structured and angular forms, his work has been collected by museums all over the world.

—*Sourced from Dai Ichi Arts Ltd. Copyright 2019. All rights reserved. Sourced from the Japan Times May 22, 2019. Copyright 2019. All rights reserved.*

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Don Bendel  
*1935–March 24, 2019*

Don Bendel was born in LaCrosse, Wisconsin. He received his bachelor’s and master’s degrees from Winona Minnesota State College, and his Master of Fine Arts in ceramics from the University of Wisconsin, Milwaukee. He began his career in teaching in 1970.

While teaching at Northern Arizona University, he brought Yukio Yamamoto to the university, where they began to collaborate. They built the only Tozan kiln outside of Japan, which includes both anagama and noborigama elements. His work took him around the world and his pieces can be found in collections in many different countries. He retired in 2000, but continued to teach part time at the Coconino Center for the Arts. He had an impact on many students and his influential legacy will continue for years to come.

—*Sourced from the Arizona Daily Sun March 27, 2019. Copyright 2019. All rights reserved.*

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Jerome “Jerry” Ackerman  
*January 29, 1920–March 30, 2019*

Jerome “Jerry” Ackerman was, with his wife, Evelyn, a pioneer of California Mid-Century Modernism for 50 years. Renowned for working in a variety of media including mosaics, textiles, wood, and metal, Jerry’s first love was ceramics. A WWII veteran, Jerry graduated from Wayne University in 1951 and received his MFA from Alfred University the following year.

The multitalented couple moved from Detroit to Los Angeles, opening Jenev Design Studio in 1953. Jerry’s slip-cast ceramics were sold nationally and were recently reissued by Design Within Reach, underscoring the timeless appeal of his work. As their design offerings expanded, Jerry focused on the business of Era Industries, returning to throwing in his late 70s.

His work is in museum collections, including the Smithsonian and Los Angeles County Museum of Art. The Ackermans’ prolific partnership and award-winning designs have been the subject of numerous exhibitions, books, articles, events, and film. Still casting at 99, Jerry was beloved for his humor, charm, entrepreneurship, warmth, and wit.

—*Written by Laura Ackerman-Shaw July 1, 2019.*
Ted Vogel
1949–July 2, 2019
Ted Vogel was an associate professor of art and studio head in ceramics at Lewis and Clark College where he taught since 1994. He received his MFA in ceramic sculpture from the University of Colorado, Boulder, after receiving his BFA in ceramics from the University of South Dakota. He was incredibly passionate about ceramics and thoroughly enjoyed being a professor.

In addition to teaching at Lewis and Clark, Vogel also taught various workshops across the nation. He completed many residencies, including at the Zentrum für Keramik in Berlin and at the Archie Bray Foundation for the Ceramic Arts in Helena, Montana. He also contributed to the field as one of the founding developers of accessCeramics.org, which is a growing collection of images of contemporary ceramics.

Vogel was an inspiration to many people and instrumental in many a student’s education. He spent many years teaching and enlightening students, retiring only two months before his passing. —Sourced from the website for Lewis and Clark College July 15, 2019, and a Facebook post by Kathleen Jenison July 2, 2019.

Cynthia Homire
October 24, 1931–April 12, 2019
Cynthia Homire studied at Black Mountain College under Robert Creeley, Charles Olsen, M.C. Richards, and Robert Turner. She was influenced by many and eager to learn.

After college she needed a new outlet and went to the Clay Art Center in Connecticut, on recommendation of M.C. Richards. While there, she began to experiment with various forms and grew as an artist. She then moved to New Mexico, where she married her husband, Jorge Fick. They opened the Fickery on Canyon Road, from which they sold utilitarian stoneware. They worked on these pieces together, her on the wheel and him glazing. Her eyesight began to fail later in life. She still had a passion for ceramics, but switched from pottery to poetry, continuing her involvement in the arts community.

—Sourced from Cynthia Homire’s biography by Elizabeth Cunningham. Copyright 2019. All rights reserved.
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by Forrest Lesch-Middelton
Forrest Lesch-Middelton draws from his career and experience to provide foundational information on making and working with handmade tile, as well as discussions on its history and use by contemporary artists in art and architecture. 208 pages, Quarry Books, Beverly, Massachusetts, 2019. www.quartoknows.com/Quarry-Books. ISBN 978-0760364307.

by Marc Heiremans
Quickly locating one of over 100 ceramic businesses is easy with this chart. You’ll be able to find suppliers nearby and see what products and services they offer. Companies are arranged by country, state, then city. Need more contact information? See the alphabetical listings starting on page 70. If you don’t see your local supplier, have them contact us to get into next year’s listing.

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Pencil & Process
from sketch to finished form

Written by Jared Zehmer, Illustrated by Robin Ouellette

Often, potters start with a drawing to conceptualize a new form, but it can be challenging to create a 3-dimensional version of a 2-dimensional drawing. In Pencil & Process, Jared Zehmer presents ways to help potters go from a sketch to a finished form. In each chapter, Jared begins with a drawing (by illustrator Robin Ouellette) and covers every step needed to create the 3-dimensional form. These 26 detailed, step-by-step projects cover a variety of bowls, feet, handles, mugs, lids, knobs, and more! In addition, there is an entire chapter of Robin’s illustrations, featuring 148 drawings on 13 reference sheets.

Pencil & Process offers a wealth of valuable throwing instruction for artists wanting to develop their skills. Once the techniques are mastered, artists can continue experimenting to put their own spin on the forms covered. So peruse these pages, practice the techniques provided, get some ideas from each individual process, then sketch out ideas of your own forms and see where it leads you. We hope that it helps you discover your own voice in clay.

Jared Zehmer, author
Jared Zehmer’s ceramics education began at Virginia Commonwealth University in Richmond, Virginia, where he earned a bachelor of fine arts in ceramics. After graduation, seeking to continue his education in clay, he moved to the traditional pottery town of Seagrove, North Carolina, where he works as a journeyman potter, turning wares on a production level for several local pottery shops, while developing his own work in his home studio. He also teaches classes and workshops, and enjoys kiln repurposing. Jared’s writings can be found in Pottery Making Illustrated and Ceramics Monthly.

Robin Ouellette, illustrator
Robin Ouellette studied fine arts at the University of Massachusetts, Amherst, and turned to freelancing in the Boston area early in her career. She has worked as a food illustrator for several supermarket chains, as a graphic designer for various small companies, and as an illustrator for small design firms, print companies, and book publishers. She moved Ohio in early 2000 and continued to freelance while working part-time for The American Ceramic Society. In 2010, the editor of Pottery Making Illustrated offered her the task of illustrating the back page of the magazine. Using an “old school” method of technical pen and ink, she uses fine-lines and limited crosshatching to render various pottery pieces, forms, tools, and processes. She finds that this method is not only aesthetically pleasing, but it can also serve to simplify and isolate forms, explain a process, and offer a new way for the potter to visualize art pieces.
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<td>Stoneleaf/SlabMat</td>
<td>75</td>
</tr>
<tr>
<td>Tucker’s Pottery</td>
<td>2</td>
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<tr>
<td>Vent-A-Klin</td>
<td>75</td>
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</tbody>
</table>

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Currently Gwendolyn is an assistant professor of ceramic arts at Kutztown University of Pennsylvania. Pots, stamps for ceramic artists and professional potters. Manufactures overhead kiln ventilation systems.

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