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Stainless “U” brackets secure lids - not friction.

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Sights & Ceramics: Richmond 2020
The 23rd Annual
National K-12 Ceramic Exhibition

Juror
Keith Williams

Curator
Nicole Dubrow

Honoring
Leah Schlief-Freese
Curator 1998-2019

March 25-27, 2020
Greater Richmond Convention Center
During the 2020 NCECA Conference
Room B15a- Level 1

Opening Reception
March 25th @ 4:30

www.k12clay.org
6 Transportation and Parking
Need to get around Richmond? Check out your options, including ride hail, bus, and rental cars.

10 Convention Center Floor Maps
Useful maps of the convention center buildings will help you navigate the conference.

12 Gallery Expo
See images of work by artists represented by galleries and institutions participating in this year’s NCECA Gallery Expo.

18 Studio Visits
Visit with artists who maintain studios in Virginia.

32 Business and Marketing Tips
Tips from artists on how they make a living with their work.

45 Vendor Demonstrations
Find out about selected artist and product demonstrations scheduled at vendor booths in the resource hall.

46 Area Attractions
Planning some free time before or after the conference activities? See the attractions Richmond has to offer.

48 Restaurant Recommendations
Hungry? We asked a few locals where they like to eat, and they gave us some mouth-watering options, featuring global cuisine. We’ve also added a few recommended bars and breweries if you’re looking for places to socialize at night (or during the day, we won’t judge).

50 Selected Exhibition Receptions
Find out which venues are planning to host receptions each night.

52 Maps: Selected Richmond Exhibitions
Get the lay of the land and plan your excursions to selected exhibitions and restaurants using these handy maps. For complete exhibitions listings, see NCECA’s conference program.
Welcome to *Sights & Ceramics: Richmond 2020*. We hope this publication will enhance your experience at this year’s conference organized by the National Council on Education for the Ceramic Arts (NCECA). We also hope that if you miss anything while visiting Richmond, this resource will provide a reference once you are back home in your studio. This publication highlights exhibition receptions, recommendations for local restaurants and area attractions, and downtown and surrounding-area public transportation options, and includes several downtown maps to help you find your way around the Greater Richmond Convention Center.

For this publication, the editorial staff of *Ceramics Monthly* and *Pottery Making Illustrated* asked selected artists from Virginia to talk about their studio life. We also asked a variety of artists to share their helpful ceramic tips and techniques.

The exhibitions listings and maps feature shows in the Richmond area and include information on show dates, reception times, as well as the participating artists.

Images throughout *Sights & Ceramics: Richmond 2020* come from concurrent exhibitions at venues throughout the area, plus the institutions that have gallery space in the NCECA EXPO area within the Resource Hall. We hope the images provide a sampling of what you’ll see when you’re out and about exploring, and continue to inspire you after the conference has ended.

Enjoy your week spent in the company of thousands of other people who know the joy of having their hands covered in clay.
“How could I do anything but smile when using my VPM-20SS? I’ve had other pugmills, but the Peter Pugger makes clay processing so much easier, I like my clay pretty stiff and this machine doesn’t even groan no matter how stiff a mix I throw at it.”

- Steven Hill

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http://ridegrtc.com/services/express-riders
804-358-GRTC
GRTC’s Express Routes operate on weekdays to transport commuters to and from work quickly, while helping to minimize congestion. There are nine different express routes (Glenside/Parham Express, Parham Express, Glenside Express, White Oak Village Park ‘N Ride, Gaskins Express, Bon Air Baptist Church Park ‘N Ride, Commonwealth 20, Petersburg Transit Center Park ‘N Ride, and Kings Dominion). Express routes range from $2 to $6 for one ride, depending on location.

Local Riders
http://ridegrtc.com/services/local-riders
804-358-GRTC
GRTC local bus service operates from 5am–1am daily, seven days a week, and offers convenient stops close to many popular destinations. You can download the GRTC Mobile App for real-time bus arrival info (http://ridegrtc.com/planning-your-trip/bus-tracking-app). A single ride is $1.50, and a day pass is $3.50.

GRTC Pulse
http://ridegrtc.com/brt
804-358-GRTC
This system follows one route along Broad Street to Main Street. This is a rapid transport system that goes from Rocketts Landing to Willow Lawn. Cost for a Pulse pass is the same as the local route riders ($1.50 for a single ride, $3.50 for day pass).

Tip: Trip Planner can be used on the GRTC website to plan your trip and route options from one location to the next. (http://ridegrtc.com/planning-your-trip/trip-planner)

Taxis
https://flyrichmond.com/ground-transportation
The Greater Richmond Convention Center is approximately 10 miles from the airport. There are three different cab companies operating from the airport: Airport Taxi, Galaxy Cab Co., and Mimi Taxicab. The starting rate for the taxis is $2.50 per mile. The average rate from the convention center to the airport is $27.25. If you are interested in reserving a ride, you can make an online reservation with Mimi Taxicab and choose the vehicle you will need.

Uber
www.uber.com
You can catch an UberX, UberXL, or Comfort from the airport to the convention center. The approximate price for an Uber X is $16.77, $27.80 for an Uber XL, and $20.31 for an Uber Comfort.

Lyft
www.lyft.com/rider/cities/richmond-va
A Lyft ride from the airport to the Greater Richmond Convention Center will take about 16 minutes. The cost is $18–21. A Lux XL totals $25–30. A Lux Lyft totals $30–35.

Rental Car Companies
https://flyrichmond.com/ground-transportation
There are nine rental car companies located on site at the airport, including Alamo, Avis, Budget, Dollar, Enterprise, Hertz, National, Payless, and Thrifty.

Parking at the Convention Center
www.richmondcenter.com/directions
The parking deck is open based on the events taking place in the building. Parking is $7 per vehicle, per entry. Other lots near the convention center range from $3 to $12 per day.

Downtown Richmond
1 Map of public transportation routes in downtown Richmond. 2 Map of the GRTC rapid bus routes and the GRTC bus routes in the greater Richmond metro area. 3 Stops on the GRTC Pulse fixed-route rapid transport system.
Downtown Richmond and Surrounding Area Map
Opportunities for ceramic artists at all stages of their careers

- 3 - 12 month residencies and grants for emerging and mid-career artists
- Exhibitions and sales gallery representation
- MN NICE: New Institute for Ceramic Education
- Workshops and classes
- Studio space, kilns, and professional development
- Development and resources for art educators

Pictured: 2019 Anonymous Artist Studio Fellow Nan Nicholson
Nothing else comes close to results I get with Duncan Metallic Overglazes. For me, consistency is key and Duncan Metallic Overglaze provides it. Every firing comes out gorgeous, every time, no matter what.

- BRETT KERN
@BRETTKERNART
1 Jan McKeachie Johnston’s basket, wood-fired stoneware. 2 Andy Bissonnette’s vase, raku-fired earthenware. 3 Candice Methe’s Duck Butt Mug, mid-range stoneware, terra sigillata. 4 Austin Riddle’s vase, soda-fired porcelain. 5 Olivia Tani’s teapot, stoneware, glaze. 6 Brent Pafford’s POP/JCT, porcelain, glaze, epoxy, resin, glitter, found handle. 7 April D. Felipe’s earrings, porcelain. 1–7 Showing with Northern Clay Center (www.northernclaycenter.org) in the Gallery Expo (Hall A),
8 Rimas VisGirda’s DB-Wood 18, 6½ in. (17 cm) in length, wheel-thrown, and altered porcelain with granite (chicken grit), black underglaze, wood-fired, gold luster, 2019. 9 Mike Stumbras’ Heart Burial Urns, 9 in. (23 cm) in height, wheel-thrown and handbuilt porcelain, slip trailed, water etched, glazes, soda fired in reduction to cone 10. 10 Rain Harris’ Pigs Fat and Flowers, 6 in. (15 cm) in height, porcelain, fired to cone 10. 11 Heidi Tarver’s 4 oz. cup and saucer, 2 in. (5 cm) in height, hand-colored white stoneware, fired to cone 5, 2019. 12 Dennis Meiners’ vignette yunomi, 5 in. (13 cm) in height, stoneware, fired to cone 6, 2019. 13 Adrienne Eliades’ Dinner Composition No. 3, 9 in. (23 cm) in width, porcelain, 2019. 14 Mike Jabbur’s cup and saucer, 4½ in. (11 cm) in diameter, porcelain, fired to cone 8 in oxidation. 8–14 Showing with Eutectic Gallery (https://eutecticgallery.com) in the Gallery Expo (Hall A).
Matthew Metz’ jar, 9 in. (23 cm) in height, porcelain, stain, 2019. Photo: Brian Oglesbee.

Lorna Meaden’s sauce boat, 5 in. (13 cm) in height, porcelain, soda fired to cone 10, 2019.

Lauren Sandler’s Torn Geographies Series, 13 in. (33 cm) in height, earthenware, glaze, 2017.

Lorna Meaden’s mug, 4 in. (10 cm) in height, porcelain, soda fired to cone 10, 2019.

1–4 Showing with Artstream Nomadic Gallery (www.art-stream.com) in the Gallery Expo Hall.

Sam Briegel’s blue mugs, 5 in. (13 cm) in height each, porcelain, fired to cone 6, 2019.

Matt Hyleck’s plates, 11 in. (28 cm) in diameter, stoneware, fired to cone 10, 2019.

Hannah Pierce’s 3 Licks, 11 in. (28 cm) in height, earthenware, fired to cone 04, 2019.

5–7 Showing with Baltimore Clayworks (https://baltimoreclayworks.org) in the Gallery Expo (Hall A).
8 Noel Bailey’s platter, 15 in. (38 cm) in length, ceramic, fired in a gas kiln to cone 10 in reduction, 2018. 9 Lynne Hobaica’s plate, 12 in. (30 cm) in height, stoneware, fired to cone 6, 2019. 10 Kelly Justice’s mugs, slip-cast colored porcelain, fired to cone 6 in an electric kiln, 2019. 8–10 Showing with Gandee Gallery (www.gandeegallery.com) in the Gallery Expo (Hall A). 11 Austin Coudriet’s Whiskey Grid, 4 in. (10 cm) in height, Standard 266 stoneware, white slip, Amaco Velvet underglaze, fired to cone 5. 12 James Lee Webb’s Beauty Study #7, 23 in. (58 cm) in height, earthenware, glaze, fired to cone 05. 11, 12 Showing with Clay Art Center (www.clayartcenter.org) in the Gallery Expo (Hall A).

2. CJ Niehaus’ otter stein, 6 in. (15 cm) in height, porcelain, fired to cone 6 in oxidation, 2019.

3. Danny Meisinger’s vase, 25 in. (64 cm) in height, stoneware, dark slip, matte white glaze, fired in oxidation to cone 6.


5. Justin Rothshank’s Political Pottery (RBG), to 12 in. (30 cm) in height, earthenware, glaze, custom and commercial decals, glaze fired to cone 05, decals fired to cone 010 and cone 015. 6. Melissa Weiss’ handled serving bowl with stripes, 14 in. (36 cm) in length, ceramic, gas fired to cone 10 in reduction, reduction cooled with wood. Photo: Tim Barnwell. 5, 6. Showing with The Signature Shop (www.thesignatureshop.com) in the Gallery Expo (Hall A).
STUDIO VISIT

Parlour Pottery: Hona Leigh Knudsen and Josh Manning
Copper Hill, Virginia

The Studio
Our full studio space, including the kiln shed, is 954 square feet (340 square feet of this is heated). The location of our studio is rural, to say the least. We are based in Copper Hill, Virginia, which is a tiny, unincorporated town in the Blue Ridge Mountains of Southwest Virginia. This means beautiful views and quiet neighbors.

We try to be as economical as possible regarding workflow layout in the studio. Currently the process begins at the center of the studio axis where dry materials are stored and the clay mixing takes place. From there, the clay is moved to be pugged and stored for wet work in the common studio space. We move works in progress onto and off of ware carts so that the pots can be easily shuffled around for bisque and glaze firings in the gas kiln. We use different clay bodies, so we have separate work areas within a shared space. We each have our own wheel, table, and carts, as well as our own pugmills, etc. We share the sink, kilns, and a large central table. Having a door on each end of the common studio space is very important for flow, moving of wares, and just generally to keep us from constantly tripping over each other.

When it comes to energy usage, we only heat what equates to 35% of the total studio space and a large bit of savings comes from our fiber-lined car kiln, which is extremely inexpensive to fire compared to traditional brick-stack kilns and is on par with firing an electric kiln.

The studio is always expanding; we are currently working on an addition to the kiln shed to expand the space for a new (to us) clay mixer and a smaller gas kiln. This will free up the stanchions room for a complete renovation.

One of our favorite things about the studio is its history. The building was designed and built in the 1960s as a milk parlour that Josh’s grandparents operated. We mix our clay in what was the milking parlour/stanchions room. Our main studio is a combination of the tank room and the mechanical room. The kiln shed was an addition to the original structure. One of our least favorite aspects is that renovating an old, abandoned milk parlour means lots of cleanup and fixing of buildings and utilities, as well as ongoing general maintenance and removal of farm detritus.

Paying Dues
Josh Manning: I have a BFA in studio arts from Virginia Tech (2004) and thereafter was a resident artist at the Cub Creek Foundation, located in Appomattox, Virginia, from 2004–2005. Later, I earned an MFA from West Virginia University in 2009. I am a full-time professor at a liberal arts college, so studio time is dictated by the academic calendar. I spend approximately 48 hours per week in the studio during the busy season.

Hona Leigh Knudsen: I received a BFA with a focus in ceramics from West Virginia University in 2008, then did an apprenticeship with Richard Hensley and Donna Polseno from 2009–2012. I work two days a week outside of the studio doing jewelry reproduction and design for a local jewelry company. I work between 24 and 64 hours per week in the studio, depending on the time of year and my show schedule. I like to work basically a 9am to 6pm schedule with an hour for lunch. I often find myself back in the studio after dinner.

Mind
JM: Travel helps immensely with breaking up any creative slumps that have accumulated. In addition, I find www.Glazey.org to be an ever-evolving source of interactive information. I also keep a sketchbook that is more for concepts and ideas than sketches, which serves as a well to
draw upon when I’m bored of making the more standard studio ware.

**HK:** The following help me to recharge creatively: sunshine, food, travel, and exercise, as well as looking at pottery online. I like to look at lots of images of pottery on Instagram and Pinterest for inspiration and ideas. On my phone, I document everything from images of finished pots, to pictures of kiln loads, works in progress, and images with notes drawn on them for future exploration. I would love to say that I am out hiking if I’m not in the studio, but generally I can be found running errands. When in doubt, I make mugs. There never seems to be enough of them, and doing this buys me time to process ideas.

**Marketing**

**JM:** For my work, the percentage of sales is 75% retail and 25% wholesale.

**HK:** When it comes to who buys my work and where, I would say it is 65% retail sales, 25% wholesale, and 10% consignment sales.

I mostly use Instagram and Facebook to market my pots, though I am still learning the ins and outs of how that works. I spend more time posting on the 16 Hands Studio Tour Instagram and Facebook pages than my own account, promoting our biannual tour. I post a combination of finished work, in-progress shots, and loaded and finished kiln shots.

The 16 Hands Studio Tour has really helped us broaden our audience reach. To advertise our biannual studio tour, we design and print brochures in a quality and quantity that would be unattainable without the group pooling of resources and time. We distribute these materials at retail shows and local businesses in our town and the region. We also buy advertising on local NPR stations, send out newsletters via email, and market and advertise on social media.

**JUST THE FACTS**

**Clay**
We both make our own clay.

**JM:** proto-porcelain

**HK:** Richard Hensley’s Grolleg porcelain

**Primary forming method**

**JM/HK:** wheel throwing

**Favorite decorating method or surface treatment**

**JM:** wax resist

**HK:** glaze layering

**Primary firing method**

**JM/HK:** cone 10 gas reduction

**Favorite tool**

**JM:** fettling knife

**HK:** wooden-handled cleanup tool with a fine needle on one side and a scoop blade on the other (like Kemper AB Lace Tool)

**Studio playlist**

When we are in the studio together, audio books: *Harry Potter series, Millennium series, Kitchen Confidential, The Hobbit, The Complete Sherlock Holmes*; radio: NPR, Pandora

**JM:** Sinica podcast and *The China History Podcast*

**HK:** Armchair Expert podcast; audiobooks: *Outlander series, Game of Thrones series*

**Wishlist**

A dedicated gallery space, we currently convert our working studio into a show space biannually.

**JM:** [www.parlourpottery.com](http://www.parlourpottery.com)

Instagram [@parlourpottery](https://www.instagram.com/parlourpottery/)

**HK:** [www.honaleighceramics.com](http://www.honaleighceramics.com)

[www.facebook.com/honaleigh.knudsen](https://www.facebook.com/honaleigh.knudsen)

Instagram [@honaleigh](https://www.instagram.com/honaleigh/)

[www.16hands.com](http://www.16hands.com)

Instagram [@16.hands](https://www.instagram.com/16.hands/)

Hona Leigh Knudsen
There are advantages and disadvantages for us when it comes to different ways to sell out work. We have run into disadvantages when selling at craft fairs, which include having to haul and schlep heavy stuff back and forth, and losing studio and personal time while being on the road. This type of selling means having to be away from the comforts of home and dealing with the uncertainty of the show’s success. A benefit of being part of a studio tour means that you don’t always have to leave home to sell your work. The advantage to selling in galleries is that they do the marketing and selling, and you have more time in the studio. There are also disadvantages to selling in galleries, including accounting for commission-, wholesale-, or consignment-based pricing and missing out on a direct connection to clientele.

Putting Down Roots

JM: A sense of place is very important to me, as is the environment’s influence upon me. My work is highly fluid in that regard; seasonal changes can push my glaze palette sensibility in one direction or the other with ease. Creating a space that one can grow into and with is the narrative I hope to live out. This is certainly only one side of the equation though and the idyllic side at that. Setting up and running a studio is not for everyone. When something breaks or needs attention, we are the ones attending to it, not the landlord or the studio tech. This can be burdensome and maddening at times but at the end of the day, generally very fulfilling. You can create change in the studio or plant a tree outside the studio window and, in turn, it can spur a new direction in the work.
Visit our NIDEC booth at NCECA to see our products, learn about our call for entry show, sign up for giveaways, and see live throwing demos!
The Studio
We work in a converted garage behind our home in Floyd, Virginia, and share approximately 900 square feet of interior space with a wall splitting Andrea’s porcelain and Seth’s stoneware work spaces. While Seth began putting the studio together in Floyd, Andrea was working toward her MFA in Syracuse, New York. In 2013, when Seth purchased the property on Poor Farm Road in Floyd, the garage had a dirt floor and lacked both heat and running water. His first project was to finish the floor and build out a kiln patio with a pole-shed roof attached to the existing garage.

After finishing the concrete floor, Seth installed a third garage door leading out to the kiln patio where he built a propane-fired car kiln. This door allows him to roll the car into his studio space for easy loading and unloading, regardless of the weather. In 2017, Seth built a second gas kiln, this time a salt/soda kiln. The new kiln shares the same chimney as the car kiln. He fires them back to back over the course of two days.

Andrea’s electric kiln room and a small glaze-material mixing room are also located on the kiln pad. This enclosed kiln room contains 5 electric kilns: a 2.6 cubic foot, a 7 cubic foot, a 9 cubic foot, and 2 small test kilns. Each kiln is on casters and can be moved when needed. Our ware carts, tables, pugmills, and slab roller are also on casters, allowing us to easily move them around the studio.

Not including the 9-cubic-foot kiln, all of the electric kilns, pottery wheels, pugmills, ware carts, and the slab roller were purchased used. Purchasing major equipment second hand, as well as salvaging bricks and shelves from other potters’ kilns saves money that can be allocated for other studio improvements.

We maintain a cleaner and healthier environment inside our studio by locating the kilns and glaze-mixing area outside of the primary work spaces. The garage doors also allow us to quickly cycle air outside when needed.

Since Seth started converting the garage space into a working studio 7 years ago, we have upgraded the electrical, added propane heaters and electric mini-split units, installed hot running water, and most recently added a toilet. Working from home is great, but can also be wildly distracting, so any addition to the studio that keeps us from wandering into the house multiple times a day helps us maintain focus.

We have both gained knowledge from working in and visiting community spaces, academia, and other potters’ studios. This accumulated knowledge has guided us in setting up our continuously evolving space. Having benefited greatly from our mentors, moving forward, we hope to make a space that will allow us to accommodate our own studio assistant/apprentice. Other studio improvements we want to make include upgrading the garage doors with something more energy efficient and adding a kiln pad on Andrea’s side of the studio to better accommodate her workflow and kiln needs.

Paying Dues
Andrea holds a BFA in ceramics from West Virginia University in Morgantown, West Virginia, and an MFA in ceramics from Syracuse University in New York. She studied in Jingdezhen, China, twice, for a total of 5 months. Seth holds a BFA from Syracuse University and in 2008, studied for a semester in Jingdezhen, China, where he first met Andrea. Seth also spent the summer of 2008 studying with John Jessiman in Appomattox, Virginia, at the Cub Creek Foundation.

Andrea moved to Floyd in 2011 to work as an apprentice with Silvie Granatelli for 2 years. Seth moved to Floyd in January.
of 2013 to also assist Silvie after working as an apprentice for Mark Hewitt for almost 3 years in Pittsboro, North Carolina.

**Mind**

Time is the single most precious and ephemeral element in a maker’s life. A certain level of happiness and balance in our life is fundamental in order to create the quality of work we want to send out into the world. We have learned to finish one task before moving on to the next one, so our heads are clear and we can focus. We find comfort in rounding out a making cycle of throwing, glazing, and firing with a thorough cleaning of our studio space. Hiking, playing outside with the dogs, caring for our chickens, and gardening are also important when refueling our creative spirits.

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**JUST THE FACTS**

**Clay**

AD: Standard 365 Grolleg Porcelain  
SG: STARworks Okeewemee 10  

**Primary forming method**

AD/SG: wheel throwing  

**Favorite surface treatment**

AD: underglaze inlay  
SG: geometric carving and ash glazes  

**Primary firing method**

AD: cone 6–7 in an electric kiln  
SG: cone 10–11 gas reduction  

**Favorite tool**

AD: #15 scalpel and the small Shimpvo banding wheel  
SG: Thomas Stuart wheel and car kiln  

**Studio playlist**

AD: typically NPR in the morning and early afternoon, streaming TV and movies in the afternoon and evening  
SG: NPR for news and talk radio, streaming services for a variety of music, as well as biographical and fiction audiobooks  

**Wishlist**

AG/SG: centralized dust collection and air purification systems, heated flooring  

AD: andreadenniston.com  
Instagram @andreadenniston  

SG: poorfarmpottery.com  
Instagram @poorfarmpottery  

16hands.com  
Instagram: @16.hands

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**Left:** Seth Guzovsky’s casserole, 7 in. (18 cm) in height, wheel-thrown stoneware, carved pattern, fired to cone 10 in reduction in a gas kiln.  
**Right:** Andrea Denniston’s garlic jar, 4¼ in. (12 cm) in height, wheel-thrown Grolleg porcelain, underglaze inlay, fired to cone 7 in an electric kiln.
Marketing

We have both discovered a lot about our work, ourselves, and the best use of our time during the countless weekends we have spent selling our pottery at outdoor craft shows under 10×10-foot tents, rain or shine. For the past 2 years, pottery invitationals and indoor juried shows have proved to be more profitable than outdoor craft shows. We also sell through Etsy, a few local and regional galleries, and host three sales each year at our home gallery that Seth built in 2015. In keeping with the tradition of several other local potteries, we keep the gallery open on the honor system year round. Having spent so much time selling work on the road, we are actively looking for opportunities to sell more of our work directly from our home.

We recently welcomed our first child into the world! Despite the jubilation, this has drastically changed how much time and focus we have in the studio. In a perfect world we would split time with the baby evenly, and hold regular working hours, but for the past year we have been constantly working in triage mode. Whichever deadline is most pressing receives our focus and everything else is placed on the back burner. Despite some missed deadlines and fewer shows, our daughter is the best distraction in the world. Andrea works better at night, while Seth gets to work early in the day. Prior to having a baby, we averaged at least 60 hours each per week in the studio. Inching toward a deadline, we typically spent upwards of 80 hours per week during the final push.

In 2019, we both became members of the 16 Hands Studio Tour, a biannual event of over 20 years in Floyd. Along with 10 other makers, we pool our resources and individual talents to more effectively market our work to people outside of our community. It is an honor to be a part of this longstanding group established by several of our mentors.

Andrea bolsters her online sales by sharing her process on Instagram. She primarily posts images of her making process, finished work, and the teardrop mobile gallery she built in 2015–16. When selling online, mugs are her most popular item; they are also easy to pack and ship. A mug is a familiar form, even to those who do not live with handmade pottery. The hardest sale is the first sale to a new customer, and mugs are the perfect gateway purchase.
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March 6 – April 11, 2020
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Brooks Oliver
Adam Posnak
Hannah Thompsett

KSU Downtown Gallery
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galleries.kent.edu
The Studio
1337 Main Street in Lynchburg, Virginia, was the site of the community’s original blacksmith shop. When the wooden structure burned down in the early 1900s, a brick-and-cinder-block building was erected in its place. Originally used as a restaurant, the space went on to house a market, a bar, a watchmaker’s shop, and a barbershop. The standalone building has been divided into two storefronts and for the past 10 years, one side has served as our clay studio and retail shop. Our location in historic, downtown Lynchburg integrates us directly into the evolving community fabric of the city.

Our space is separated into three rooms: a retail shop, a wet-working studio, and a glaze/kiln room. Due to our small space, both the retail area and studio are in a constant state of flux. Our studio serves as a multi-use workspace. A sheet of plywood transforms our canvas-covered table into a surface suitable for attaching screen-printing jigs, a place to carve woodblocks, or a setup for photographing work. This allows us to create as much production and marketing material as we can in house. We are always looking for ways to evolve our small space. Currently we are building a spray booth designed to fit an existing window opening in our glaze room. After that project is complete, we will turn our focus to designing and building a retractable, ceiling-mounted photo booth.

Paying Dues
In order to balance a full-time business with family life and maintain our sanity, we developed a fluid schedule. After we create a list of priorities and goals for the week, we break down the workdays into slots. These slots incorporate our shop hours when we are open to the public as well as early morning and late-night solo studio shifts. At this stage in our lives, there is no downtime during the work week. We are both on, either working at the shop or acting as primary caregiver for our two boys, ages 1½ and 2½.

To be flexible and accommodate one another, we reevaluate and make changes to these short-term schedules as needed. This puts the priorities of the unit ahead of the individual in order to work toward incremental and overall goals. There are short straws that can be drawn with this schedule, too, and timing of events that we can’t plan for. Imagine completing a late-night glaze session at 1am, only to be woken by a baby’s teething tantrum at 5am.

However hectic a schedule like this might appear, organizing time into these slots allow us to spend large quantities of time with our children outside of pursuing a studio practice. How lucky is it to find yourself spending the day wandering the paths of the Blue Ridge Mountains with a toddler strapped to your back? While one of us scouts out future family picnic spots along mountain streams, the other can focus on progressing in the ceramics studio.

To maintain a healthy studio practice, we have learned to leave the studio behind when a shift ends. This is the only way we can be fully present for the next part of our respective days.

Mind
One of the best aspects of maintaining a studio downtown is that we are in walking proximity to everything. Visiting friends while grabbing a coffee, strolling the pedestrian path by the river, running errands to the bank or post office, and getting a bite to eat all provide short breaks from the studio during the week.

It is also important for us to find stimulation outside of the clay community and studio. Together, we are rabid music fans and seek out live-music experiences. There is always a show on our horizon, a sonic event we can look forward to. It is
not uncommon for us to scan music venues for the next few months’ worth of possibilities.

Since we have family and friends spanning the mid-Atlantic region up through New England, we will plan mini vacations around visits and music. In this way, our time away from the studio is social. We explore the communities where we are staying and schedule visits to rotating museum exhibitions along with historical collections during these recharge breaks. Everything from the Mayan figure vessel to worn-out band shirts filters through these experiences to provide us with inspiration. This allows us to come back to the studio refreshed and ready to start a new chapter in our practices.

Marketing
We honestly do not have a true marketing strategy. We make work that we feel happy about and through the storefront attached to our studio, we provide the public a space to see it firsthand. We invite those who are interested into our space and do our best to strike up a meaningful conversation with them. Customers can view finished work in the shop along with getting a glimpse of the process to see what is coming next. This often leads to discussions about custom work.

Having an open door to the public like the studio shop has provided us with exciting, project-based collaboration opportunities. We have been fortunate enough to find local restaurants and businesses that respond to the work we are making. Like us, our collaborative partners see the value in developing experiences that include the handmade object. Through focusing on collaborative pop-up events, we are able to simultaneously strengthen bonds in the local community and expand our customer base.

Instagram has become our main social-media platform. It allows us to show casual pictures of the studio and shop to a

<table>
<thead>
<tr>
<th>JUST THE FACTS</th>
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</thead>
<tbody>
<tr>
<td><strong>Clay</strong></td>
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<tr>
<td>stoneware and porcelain</td>
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<tr>
<td><strong>Primary forming method</strong></td>
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<tr>
<td>wheel throwing and handbuilding</td>
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<td><strong>Favorite decorating method</strong></td>
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<tr>
<td>sgraffito and brushwork</td>
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<td>cone 6 electric and cone 10 gas</td>
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<tr>
<td><strong>Favorite tool</strong></td>
</tr>
<tr>
<td>altered metal ribs and a liner brush</td>
</tr>
<tr>
<td><strong>Studio playlist</strong></td>
</tr>
<tr>
<td>We rotate through our extensive music collection and stream podcasts. Highlights include: Tommy McCook, Grateful Dead, Cate Le Bon, Conan O’ Brien Needs a Friend, and This is Love.</td>
</tr>
<tr>
<td><strong>Wishlist</strong></td>
</tr>
<tr>
<td>more open space and natural light in the studio areas</td>
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</tbody>
</table>

[www.oxidepottery.com](http://www.oxidepottery.com)
Facebook and Instagram @oxidepottery

Chatham Monk and Justice Rice’s Year of the Rat Floral Jar, 7 in. (18 cm) in height, wheel-thrown porcelain, sgraffito, fired to cone 5 in an electric kiln.
greater audience. The biggest hurdle we face through a shared studio space and co-owned business is finding a unified voice online. We continue to develop how these outlets can work as tools for us. We have never really focused on selling our work online, but hope to grow that part of our business in the future.

We consider ourselves fortunate to be partners in both our work and home lives. It allows us to share the burdens and successes that come with each territory. We continue to grow and evolve through artistic and domestic challenges together.

Above: Chatham Monk’s *Double Bulls*, 16 in (41 cm) in diameter, handbuilt stoneware, underglaze, fired to cone 5 in an electric kiln. Right: Chatham Monk and Justin Rice’s *Hats Off to Those Who Came Before Us 2*, wheel-thrown stoneware, sgraffito, fired to cone 5 in an electric kiln. Studio images: Karissa Grantham (Instagram @karissaashley).
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Silvie Granatelli

Floyd County, Virginia

The Studio
My studio is near my house in rural Floyd County, Virginia, in an 1800-square-foot building. The studio is designed in a U shape, with the throwing, glazing, and firing rooms in a flow pattern moving through the phases of my process. A packing and storage room is at the end of the building.

I have a gallery in my studio building that is open year round. The workspace was designed with good lighting, so there are no shadows on the work. The building has solar panels on the roof, which significantly lowers the cost of my electric needs. I have a studio intern, who has a separate studio room in the building. We share kilns, equipment, and materials. My interns work with me for two-year intervals.

Paying Dues
My undergraduate degree in ceramics is from the Kansas City Art Institute, and I have a graduate degree from Montana State University in Bozeman, Montana. In all my 40-plus years of being a studio potter, I have made my living as a potter. I have taught for brief periods of time at Berea College in Kentucky and part time at Virginia Tech as an adjunct professor.

I am now in the late stage of my studio life. In the middle years, I made pots 7 days a week unless I was traveling to sell my work. Now I work anywhere from 4–6 hours a day, 4–5 days a week. I did shows at the Philadelphia Museum of Art Craft Show; the Smithsonian Craft Show; Old Church Pottery Show and Sale in Demarest, New Jersey; the St. Croix Valley Pottery Tour in Minnesota; and the 16 Hands Studio Tour in my home region of Virginia. I have also exhibited my work at various galleries around the country, and have instructed workshops across the country and internationally.

For most of my career, I fired about 12 gas-kiln loads per year; now I fire only 4. This is a major change for me. I might call myself semi-retired now. The studio is still a large part of how I think of my creative life and spend much of my time. I now work slower and do more varied work, indulging myself in what I would call follies, as well as developing ideas I have long contemplated.

Mind
Travel, with crafts or art being the emphasis, has been a charging station for me. Nature and the culture of food are other inspirations.

Lessons I have learned throughout my studio life are to embrace failure and disaster. These temporary hurdles provide great insight in problem solving, which for me is what being an artist is all about.

Marketing
With regard to marketing, in the early and middle years of my career, I would try anything that seemed reasonable to get my name and work out into the marketplace. Doing workshops brought a broader awareness of me as a potter. The style and techniques I developed over the years were in many ways unique to me, and I enjoyed sharing them in the workshop setting. Lately, I have used social media to promote the 16 Hands Studio Tours and my work online.

At present, I show my work in just a few galleries along with the gallery in my studio building. I participate in two 16 Hands Studio Tours each year. One is on Thanksgiving weekend and the second is the first weekend in May.

Opposite left: Bird condiment set, 10 in. (25 cm) in length, porcelain, wheel thrown, altered, handbuilt, slip trailed, fired to cone 10 in a gas kiln.

Opposite right: Serving bowl, 9 in. (23 cm) in height, wheel-thrown and altered porcelain, applique cranes, fired to cone 10 in a gas kiln.
JUST THE FACTS

Clay
porcelain

Primary forming method
wheel throwing and hand forming

Favorite surface treatment
carving and applique

Primary firing method
cone-10 gas kiln

Favorite tool
6-inch tool-steel metal rib

www.silviegranatelli.com
Instagram @silviegranatelli
Rented Dishes by Careen Stoll

A practice that began as a way to make handmade pottery more accessible to creative chefs has proven to be a smart business move and rewarding experience.

Ceramics Monthly: How did you start renting out your porcelain wares for fine dining events?

Careen Stoll: The food scene in Portland, Oregon, is particularly vibrant, and as a potter who loves food and socializing, I felt a natural connection to it that was much stronger than anything I was experiencing in regional art fairs. Innovative, high-end chefs typically get started on a small budget in a borrowed space using the pop-up model. The plate is their pedestal, so I knew that while they might covet my work, they might not be able to afford it if I priced it in order to pay myself a living wage. Offering the option for chefs to rent the tableware seemed to me a natural segue until they got established.

CM: What are the benefits to this practice over selling the pieces?

CS: In part, renting is a calculated move angling for word-of-mouth recommendations within the tight-knit chef/restaurant community. As with so many marketing questions in the arts, it is often difficult to trace what exactly is the most effective at generating a commission from a restaurant to purchase a larger number of dishes. Offering work for rent not only gives it greater exposure to the eyes and hands of chefs, but also to those dining. Everyone can see it in use and can thereby better imagine it in their daily lives. One commission generated from a rental may pay my rent for half the year.

CM: Knowing that the ceramic ware will be handled by many people, what steps do you take to design and strengthen the work for use at larger events?

CS: The work itself is often inherently suited to their environment. I naturally make a plate that is kind of inside out, with a juicy, fat rim that doesn’t chip and a thin foot area to reduce weight. The pieces are made from porcelain for durability and are form oriented (no decorative distractions).

When I had to switch from wood firing to cone-6 electric firing, I started using a pre-mixed glaze from the Clay Art Center that meets the industrial standards of sanitary ware and developed a color palette using Mason stains. There is mild surface marking from flatware, but so far, no breakage.

Having the rented dishes packaged in sensible crates helps everyone navigate the back-of-house tasks. I rent to a few events each year, mostly involving a small selection of perhaps 70 pieces. The event pictured at the biodynamic winery Soter Vineyards involved almost 500 pieces, including serving dishes. Winery staff member Rachel Pendragon Gibeau is shown on the right serving the course being prepared in the image on the left. The event was truly a highlight of my career thus far.
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- Charan Sachar

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Demonstrators

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MIKE HELKE

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Knockdown Display Shelving by Madeleine Coomey

A few boards, simple tools, and an afternoon are all you need to construct this practical shelving design. The best part is that next time you assemble the display, you won’t need any tools.

This project came about when I needed a new sales display for my mugs. I wanted the display to be easy to transport, quick to assemble without tools or hardware, and inexpensive to build.

This particular design met all my criteria. The shelving unit is a compact 23½×4½×4½ inches when disassembled and expands to 23½×15½×18 inches when assembled. Setting it up only takes a couple of minutes, with no screws or tools required (1). The cost for the entire project came in at $13 for materials.

**Supplies**
- 2 boards, 1 in.×6 in.×6 ft. (I used knotty pine)
- Pencil
- Protractor
- Straight edge
- Tape measure
- Chisel, ¼–½-inch size
- Hammer
- 220-grit sandpaper
- Jigsaw

**Cut List**
- 3 shelves, 23½ inches long
- 2 shelf supports, 22 inches long
- 2 legs from one board split into two 10½-inch lengths

Create the shelves by cutting one of the boards into the 3 shelves. I made mine 23½ inches in length but they can be shorter if you choose. Cut the width of the shelves to 4½ inches. Wear eye protection when using the jigsaw.

**Notes for images 2–5:** Dashed lines indicate layout, solid lines are cut lines. Keep all 45° angles true so the unit sits level. It is important to cut within the lines when cutting the notches to get a snug shelf fit.

**Shelf Supports**
Two shelf supports are required, identically cut. Once the first is cut, use it as a template for the second.

Lay out the dashed lines first; they are your reference lines for drawing in the notches. Keep these pencil lines faint so they can be erased later on (2). A marks the depth of the notches for the shelves. B marks the other corner of the notch. C indicates the depth of the notch for the leg. D marks the other corner of the notch for the leg.

Next, mark out all the cutting lines as indicated by the solid black lines (3). The first notch is 2 inches from the base end of the board. Make a pencil mark there. Using a protractor set at 45°, mark a line from the 2-inch mark to pencil line A. Mark the location for a second line parallel to this line; the distance from the first angled line will be determined by the measurement of your shelf thickness. Mine are ¾ inch thick. Draw a second line from the edge of the board to line B, then connect the two angled lines at the ends. Continue marking out the middle and top notches.

Cut along the angled notch lines, then make several cuts within the notch area up to the end line (4). Be sure to keep the notches no wider than the thickness of the shelf board. Remove the remaining wood between the lines with a chisel. Clean up the end of the notches using the hammer and chisel. Once the three notches that will hold the shelves are cut, trim the board to width.

Mark and cut out the single notch that will hold the leg to lines C and D as indicated.

Next, trim down the corners of the top and bottom of the shelf support pieces. These are also cut at a 45° angle.

**Legs**
Mark lines as indicated on the 10½-inch board (5). Cut the board lengthwise down the middle. Cut the notches out on the ends of the two leg pieces. They will be cut to the thickness of the shelf support boards (¼ inch wide).

**Finishing and Assembly**
Sand down the unit to remove pencil lines and rough spots (6). Test the fit of the shelves in the notches; the fit should be fairly snug but not so tight that you have to force them in. Sand the notches wider if necessary. You can leave the wood natural or finish with stain, varnish, or paint. If using a finish, check shelf fit again once complete to ensure the shelves still fit within the notches.
The author Madeleine Coomey is a studio potter living and working in British Columbia, Canada. She makes functional work that can be found around the world and is an active member of the Ceramics Arts Network Community Forum. To learn more, visit madeleinecoomey.com.

1 Assembled knockdown shelving with Coomey’s cone 10 soda-fired mugs. 2 Shelf support board with reference guide lines (dotted lines) and cut lines (solid lines). 3 Shelf support board with notches and angled cuts marked. 4 Notches shown roughly cut by jigsaw (left) and with material removed by using a chisel and hammer (right). 5 Leg board with cut lines, which will be cut in half lengthwise, then the notches will be cut. 6 All parts cut, sanded, and stacked. All photos: David Dickinson.
Mug Madness by Paul Lewing

This exhibition put a competitive spin on ceramics with its bracket-style jurying system to select winners, boosting social-media engagement and promoting the participating artists in the process.

Sarah Steininger-Leroux was looking for a way to engage a wider audience in handmade ceramics, preferably through social media, as well as raise awareness of good potters, at a reasonable cost. Another goal was to promote Saltstone Ceramics (https://saltstoneceramics.com), her teaching studio and gallery, which had recently moved after 3 years in her home to a larger space in the Wallingford neighborhood of Seattle, Washington. Her partner, Steve Leroux, suggested a sports-bracket style mug competition and exhibition called “Mug Madness,” with voting done through Instagram. They planned for the exhibition to run through the month of March 2019.

The Breakdown
Submission announcements shared through Facebook, Instagram, and Saltstone’s mailing list brought in entries from 82 artists from 21 states and England. Juror Justin Rothshank, of Goshen, Indiana, selected 56 mugs out of the 218 submitted to occupy 64 bracket slots, with 8 byes. Leroux assembled the brackets, rephotographed all the mugs for consistency of presentation, and posted the competition on both Instagram and Saltstone’s website.

Saltstone’s followers voted on head-to-head competitions between two mugs at least once per day. Justin’s vote, Sarah’s vote, and one vote based on the Instagram followers’ favorite each counted equally. In the end, the artists who made the cups that were selected as the first place and runner-up were awarded cash prizes. All the money from entry fees went to prizes, the juror’s fee, and promotion. Over 35,000 individual votes were cast (using a poll in the gallery’s Instagram stories), with 2104 people voting in the final match up.

All of the mugs were displayed in the Saltstone Gallery for the month of March, and most of the mugs (priced by the artists between $35 and $180) sold by the end of the month. There was a huge variety of styles, materials, and techniques. The majority of entrants were cone-6 oxidation fired, although three of the four semi-finalist cups turned out to be cone-10 reduction fired. Surprisingly, soda-fired work fared very well in the voting, while wood-fired work did not.

Jury System and Rankings
The three-entity jury system was designed to keep Mug Madness from becoming a mere popularity contest. This seems to have worked, according to a trend-line chart that Leroux put together. The number of Instagram followers of each of the participants did not correlate to votes in the competition. One entrant had vastly more followers than anyone else, yet that person’s vote total fell below the average. Steininger-Leroux concludes that in an anonymous competition, voters are choosing solely on their aesthetic preferences, and many of the voters are likely following multiple potters on Instagram, so they may follow more than one of the participants in the competition.

One thing that stood out for many of the participants was how much fun the whole process was, and how playful it was compared to a regular juried competition. One artist commented, “This was a great idea to engage the larger community and also promote artists’ work.” Rothshank remarked, “What a great way to combine the traditional juried-show concept with the social-media integration that is so important in marketing exhibitions to a broad community. It was exciting for me, even as the juror of the show, to follow my favorites, experience the ups and downs of bracket busters, and watch the buzz that built as the exhibition progressed.”

A follow-up survey returned by 23 of the participating artists yielded some interesting results. They were asked to rate, on a scale of 1 to 5, with 5 being the most positive, how likely were they to enter Mug Madness next year (average 4.8); how likely were they to recommend Mug Madness to others (4.7); and whether they felt that Mug Madness had increased or expanded their Instagram presence (4.0). When asked if Mug Madness had boosted sales, entrants responded that it had (average 3.0). Another question asked their typical retail mug price ($35–$85, with most saying about $45). Instagram, not surprisingly for this contest, ranked as by far the most important sales channel for these potters, with a few citing Etsy, wholesale accounts, and direct sales.

The Final Four
After 31 days, the winners were decided! First prize went to Philip Matthews and the runner-up award was given to Danielle Hawk. Bri Larson and Samantha Hostert rounded out the final-four bracket of cups, and Chanakarn Semachai took the artists’ choice award. And Saltstone Ceramics more than doubled its Instagram following.

Mug Madness is taking place again in 2020. Steininger-Leroux is contemplating a number of modifications to the competition, but she knows that there will be no byes and each potter will be allowed to enter only one mug.

The author Paul Lewing is a tile muralist in the Seattle area and the author of China Paint & Overglaze. He has taught workshops in all 50 states and currently teaches china painting through www.TeachinArt.com.
1 Chanakarn Semachai’s *Dino Jungle Mug*, winner of the artists’ choice award, porcelain, underglazes, fired to cone 6 in oxidation, luster.  
3 Philip Matthews’ amber celadon mug, first place winner, carved porcelain, fired to cone 6 in oxidation.  
4 Bri Larson’s *Porcelain Cloud Mug*, final-four bracket, porcelain, flashing slip, underglaze, soda fired to cone 10 in reduction.  
5 Samantha Hostert, final-four bracket, flat-bottom mug, porcelain, soda fired to cone 10.  
6 Danielle Hawk, runner-up, *Output X Mug*, colored porcelain, soda fired.
BUSINESS & MARKETING TIPS

When Disaster Strikes by Sam Hitchman

Are you prepared to handle the various disasters that can befall an artist both in the studio and when taking your work on the road?

Being a full-time, self-employed potter has taught me many things—if nothing else, to be prepared, plan for the worst, and hope for the best. This mentality led me to think that the flood that occurred in my studio wouldn’t impact my business much; after all, how much damage can a half inch of water do? Not a single pot or piece of equipment was lost, but 6 months later, we were still putting my studio back together. The inability to make new work during this time cost me tens of thousands of dollars and a hard lesson was learned.

I am in no way an insurance agent or an attorney, and the following information should not be considered legal advice. You should always seek private counsel regarding your own unique circumstances. I am speaking solely from my own experience recovering from a disaster in order to shed light on the grueling process.

Lessons Learned

The handwritten tally sheet I kept tacked to my studio wall and filled out based on work completed became my main source of evidence when my attorney and I generated the claim for my losses. Even though I knew how much work I could make in a given period of time, the insurance company had a difficult time believing that clay-smeared list. Now, at the end of each day, I use a notebook to document that day’s labors. Images taken further document work, and all materials receipts are dutifully organized by date to corroborate studio habits.

Lastly, and possibly the biggest lesson of all: insurance. Although I had general liability insurance, it was not the recommended business owner’s policy (BOP), which would have been beneficial.

Considering Insurance

Artists, specifically ceramic artists, have unique variables that are critical to assess to find a policy that helps you when needed. In order to have the correct insurance, one should consider a few factors. Does the insurance provider cater specifically to (ceramic) artists? How do they reimburse losses? Do they evaluate with the Actual Cash Value (ACV) or Replacement Cost Value (RCV)? Many insurance providers, including those who specifically sell policies to artists, determine value in the event of a loss on the ACV. This means that ceramic artists, whose materials are dirt cheap (literally), get next to nothing in the event of a loss of inventory as only material costs are reimbursed.

Seek out a policy that will reimburse you at the RCV or retail value. The caveat with such plans is that you need to be able to prove that you have sold a comparable item at the value you’re seeking as reimbursement within a prior time frame. Any item valued at over approximately $1500 per piece should be itemized with your agent in advance, otherwise that item may not be covered.

Other important questions to ask when shopping for a policy include: How does the insurance company require you to document a claim? Do they require you to have a detailed, photo-documented list for each item in your inventory before it’s turned into shards, or can you dig through the debris after the fact to calculate the loss?

It’s very important to be clear and honest when discussing your expectations for insurance coverage with your agent. Failure to specify exactly what you do could cost you a lot of money! For example, a ceramic artist who makes utilitarian vessels will be more expensive to insure than one who...
makes more sculptures due to the inherently higher risk to the consumer in the use of the products, as well as the higher rates of production; but if you don’t have the correct coverage for your work, you could be liable for all damages.

Did you know that your auto insurance policy likely doesn’t cover anything that isn’t permanently affixed to the vehicle? So, if you’re towing a trailer, unless you have specifically added coverage for the trailer and its contents, it generally isn’t considered part of the vehicle and won’t be covered.

Policy Upgrades
Having gone through this major loss from flooding, I have upgraded my policy to include the following:

1. General aggregate liability coverage. Protects me if someone breaks a leg in my booth at a show or from liability when a tornado blows my canopy into a storefront, a patron, etc. Essentially any bad stuff that isn’t related to business property.

2. Inland marine coverage. Basically any kind of movable property. Covers my RCV inventory, display, canopy, etc. while off site at a show. Wreck the van? Covered. Tornado blows it all away? (Yes, this has happened to me, too.) Covered.

3. RCV on my studio in the event of a fire/flood/tornado/etc. This includes all the mechanicals of the building—hot water heater, refrigerator, etc.

4. RCV on all tools, equipment, raw materials, furnishings, etc. related to the business in the event of a loss. Inform your agent of any equipment you have made yourself and ask what the best procedure is for assessing its value. Keep a running list, including any serial numbers and photo documentation of each item.

5. Loss of income policy. When catastrophe occurs, if I can prove that historically I made a certain amount prior, I’m covered!

6. RCV on all saleable goods onsite. Catastrophe strikes and I lost the entire inventory I was prepared to sell? Covered!

Aside from these main coverages, many commercial or business owner’s policies will come with a slew of other coverages as part of the package. A recent quote from my insurance provider for the above coverages came up with an annual premium of $2300. Definitely more expensive than the bottom of the barrel policies, but it is designed to actually help in the event of an incident.

For those who regularly have patrons, students, or other artists working on premises, you will need to increase the amounts and types of coverage you have to protect yourself from this increased liability.

It is very important that you regularly check in with your agent, especially if any major changes take place with your business or studio practices. Just received a contract for 20,000 mugs to be sold through an international catalog, or purchased a new piece of equipment? Better call your agent!

While for me, spending about $200 per month on insurance seems reasonable, for many, this much coverage is completely unnecessary. It is imperative you get the amount of coverage that you can afford and that makes you feel protected.

In the end, the flood was a hard lesson learned, but hopefully imparting my knowledge gained through this experience will help you know how to protect your artwork, your business, and yourself.

the author Sam Hitchman is a full-time ceramic artist, living in Cincinnati, Ohio, with 20 years of experience working in clay. He received his BFA from Miami University of Oxford, Ohio, in 2010.
Smarter Selling Online by Paul Barchilon

Overwhelmed by selling handmade items online? With a bit of research, you can hone your online sales strategy, make the most impact with your work, and improve sales in your Etsy shop.

Like many potters, I had heard about Etsy (a peer-to-peer e-commerce website focused on handmade items) from a number of artists and decided to give it a try. My initial experiment was dismal. I had exactly zero sales for months. I was about to give up and close my account when it occurred to me to try searching for some of my items. My coasters are super popular at craft fairs, but I hadn’t sold any online. So I typed in the search term “Moroccan Coasters” on Etsy. A whole bunch of items came up, but mine was nowhere to be found. At first I rationalized that these must all be people who have been on Etsy forever, but learned differently after taking a closer look. One of the first items listed on the page was from a woman who was using a heat-transfer process on travertine tiles to copy commercial images. So I looked at her shop stats. To my immense surprise, she had started her Etsy shop a month or two after mine had launched. While I had a total of four sales in six months, she had 40. I sent her a private message through Etsy, complimenting her on her work and her success, and asking if she had any advice for me. She responded with an incredibly detailed list of suggestions, and even offered to look at my listings for me if I wanted. I took her advice, and my sales literally went through the roof! I have now come to understand that you need to invest a fair amount of time and thought into making your shop a success. The effort is completely worth it, and will definitely pay off if you take similar actions. Etsy takes only 5% of a sale, and charges just 20 cents to list an item. My Etsy account has become so successful that I have actually stopped doing craft fairs and retail altogether.

Lesson #1: Tags
The first and most important thing about Etsy is to understand that how you title your piece (A), and what tags you attach to it (B), will determine whether or not it ever sells. Each item is allowed 13 descriptive tags of up to 20 characters, and a title of up to 140 characters. To understand tags, you need to think like a buyer, and you need to use tags that people actually search for.

To get started, ask some of your friends to provide some of their items for you. Think about the function of an item as well as the places where it could be used. If it’s a non-functional item, think about ways of describing it that someone might look for. Now try searching for some of these tags, and see what comes up. Search for a general term such as “coasters” and you will get a page with all the top images for that term—there are over 158,000 results for this one. This is too broad a search, and your item will never get to page one for this search term unless you are doing a huge amount of business. The top listed item has 1083 items in their shop, and over 5000 sales. You’re obviously not going to be able to compete with that, but the problem is not your work, it’s your tags. “Coaster” is too generic, so let’s refine it a little. How about “Ceramic Coasters.” This pulls up 23,496 results—still a big field, but one we can compete in. Note: The top 3 or 4 items on a page are labeled as ads. Ignore these. You want to get to page one on the strength of your search terms, not because you’re paying to get there (although paying for an occasional ad might help if needed).

On the Ceramic Coasters page, look at the first several items, then click through to those maker’s shops to see how successful they are. Some people are on page one temporarily, because they just listed an item, and Etsy is trying to help them get started. You need to look at the permanent residents on the page if you want to learn how to improve. How can you tell the difference? Simple, just click on the item and look at two things: 1) how many items they have in their shop (C), and 2) how many reviews they have (D). If both numbers are low, this isn’t a shop to emulate.

A successful shop usually has at least 40 items, and over 100 reviews. Looking at a top seller on the Ceramic Coasters page, you can see they have 450+ listings, and over 245 reviews. The shop owner knows what they’re doing. Let’s look at their tags: coasters, drink coasters, tile coasters, ceramic coasters, table coasters, weathered wood, teal coasters, turquoise coasters, home décor, wood décor, turquoise décor, rustic wood, and wood coasters. Quite a mouthful.

My own item, Moroccan Coasters, shows up on this same page one. My tags, which are personalized for my item are: Moroccan Coaster, Moroccan Tiles, Tile Coasters, Ceramic Coasters, Mandala Coasters, Round Coasters, Sacred Geometry, Islamic art, Geometric Designs, Housewarming Gift, Set of Four, Cream, Terracotta, and Paul Barchilon (E). Note the last one. I always tag myself in my listings, so that people can find me by searching for my name.

Lesson #2: Titles
If you look at the titles on the shop’s items, you’ll notice they include many of these same phrases as the tags (see A). Remember how we got down to 23,496 results by refining the
The FOLK SCHOOL
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JOHN C. CAMPBELL FOLK SCHOOL
folkschool.org               1-800-FOLK-SCH
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CARBONDALE CLAY CENTER
Clay artists create art
Art creates beauty
Beauty can be dangerous
Create beauty responsibly

CONTINENTAL CREATES CLAY
Clay artists create art
Art creates beauty
Beauty can be dangerous
Create beauty responsibly

THE FOLK SCHOOL CHANGES YOU.

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BRASSTOWN                    NORTH CAROLINA

CONTINENTAL CLAY COMPANY

Denver:
5303 East 47th Avenue, Unit N
Denver, CO 80216

Minneapolis:
1101 Stinson Blvd NE
Minneapolis, MN 55413
800.432.2529  www.continentalclay.com

CARBONDALE CLAY CENTER
www.carbondaleclay.org

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Clay artists create art
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Create beauty responsibly

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5303 East 47th Avenue, Unit N
Denver, CO 80216

Minneapolis:
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Minneapolis, MN 55413
800.432.2529  www.continentalclay.com
search? This seller has done several different refined searches, and included the relevant phrases for all of them as tags. This lets us know we can use some of these same tags successfully. Tile coasters, ceramic coasters, turquoise coasters, etc. Using phrases like this, we can get our items to page one. If people can find your item, they can buy it!

To be successful, you’ll need to invest time in searching for items, analyzing the results, and comparing what you’re doing to what a successful seller is doing. If you find an item that is similar to yours, you can actually copy most of the tags. Once you’ve started making these changes, you need to search (F) for your own work regularly and see where you show up. If you aren’t on the top ten pages for a search, no one will ever find you. If you show up on page 7, good, you’re moving in the right direction! Keep working on tags, and as you have more sales, more reviews, and more favorites, you will climb those pages. Etsy’s algorithm pays attention to success. The more you sell, the higher your items will appear in search results.

Lesson #3: Cross Promotion
Another way to get the ball rolling is by promoting yourself (G). Post a picture of a new item on Facebook or Instagram, with a link to your Etsy shop. One of your friends or followers may buy it. As soon as that happens, you should renew the item!

Lesson #4: Recycling
Recycling your listings is the other big key to success: views, favorites, and purchases are all cumulative on items, and are inherited if you renew the same item. It doesn’t have to actually be the same, because you can edit the photos, the description, and the tags for an item, and it will still inherit all the properties. The higher the stats on an item are, the higher it will list in search results. You also get a temporary boost to all your listings when you list or renew an item, so do a mix of new and renewed items.

Lesson #5: List Often
Don’t list everything you have at once, but list something daily, or every few days, to maximize the boost Etsy gives for adding listings frequently.

You can’t see how many times an item has sold, but if you click on a shop, and click on Number of Sales (right under the shop title on its home page), you can get an idea of how often something is selling. Sellers can look at their own stats. I have sold my green incense burner 152 times as of December 2016. Add in the other variations in color and shape, which I list separately, and I have sold 447 incense burners in the past 3 years, over $8000 dollars worth. This is the power of page one; spend some time getting here for multiple items and you will be very glad you did.

My incense burner is my best seller by far, but I also have page one listings in many other categories including Decorative Tiles, Hand Painted Tiles, Kitchen Tiles, Moroccan Coasters, Ceramic Coasters, and several others. Etsy wants to help you succeed, check out their Seller Handbook for great tips and advice on all aspects of the process. It’s linked at the bottom of every page on the site, along with links to their forum and other helpful info.

the author Paul Barchilon is an artist and teacher in Boulder, Colorado. He is fascinated with the mysteries of the circle, and was seduced by the magic of fire and earth at a young age. Visit his Etsy page at barchilonceramics.etsy.com.
Business Tips for Artists  by Grace Archambeault

The roles of artist and entrepreneur go hand in hand, whether by choice or necessity. I’ve studied the craft of pottery: in school at Massachusetts College of Art, in apprenticeships, at workshops, and through pottery traditions seen my travels. I realized the importance of arts administrators in running small-scale operations and in providing big-picture access to the arts, and that motivated me to continue my studies with an MA in arts administration.

Business is just as much a craft as pottery, and few are masters of both. Here are a few tips you can adapt and adopt to strengthen and streamline your business practices.

Get organized. Consolidate all your deadlines in one place. I prefer Excel spreadsheets. Once your list is created, keep adding to it. Set aside a little time to research new opportunities.

<table>
<thead>
<tr>
<th>Application Deadline</th>
<th>Organization</th>
<th>Program Name</th>
<th>Contact Person/Info</th>
<th>Date Application Submitted</th>
<th>Approx. # of hours to complete application</th>
<th>Notes (ie app. requirements, contact with organization, ideas for app.)</th>
<th>Application Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>February</td>
<td>Ceramics Monthly</td>
<td>Emerging Artist</td>
<td>editorial@cerami</td>
<td>February 15</td>
<td>3–4</td>
<td>5 high-res images, artist statement, résumé</td>
<td>ceramicsmonthly</td>
</tr>
</tbody>
</table>

Set a reasonable goal of how many applications you will complete in a year.

Time management. This one takes discipline. Schedule your time accurately and stick to it. You can use Google calendars or the old-fashioned kind, whatever works best for your practice. You can also add follow-up reminders to improve your networking game. Check in with your spreadsheet of projects and deadlines regularly.

Outsource. Determine your least favorite business chore. Is it social-media marketing, business plan writing, or financial management? Pick one and find someone who can do this for you or find somewhere to improve on this skill yourself. There are many free professional development resources, and it is worth it to invest the time and energy in your business.
Wednesday, March 25

9:30–11:30am
Amaco Brent Booth #201
Calvin Ma and Nikki Mizak

9:30–10:30am
Giffin Grip Booth #229/328
Sam Giffin: how to set up your Giffin Grip

10am
Diamondcore Tools Booth #435
Nicholai Busch: new trimming tools

10:30am
Giffin Grip Booth #229/328
Molly Sanyour: general trimming techniques and jumbo platter extender

11am
Diamondcore Tools Booth #435
Jessica Putnam-Phillips: sgraffito

11:30am
Giffin Grip Booth #229/328
Mark Arnold: centering molds for creating feet on the Giffin Grip

11:45am–1:45pm
Amaco Brent Booth #201
Cory Brown and Christina Erives

12:30pm
Diamondcore Tools Booth #435
Molly Sanyour: trimming without clay lumps with the Stickybat

1pm
Giffin Grip Booth #229/328
Lauren Woods: general trimming techniques and tiny details

2–4pm
Amaco Brent Booth #201
Travis Winters and Andréa Keys Connell

2pm
Diamondcore Tools Booth #435
Leigh Anne Thompson: carving

Giffin Grip Booth #229/328
Ian Childers: wet sanding with Diamondcore Tools

Times to be announced
Xiem Booth #123/222
Curt LaCross

Spectrum Glazes Booths #511/513
Ian Chung: glazing, stamping, and decorating with underglazes and colored slips

Thursday, March 26

9:30–11:30am
Amaco Brent Booth #201
Christina Erives and George Rodriguez

10am
Diamondcore Tools Booth #435
Ian Childers: polishing porcelain feet to shine

10:30am
Giffin Grip Booth #229/328
Ryan Reich: wet sanding with Diamondcore Tools

11am
Diamondcore Tools Booth #435
Nicholai Busch: new trimming tools

11:30am
Giffin Grip Booth #229/328
Aly Wheeler: Giffin Grip tricks

11:45am–1:45pm
Amaco Brent Booth #201
Nikki Mizak and Cory Brown

12:30pm
Diamondcore Tools Booth #435
Andrew Linderman: cleaning up wood-fired pieces

2–4pm
Amaco Brent Booth #201
Liz Zlot Summerfield and Andréa Keys Connell

2pm
Diamondcore Tools Booth #435
Tricia Cutler: freehand carving

Giffin Grip Booth #229/328
Sonja Hernandez: trimming with chucks on the Giffin Grip

Times to be announced
Xiem Booth #123/222
Curt LaCross

Spectrum Glazes Booths #511/513
Ian Chung: glazing, stamping, and decorating with underglazes and colored slips

Friday, March 27

9:30–11:30am
Amaco Brent Booth #201
James Watkins and Cory Brown

10am
Diamondcore Tools Booth #435
Steven Hill: polishing the bottom of pottery

10:30am
Giffin Grip Booth #229/328
Mike Mastroberti: Flex Sliders

11:45am–1:45pm
Amaco Brent Booth #201
Liz Zlot Summerfield and Calvin Ma

12pm
Diamondcore Tools Booth #435
Nicholai Busch: new trimming tools

1pm
Giffin Grip Booth #229/328
Lauren Woods: general trimming techniques and layout for carving

2–4pm
Amaco Brent Booth #201
George Rodriguez and Travis Winters

2pm
Diamondcore Tools Booth #435
Tricia Cutler: freehand carving

Giffin Grip Booth #229/328
Sonja Hernandez: trimming with chucks on the Giffin Grip

Times to be announced
Xiem Booth #123/222
Curt LaCross

Spectrum Glazes Booths #511/513
Ian Chung: glazing, stamping, and decorating with underglazes and colored slips
We asked some local artists what they like to do in Richmond and what they would recommend during your stay.

**Alexis Courtney and Emily Wicks:**
**Virginia Museum of Fine Arts**
200 N. Arthur Ashe Blvd.
Richmond, VA 23220
www.vmfa.museum
804-340-1400
We would like to specifically call out their newest acquisition Rumors of War by Kehinde Wiley.

**Institute for Contemporary Art**
601 W. Broad St.
Richmond, VA 23220
https://icavcu.org
804-828-2823

**Blair Clemo:**
**Hollywood Cemetery**
401 S. Cherry St.
Richmond, VA 23220
www.hollywoodcemetery.org
804-648-8501
Historic cemetery with some famous residents, including a few presidents. More than that, it is a Victorian garden-style cemetery and registered arboretum with some of the best native Virginia old-growth trees. It's a beautiful place to drive through or walk around.

**Maymont Mansion, Gardens, Farm, and Wildlife Habitat**
(Three different entrances)
Historic Estate: 1700 Hampton St., Richmond, VA 23220
Farm Entrance: 1001 Spottstown Rd., Nature and Visitor Center: 2201 Shields Lake Dr.
https://maymont.org/visit/
804-358-7166
Park-like setting in a preserved 100-acre Victorian estate. The grounds feature a cool wildlife sanctuary for native animals that can’t return to the wild, farm animals that you can feed and pet, and mansion tours.

**Edgar Allen Poe Museum**
1914 E. Main St.
Richmond, VA 23223
www.poemuseum.org
804-648-5523
Small museum dedicated to the life of Edgar Allen Poe. Artifacts from Poe’s life and original handwritten letters, poems, and manuscripts. Located in the oldest building in Richmond, built in 1740.

**Christine Orr:**
**Byrd Theatre**
2908 W. Cary St.
Richmond, VA 23221
https://byrdtheatre.org
Built in 1928, this theatre is now a historical landmark, with different showings every week.

**James River**
There are various stops along the river giving visitors different opportunities.

**Susan Gaible:**
**Pipeline Trail**
310 S. 14th St.
Richmond, VA 23219
This is the gateway spot to see the pipeline rapids. It is one of Richmond’s best kept secrets. You walk along the James river viewing herons and watching the rapids. If the weather is nice, buy a Proper Pie, bring a bottle of water, and walk the trail.

**St. John’s Church**
2401 E. Broad.
Richmond, VA 23223
www.historicstjohnschurch.org
This is the first church in the city of Richmond, and one of America’s most important historic sites. The delegates, swayed by Patrick Henry’s powerful argument, made a decision here that changed the course of American history.

**Tredegar Iron Works and The Civil War Center**
500 Tredegar St.
Richmond, VA 23219
https://acwm.org
The Tredegar Iron Works was the biggest ironworks in the Confederacy during the American Civil War, and a significant factor in the decision to make Richmond its capital. There are two foot bridges crossing the river, Belle’s Island, and the Civil War museum. It is all connected by the Capital Trail.

**Capital Trail**
Located in Great Shiplock Park
2803 Dock St.
Richmond, VA 23223
This pedestrian and bicycle trail connects the canal walk to downtown and over to Tredegar. I love to walk it from Shockoe Bottom to Tredegar to Manchester. It is a 52-mile paved trail from the Jamestown Settlement to Richmond.

**Main Street Station**
1500 E. Main St.
Richmond, VA 23219
http://mainstreetstationrichmond.com
This is a magnificent building, historic railroad station and train shed. It is fully renovated with art gallery and visitor center. It was built in 1901, and is served by Amtrak. It is worth a walk through the building.

**Jason Hackett:**
**Ruins of Belle Isle**
300 Tredegar St.
Richmond, VA 23219
www.atlasobscura.com/places/belle-isle-state-park
City park with a view of the Richmond skyline. Scattered throughout the island are historic ruins. During the Civil War, this island was a Confederate prison camp.

**The Tombstone House**
1736 Youngs Rd.
Petersburg, VA 23803
www.atlasobscura.com/places/the-tombstone-house-petersburg-virginia
This building is constructed from the bottom half of marble tombstones that previously marked the graves of Union soldiers.

**Jeff Vick:**
**The Valentine**
1015 E. Clay St.
Richmond, VA 23219
https://thevalentine.org
Museum in Richmond dedicated to collecting and preserving Richmond’s history. An awesome Richmond-centric museum.

**Carytown**
Cary Street
Richmond, VA 23221
www.carytownrva.com
District with indie boutiques, record stores, murals, cafés, and more.

**Lewis Ginter Botanical Garden**
1800 Lakeside Ave.
Richmond, VA 23228
www.lewisginter.org
804-262-9887
The 50-acre botanical garden features a conservatory, cafe, and tea house. Admission is $13 for adults, $11 for seniors, $8 for children, under age 3 are free.

**The Black History Museum and Cultural Center of Virginia**
122 W. Leigh St.
Richmond, VA 23220
www.blackhistorymuseum.org
804-780-9093
Museum with artifacts and exhibitions dedicated to African-American history.

**The Riverfront Canal Walk**
139 Virginia St.
Richmond, VA 23219
www.rvariverfront.com
804-788-6466
The Canal Walk stretches ½ miles along the James River canal and the Kanawha and Haxall canals with access points between 5th and 17th streets.
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✓ Artist Portfolios
✓ Workshops & Cultural Tours
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<table>
<thead>
<tr>
<th><strong>RESTAURANT RECOMMENDATIONS</strong></th>
</tr>
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</table>
| **Alexis Courtney and Emily Wicks:**  
**Saison**  
23 W. Marshall St. 
Richmond, VA 23220  
<https://saisonrva.com>  
804-353-4060  
Great atmosphere serving New American classics. The cauliflower sandwich and fries is a must-try meal. |
| **Sub Rosa Wood Fired Bakery**  
620 N. 25th St. 
Richmond, VA 23223  
<https://subrosabakery.com>  
804-788-7672  
They use local grains to make their breads and pastry in wood ovens. Their chocolate croissant is a favorite. |
| **Dinamo**  
821 W. Cary St. 
Richmond, VA 23220  
<http://dinamorichmond.com>  
804-678-9706  
An Italian restaurant open for lunch and dinner serving pizza, pasta, and seafood. Our favorites are the pizza or bolognese. |
| **The Fuzzy Cactus**  
221 Brookland Park Blvd. 
Richmond, VA 23222  
<https://fuzzycactusrva.com>  
This is a rock-and-roll bar with music and events. They are open for lunch and dinner, complete with beer and cocktails. We would recommend trying The Sis. |
| **Salts and Forge**  
312 N. 2nd St. 
Richmond, VA 23219  
<https://saltandforge.com>  
804-644-4140  
Salt and Forge is a breakfast and lunch spot, closing at 4pm. Every ingredient is created in house or by local artisans. The super food salad is very good. Also recommends Pamona Plants for their big salad. |
| **Blair Clemo:**  
**Cobra Cabana**  
901 W. Marshall St. 
Richmond, VA 23220  
<https://thecobracabana>  
804-303-3577  
Restaurant/bar with great food, 100% pure rock and roll. Open until 2am every night. Meat, vegetarian, and vegan options. Outdoor seating available. I like the Snake Plissken burger and the Halloumi grilled cheese. |
| **GWARbar**  
217 W. Clay St. 
Richmond, VA 23220  
<https://gwarbar.com>  
804-918-9352  
Blood-spattered bar with excellent meat and vegan pub food. Heavy metal vibe, formed by members of the band GWAR. Dishes have silly names, but the food is actually on the fancy side for bar fare. |
| **Don’t Look Back**  
3306 W. Broad St. 
Richmond, VA 23230  
<https://dontlookback.co>  
804-655-2770  
Amazing tacos made fresh in house (best tacos in town, I promise). There are meat, vegetarian, and vegan options. If you are lucky, you’ll pop in on a day they are serving their famous fried chicken-skin tacos. |
| **Poe’s Pub**  
2706 E. Main St. 
Richmond, VA 23223  
804-648-2120  
| **Christine Orr:**  
**Perly’s**  
111 E. Grace St. 
Richmond, VA 23219  
<https://perlysrichmond.com>  
804-912-1560  
Excellent Italian menu. Pizza is fresh, baked in a brick oven, and very reasonably priced. I like the Carmella’s pizza and an espresso! |
| **Miyabi Sushi**  
1712 E. Main St. 
Richmond, VA 23223  
<https://miyabisushi.richmond.com>  
804-225-0125  
Sushi, tempura, and Japanese fare. It is a low-key atmosphere. I like the bento box. They deliver too! |
| **Susan Gaible:**  
**C’est la Vine**  
15 N. 17th St. 
Richmond, VA 23223  
<https://cestlevinrva.com>  
804-649-9463  
Serving wine and food in a cozy atmosphere. Right around the corner from Shockoe Bottom Clay and other exhibitions. |
| **Tarrant’s Cafe**  
1 W. Broad St. 
Richmond, VA 23220  
<https://tarrants.caferva.com>  
804-225-0035  
American food served in a cozy atmosphere. Very good burgers and sandwiches at a low-key atmosphere. The bento box is amazing. |
| **The Jasper**  
3113 W. Cary St. 
Richmond, VA 23221  
<https://jasperbarva.com>  
They have a menu of sandwiches, but are known for their artisanal cocktails. I would say these are the best cocktails in town. Also recommends 8½ for any of their red or white pizzas; Saison, GWARbar for their great vegan selection. |
| **Kuba Kuba**  
1601 Park Ave. 
Richmond, VA 23220  
<https://kubakuba.info>  
804-355-8817  
They serve home-style Cuban dishes. I recommend the Cuban sandwich. |
| **Miyabi Sushi**  
1712 E. Main St. 
Richmond, VA 23223  
<https://miyabisushi.richmond.com>  
804-225-0125  
Excellent Italian menu. Pizza is fresh, baked in a brick oven, and very reasonably priced. I like the Carmella’s pizza and an espresso! |
| **Don’t Look Back**  
2706 E. Main St. 
Richmond, VA 23223  
804-648-2120  
| **Saison**  
23 W. Marshall St. 
Richmond, VA 23220  
<https://saisonrva.com>  
804-918-9352  
Blood-spattered bar with excellent meat and vegan pub food. Heavy metal vibe, formed by members of the band GWAR. Dishes have silly names, but the food is actually on the fancy side for bar fare. |
| **Tarrant’s Cafe**  
1 W. Broad St. 
Richmond, VA 23220  
<https://tarrants.caferva.com>  
804-225-0035  
American food served in a cozy atmosphere. Very good burgers and sandwiches at a low-key atmosphere. The bento box is amazing. |
Proper Pie
2505 E. Broad St.
#100
Richmond, VA 23223
www.properpieco.com
804-343-7437
New Zealand style pies with savory and sweet fillings. Small seating area with take out. Excellent! Try one of the vegetable pies.

Tio Pablo
1703 E. Franklin St.
Richmond, VA 23223
www.tiopablotacos.com
804-643-4828
Gluten-free menu. Excellent authentic Mexican food. I like the rock fish tacos and cactus salad. A friend of mine recommends the al pastor taco.

Mamma Zu
501 S. Pine St.
Richmond, VA 23220
804-788-4205
Old school Italian. Chalk board menu. No reservations. You wait in line, but it is worth it. You order steak at an Italian restaurant? We do... they are aged and delicious.

Also recommends Dinamos for their chickpeas on flatbread and Sub Rosa Bakery for their fig and Appalachian cheese croissant.

Jason Hackett:
Lunch and Supper
1213–1215 Summit Ave.
Richmond, VA 23230
www.lunchorsupper.com
804-353-0111
Lunch is open everyday 9am–10pm and Supper is open 11am–11pm Monday–Wednesday and 11am–12am Thursday and Friday. American fare can be found here.

Mekong is for Beer Lovers
6004 W. Broad St.
Hennico, VA 23230
https://mekongsforbeerlovers.com
804-288-8929
Serving Vietnamese food with an amazing craft beer selection.

Also recommends Tio Pablo, Cobra Cabana, and Perly’s.

Jeff Vick:
Akida
606 N. Sheppard St.
Richmond, VA 23221
www.facebook.com/Akida-Japanese-Restaurant-122588479252
804-359-8036
This restaurant is known for its sushi. It is low key and my favorite sushi in the area.

Bamboo Café
1 S. Mulberry St.
Richmond, VA 23220
www.bamboocaferva.com
804-353-1609
This is my favorite dive bar.

Bombolini
1606 W. Main St.
Richmond, VA 22220
http://bombolinipasta.com
804-213-0212
This is an Italian café and market. They have handmade pasta and make each dish to order. A go-to lunch for me.

Brenner Pass
3200 Rockbridge St., #100
Richmond, VA 23230
www.brennerpassva.com
804-658-9868
European style dining with craft cocktails and wine.

The Daily Kitchen and Bar
2934 W. Cary St.
Richmond, VA 23221
https://thedailykitchenandbar.com
804-342-8990
Eclectic, healthy dishes served with creative cocktails.

Also recommends Saison, The Jasper, Proper Pie, and Can Can.

If you are looking for vegan food in Virginia, Jeff Vick has recommended searching the following: http://veganrva.com.

Our Editorial Staff:
Jennifer Harnetty
Pamona
2025 Venable St.
Richmond, VA 22223
www.pomonarva.com
804-269-5395
Has yummy big salads, pastries, and great coffee.

8½
2709 E. Marshall St.
Richmond, VA 22223
http://eightandahalfva.com
804-788-0812
Italian carry out with amazing pizza. Note: there is limited seating in the restaurant.

Also recommends Saison burgers and craft cocktails, Cobra Cabana for their good pub grub and good vegetarian options, Sub Rosa Wood Fired Bakery.

Brewery Recommendations
Jason Hackett:
Ardent Craft Ales
3200 W. Leigh St.
Richmond, VA 23230
http://ardentcraftales.com/#onthe shelves
804-359-1605
Brewery, tap room, and beer garden in the Scott’s Addition neighborhood.

Triple Crossing
(two locations)
113 S. Foushee St.
Richmond, VA 23220
804-213-0212

Hardywood
(two locations)
West Creek:
820 Sanctuary Trail Dr.
Richmond, VA 23238
804-418-3548

Richmond:
2408–2410 Ownby Ln.
Richmond, VA 23220
804-420-2420
https://hardywood.com
I like their Cream Ale and Great Return IPA.

There are so many breweries in Richmond. For more, check out: www.visitrichmondva.com/drink/richmond-beer-trail.

<table>
<thead>
<tr>
<th>TIME</th>
<th>Saturday, March 21</th>
</tr>
</thead>
<tbody>
<tr>
<td>4pm</td>
<td>Selections</td>
</tr>
<tr>
<td>5pm</td>
<td>Selections</td>
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<tr>
<td>6pm</td>
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<td>7pm</td>
<td>Selections</td>
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<tr>
<td>8pm</td>
<td>Selections</td>
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<tr>
<td>9pm</td>
<td>Selections</td>
</tr>
</tbody>
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**TUESDAY, March 24**

<table>
<thead>
<tr>
<th>Time</th>
<th>Reception Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>4pm</td>
<td>5–11pm reception: LibertyTown Arts Workshop “LibertyTown Presents: Pottery on the Hill” (pg. 62).</td>
</tr>
<tr>
<td>5pm</td>
<td>5:30–7pm reception: City Clay “Virginia Scotchie—Visual Investigations” (pg. 62).</td>
</tr>
</tbody>
</table>

**WEDNESDAY, March 25**

<table>
<thead>
<tr>
<th>Time</th>
<th>Reception Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>4pm</td>
<td>10am–5pm reception: 30 Franklin “Bad Idea” (pg. 61).</td>
</tr>
</tbody>
</table>

**THURSDAY, March 26**

<table>
<thead>
<tr>
<th>Time</th>
<th>Reception Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>4pm</td>
<td>5–7pm receptions: Richbrau Brewery “What is in between” (pg. 54), Riverfront Plaza “A Tour of 16 Hands: 22 Years of Making,” “New Ceramics in the Old Dominion: Virginia potters” (pg. 53–54), The Boathouse at Rocketts Landing “Ut Prosim—So That I May Serve” (pg. 56).</td>
</tr>
<tr>
<td>5pm</td>
<td>5–9pm receptions: Art Works “RVA-CLAY, The Influence of Time on a Clay Community” (pg. 55), artspace “2020 NCECA Juried Student Exhibition” (pg. 53), Caravati’s “Monocracy River Pottery Group: A Conscious Collective” (pg. 55), Eric Schindler Gallery “Gods and Ghosts” (pg. 54), Galanides Law Offices “Our Past Shapes Our Present” (pg. 54), Glave Kocen Gallery “The Burdens of History, 2020 NCECA Annual Exhibition” (pg. 53), Main St. Station Gallery “TABLE+WARE 2020,” “Vectors: The Artaxis Fellowship in its First Four Years,” “Transformations of the Self” (pg. 54), Northbank Partners “Across the Pond and Back: Training, Making, and Mentoring” (pg. 57), RISE for Youth “Joy Ride” (pg. 54), Rosewood Pottery Studio “The Functional Pot” (pg. 57), Science Museum of Virginia “Sometime: Somehow: Somewhere” (pg. 56), Shockoe Bottom Clay “Clay and Life,” “Disruption” (pg. 54), Shockoe Bottom Clay Studios and Gallery “One…Out of Many” (pg. 54), The Highpoint “Murmurations” (pg. 56), Tektonics Design Group “Testing Ground” (pg. 56), Triple Crossing Brewery “Calling to Who We Are,” “HIND-SITE” (pg. 57), Uptown Gallery “Consicous Transitions” (pg. 58), The Woman’s Club at the Bolling Haxall House “The Language of Flowers” (pg. 58), Visual Arts Center of Richmond “The Burdens of History, 2020 NCECA Annual Exhibition,” “Critical Function 2” (pg. 53).</td>
</tr>
<tr>
<td>6pm</td>
<td>5–9:30pm reception: Virginia Tech “Contemplative Clay: Mindful Making at Virginia Tech,” “Ancient to Modern: Ceramic Objects of Virtu” (pg. 61).</td>
</tr>
</tbody>
</table>

**FRIDAY, March 27**

<table>
<thead>
<tr>
<th>Time</th>
<th>Reception Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>4pm</td>
<td>6–8pm receptions: Icon Realty “crossXculture” (pg. 56), LaDiff “Echo Echo” (pg. 54), Page Bond Gallery “Surface Memory: A Group Exhibition,” “ALL FIRED UP” (pg. 55), Petersburg Area Art League “Laughing in Clay” (pg. 62).</td>
</tr>
<tr>
<td>5pm</td>
<td>6–9pm receptions: 1910 Princess Anne Ave “Myth, Memory, and the Mind” (pg. 53), Focal Point Space “Unsettled Land” (pg. 56), Hilton Richmond Downtown “Collaborative Companions III” (pg. 57), Shockoe Artespace “Eternal” (pg. 54), Shockoe Artspace Studios “What We Hold” (pg. 54–55), River Fox Realty “The Ceramics Forum: 10 Years Towards The Dialogue” (pg. 57).</td>
</tr>
</tbody>
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**Sights & Ceramics: Richmond 2020**

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### FRIDAY, March 27

<table>
<thead>
<tr>
<th>Time</th>
<th>Venue and Event Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>4pm</td>
<td>3–5pm reception: Flippo Gallery “Re-presentations” (pg. 62).</td>
</tr>
<tr>
<td>4–6pm</td>
<td>4–6pm receptions: The Someday Shop “Centering to Center: Finding Balance Through Clay” (pg. 58); University of Richmond Museums “Continuum: Contemporary Ceramics in Historical Context” (pg. 61).</td>
</tr>
<tr>
<td>4–8pm</td>
<td>4–8pm reception: 43rd Street Gallery “How We’ve Changed; Clay Invitational” (pg. 57).</td>
</tr>
<tr>
<td>5pm</td>
<td>5–7pm receptions: Bella Arte Gallery “Truths and Dialogues” (pg. 61); Saint Gertrude’s Art Gallery “A Making Conversation: Andrea Moon and John Zimmerman” (pg. 57); The Valentine “Women Working with Clay: Ten Years of Telling the Story” (pg. 59).</td>
</tr>
<tr>
<td>5–7:30pm</td>
<td>5–7:30pm reception: Parlor Salon “Leather Hard/Bone Dry Exhibition and Graphic Novel” (pg. 59).</td>
</tr>
<tr>
<td>5–8pm</td>
<td>5–8pm receptions: Art 180 “What I Like About Clay...” (pg. 59); Branch Museum of Architecture and Design “Inner Works; Cinerary Jars by Julian Stair and Rob Barnard,” “Cub Creek: Twenty Years Together” (pg. 56); PONSHOP Studio “Adorn” (pg. 62); Reynolds Gallery “the landscape is not still” (pg. 55); Tyler Gallery “Homoegenous Bodies” (pg. 61).</td>
</tr>
<tr>
<td>5–9pm</td>
<td>5–9pm receptions: Antennae “In the Beginning: James Madison University Alumni Ceramic Show” (pg. 58); arspace “2020 NCECA Juried Student Exhibition” (pg. 53); BOJUart Pop-Up Exhibition “Ceramics: Submerged” (pg. 58); Crossroads Art Center “Into That Darkness Peering” (pg. 61); Quirk Gallery “Form,” “Function,” “Memento” (pg. 58); Quirk Hotel “InterChange,” “Meditations on the Cylinder,” “Future Memories,” “Who-is-sherry?,” “Endless Street,” “Groundwork,” “Artifacts of Expectation” (pg. 59); Iridian Gallery “Transcendent: The T is not Silent” (pg. 56); Longwood University, Bedford Art Gallery “Surface exploration–from the uncanny, the uncouth, to the sublime,” “Longwood University Working Artist Program Past and Present” (pg. 62); Moton Museum “Kevin Snipes a Solo Exhibition” (pg. 62); The Highpoint “Murmurations” (pg. 56).</td>
</tr>
<tr>
<td>5:30–8pm</td>
<td>5:30–8pm receptions: Maymont Robins Nature and Visitor Center “Thinking with Animals” (pg. 56); Longwood Center for the Visual Arts “Porcelain Bridge,” “Stephen Addicks: Teabowls,” “Woodfire” (pg. 62).</td>
</tr>
<tr>
<td>6pm</td>
<td>6–8pm receptions: VCU Qatar House “Arab Americanaesque” (pg. 54); Cultural Arts Center at Glen Allen, Gumeneck Gallery “The Whole is Something Else” (pg. 61).</td>
</tr>
<tr>
<td>6–9pm</td>
<td>6–9pm receptions: Alma’s RVA “The Color Network Presents: Constructors in Clay” (pg. 56); Candela Books and Gallery “Body, Object, Image,” “Wild Clay” (pg. 59); Hand/Thrown Studio “Shift Work” (pg. 56); Art Works Inc. “Suspended,” “Small Offerings,” “RVA-CLAY, The Influence of Time on a Clay Community” (pg. 55).</td>
</tr>
<tr>
<td>7pm</td>
<td>7–9pm reception: VCUarts Arts Research Institute “Measured Space: Richmond” (pg. 54).</td>
</tr>
<tr>
<td>8–10:30pm</td>
<td>8–10:30pm reception: VCUarts Fine Art Building “Play it as it Lays” (pg. 54).</td>
</tr>
<tr>
<td>8–11pm</td>
<td>8–11pm reception: Black Iris Gallery “Juried Functional Teapot Show” (pg. 59).</td>
</tr>
</tbody>
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### SATURDAY, March 28

<table>
<thead>
<tr>
<th>Time</th>
<th>Venue and Event Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>4pm</td>
<td>4–6pm reception: Workhouse Arts Center (WAC) “Re-sisters: Women in Clay Invitational” (pg. 62).</td>
</tr>
<tr>
<td>6pm</td>
<td>6pm–12am reception: The Silos Artist Collective “Clay Embodied” (pg. 55).</td>
</tr>
</tbody>
</table>
Richmond Area Restaurants

1 Brenner Pass
3200 Rockbridge St., #100, Richmond, 23230
804-358-9868.

2 Ardent Craft Ales
3200 W. Leigh St., Richmond, 23230
804-353-1605.

3 Don’t Look Back
3306 W. Broad St., Richmond, 23230
804-655-2770.

4 Lunch or Supper
1213–1215 Summit Ave., Richmond, 23230
804-353-0111.

5 Akida
606 N. Sheppard St., Richmond, 23221
804-359-8038.

6 Can Can
3120 W. Cary St., Richmond, 23221
804-358-7274.

7 The Jasper
3113 W. Cary St., Richmond, 23221
No Phone

8 The Daily Kitchen and Bar
2934 W. Cary St., Richmond, 23221
804-342-8980.

9 Bamboo Café
1 S. Mulberry St., Richmond, 23220
804-353-1609.

10 Hardywood (Richmond)
2408–2410 Owlsey Ln., Richmond, 23231
804-420-2420.

11 Kuba Kuba
1601 Park Ave., Richmond, 23220
804-395-8817.

12 Heritage
1627 W. Main St., Richmond, 23220
804-353-4060.

13 Bombolini
1606 W. Main St., Richmond, 23220
804-213-0212.

14 Cobra Cabana
901 W. Marshall St., Richmond, 23220
804-303-9777.

15 Dinamo
821 W. Cary St., Richmond, 23220
804-678-9706.

16 Mamma Zu
501 S. Pine St., Richmond, 23220
804-788-4205.

27 Triple Crossing (Hatcher)
5203 Hatchet St., Richmond, 23231
804-495-1965.

28 The Fuzzy Cactus
221 Brookland Park Blvd., Richmond, 23222
804-420-2420.

2020

1 Glave Kocen Gallery
1620 W. Main St.
Richmond, VA 23220
804-232-6464.

March 1–29. Mon–Fri 11am–6pm (Wed open 10am; Thurs until 9pm). Sat–Sun 12–4pm.

Reception Thursday, March 26. 5–9pm.


2 Visual Arts Center of Richmond
1812 W. Main St.
Richmond, VA 23220
804-353-0094.

March 20–May 31. Mon–Sun 9am–9pm.

NCECA’s exhibition open to students in higher education programs throughout the US, Canada, and Mexico. Collyn Ahren, Isolina Alva, Chris Alveshore, Audrey An, Kayla Barta, Harrison Boden, Aisha Chan- tal Bryant, Aaron Caldwell, Uriel Caspi, Hoi Chang, Sydney Clark, Emily Connell, Torie Dombrowski, Lukas Easton, Danielle Hawk, Donte K. Hayes, Max Henderson, Emily Irvin, Jennifer Kaplan, Katie Kearns, Cindy Leung, Janet Macias, Nicole McLaughlin, Heather McLelland, Brian McNamara, Elinore Noyes, Danielle O’Malley, Jada Patterson, Luciano Pimenta, Gina Pisto, Jibblosom Plati, Samantha Purze, Andy Romero, Jessica Sanders, Hunter Saxton, Joshua Schutz, Jamin Shepherd, Lilya Shepherd, Brittany Sparks, Haley Stammer, Kourtney Stone, RJ Sturgess, Megan Thomas, Jes- sica Villegas, Christopher Williams, Dallas Wooten, Chengou Yu, and Matthew Zorn. Organized by Virginia Scootche and Salvador Jimenez-Flores.

3 artspace
Zero E. 4th St.
Richmond, VA 23224
804-232-6464.

March 24–April 29. Tue–Fri 10am–5pm (Thu until 9pm).

Reception Thursday, March 26, 5–9pm; community reception Friday, March 27, 5–9pm.

NCECA “2020 NCECA Juried Student Exhibition.” Curated by Virginia Scootche and Salvador Jimenez-Flores.

4 1910 Princess Anne Ave.
1910 Princess Anne Ave.
Richmond, VA 23223
828-412-2308.

March 25–28. Wed–Fri, 10am–9pm; Sat 10am–6pm.

Reception Thursday, March 27, 5–9pm.

Richmond Area Exhibitions

5 Riverfront Plaza
901–951 E. Byrd St.
Richmond, VA 23219
804-780-0800
March 25–27: Wed 10am–6pm, Thu–Fri 8am–6pm (Thu until 7pm).
Reception Thursday, March 26, 5–7pm.

6 VCUarts Arts Research Institute
814 W. Broad St., 1st Floor
Richmond, VA 23224
804-828-3265
March 25–27. Wed 10am–5pm, Thu 10am–6pm, Fri 10am–9pm.
Reception Friday, March 27, 7–9pm.

7 LaDiff
125 S. 14th St.
Richmond, VA 23219
804-648-6210
March 24–29. Tue–Sat 10am–6pm (Thu until 9pm), Sun 12–5pm.
Reception Thursday, March 26, 6–8pm.

8 Main St. Station Gallery
1500 E. Main St.
Richmond, VA 23219
804-846-1862
March 24–28. Wed–Sat 8am–5pm (Thu until 9pm).
Reception Thursday, March 26, 5–9pm.
Reception Thursday, March 26, 5–9pm.
Reception Thursday, March 26, 5–9pm.

9 Galanides Law Offices
1561 E. Main St.
Richmond, VA 23219
804-977-0110
March 23–27. Mon–Thu 9am–5pm (Thu until 9pm), Fri 10am–2pm.
Reception Thursday, March 26, 5–9pm.

10 RISE for Youth
1705 E. Main St.
Richmond, VA 23223
804-709-8780
March 25–28. Wed 10am–8pm, Thu 2–9pm, Fri 2pm–12am, Sat 2–6pm.
Reception Thursday, March 26, 5–9pm.

11 Shockoe Bottom Clay
1716 E. Main St.
Richmond, VA 23223
804-775-0832
March 23–27. Mon–Wed 10am–5pm, Thu–Fri 10am–9pm, Sat 10am–3pm.
Reception Thursday, March 26, 5–9pm.
Reception Thursday, March 26, 5–9pm.

12 Shockoe Bottom Clay Studios
1714 E. Main St.
Richmond, VA 23223
804-775-0832
March 6–30. Wed 10am–5pm, Thu–Fri 10am–3pm.
Reception Thursday, March 26, 5–9pm.
“One...Out of Many.” These large-scale installations incorporate porcelain to evoke abstract impressions that encourage viewers to connect with personal memories of time and place. Grace Eun Mi Lee and Tracy Shell. Curated by Susan Gaible.

13 VCUarts Fine Art Building
1000 W. Broad St.
Richmond, VA 23224
804-828-1477
March 19–April 7. Mon–Fri 10am–6pm (Fri until 10:30pm).
Reception Friday, March 27, 8–10:30pm.
“Play it as it Lays.” A solo exhibition by Anna Hepler featuring sculptural work made during the 2020 spring semester artist residency at VCU’s Department of Craft/Material Studies. Curated by A. Blair Clemo.

14 VCU Qatar House
1326 W. Broad St.
Richmond, VA 23224
804-828-5251
Reception Friday, March 27, 6–8pm.

15 Eric Schindler Gallery
2305 E. Broad St.
Richmond, VA 23223
804-844-5005
March 24–April 3. Tues–Sat 11am–5pm (Wed open at 10am; Thu until 9pm).
Reception Thursday, March 26, 5–9pm.

16 Richmond Brewery
5 S. 20th St.
Richmond, VA 23223
804-621-4100
Reception Thursday, March 26, 5–7pm.
“What is in between.” Making objects to manifest memories, the artists reveal the silver lining found in a memory of something lost. Rachel Eng, Blanca Guerra-Echeverria, Ashlyn Pope, Will Premate, Karen Roberts, Judd Schiffman, Mitch Shiles, and Casey Whittier. Organized by Rachel Eng.

17 Shockoe Artspace
12 N. 19th St.
Richmond, VA 23223
209-740-0916
March 2–May 30. Wed 10am–5pm, Thu–Sat 11am–5pm (Thu until 9pm).
Reception Thursday, March 26, 6–9pm.

18 Shockoe Artspace Studios
1903 E. Franklin St. Ste. 114
Richmond, VA 23223
“What We Hold.” Sculptural works that draw from connections of the vessel and the body throughout history. Elissa Armstrong, A. Blair Cлемо, and Trey Hill. Curated by Ryan Lauterio.

**19 Uptown Gallery**
1305 W. Main St.
Richmond, VA 23220
804-353-8343
February 1–March 28. Wed–Fri 11am–5pm (Wed open 10am; Thu until 9pm), Sat 11am–4pm. Reception Thursday, March 26, 5–9pm.

**15 Uptown Gallery**
1305 W. Main St.
Richmond, VA 23220
804-353-8343
February 1–March 28. Wed–Fri 11am–5pm (Wed open 10am; Thu until 9pm), Sat 11am–4pm. Reception Thursday, March 26, 5–9pm.

**20 Reynolds Gallery**
1514 W. Main St.
Richmond, VA 23220
804-358-6553
February 28–April 10. Mon–Sat 10am–5pm (Fri until 8pm). Reception Friday, March 6, 5–9pm.

**21 Art Works**
320 Hull St.
Richmond, VA 23224
804-291-1400
March 24–April 18. Tue 12–6pm, Wed 10am–6pm, Thu–Fri 12–9pm, Sat–Sun 12–6pm. Reception Friday, March 27, 6–9pm.

**22 Page Bond Gallery**
1625 W. Main St.
Richmond, VA 23220
804-359-3633
February 21–March 28. Tue–Sat 10am–5pm (Thu until 8pm). Reception Thursday, March 26, 6–8pm.

**23 Salvation Tattoo Gallery**
819 W. Cary St.
Richmond, VA 23220
804-683-2760
March 24–29. Tue–Sun 12–7pm. “Of Mud and Blood.” This collaborative exhibit explores forms created by ceramists and decorated by regional tattoo artists. Mike Baker, James Cumber-
land, Katie Davis, Dave Hood, Karen Hull, Philip Mills, Nate Morretti, Christine Orr, Maria Stone, Holly Zajur, and others. Organized by Maria Stone.

**24 The Silos Artist Collective**
2 Manchester Rd., 2nd Floor
Richmond, VA 23224
547-291-7100
March 24–28. Tue–Fri 12–5pm (Wed open 10am), Sat 12–5pm, 6pm–12am. Reception Saturday, March 28, 6pm–12am.

**25 Caravati’s**
104 E. 2nd St.
Richmond, VA 23224
804-232-4175
March 24–28. Tue–Fri 8:30am–5pm (Thu until 9pm), Sat 10am–5pm. Reception Thursday, March 26, 5–9pm.

**26 Poe’s Pub**
2706 E. Main St., Richmond, 23223
804-648-2100
Richmond, VA 23223
804-291-1400
March 24–28. Tue–Fri 8:30am–5pm (Thu until 9pm), Sat 10am–5pm. Reception Thursday, March 26, 5–9pm.

**2706 E. Main St., Richmond, 23223
804-648-2100
Richmond, VA 23223
804-291-1400

Richmond, VA 23223
804-788-7672.

Richmond, VA 23223
804-643-8824.

Richmond, VA 23223
804-788-0812.

Richmond, VA 23223
804-649-9463.

Richmond, VA 23223
804-643-4828.

Richmond, VA 23223
804-343-7437.

Richmond, VA 23223
804-351-5711.

Richmond, VA 23223
804-225-0125.

Richmond, VA 23223
804-259-1803.

Richmond, VA 23223
804-259-1803.

Richmond, VA 23223
804-345-7437.

Richmond, VA 23224
804-291-1400
March 24–9. Tue–Sun 12–7pm.

Richmond, VA 23223
804-649-9463.

Richmond, VA 23223
804-269-5395.

Richmond, VA 23223
804-259-1803.

Richmond, VA 23223
804-259-1803.

Richmond, VA 23223
804-259-1803.

Richmond, VA 23223
804-259-1803.

Richmond, VA 23223
804-259-1803.

Richmond, VA 23223
804-259-1803.
Richmond Area Exhibitions

26 Hand/Thrown Studio
123 W. Brookland Park Blvd.
Richmond, VA 23222
434-806-4814
March 22–29. Mon–Thu 10am–5pm (Wed open 9am), Fri 12–9pm, Sat-Sun 10am–5pm.
Reception Friday, March 27, 6–9pm.

27 Science Museum of Virginia
2500 W. Broad St.
Richmond, VA 23220
804-884-1400
March 26–27. Wed–Fri 10am–5pm (Thu until 9pm). Reception Thursday, March 26, 5–9pm.
“Sometime: Somehow: Somewhere.” Contemporary ceramic cups and mugs that evoke conversations around the vessel as object, means of communication, and metaphor. Pattie Chalmers, Ling Chun, Brett Freund, Matt Mitros, Brent Pafford, Brian Rochefort, Keith Simpson, Nick Weddell, Alex Zablocki, and others. Organized by Brent Pafford.

28 Alma’s RVA
224 W. Brookland Park Blvd., 1st Floor
Richmond, VA 23222
804-269-3973
March 23–28. Mon–Sat 11am–7pm (Wed open 9am; Fri 10am–9pm).
Reception Friday, March 27, 6–9pm.

29 Branch Museum of Architecture and Design
2501 Monument Ave.
Richmond, VA 23220
804-655-6055
March 3–29. Mon–Fri 10am–5pm (Fri until 9pm), Sat 10am–4pm, Sun 1–5pm.
Reception Friday, March 27, 5–8pm.
“Inner Works; Cinerary Jars by Julian Stair and Rob Barnard.” Features cinerary jars that lay bare the utilitarian tools that carry one into the afterlife. Curated by Samuel Johnson.
March 23–29. Mon–Fri 10am–5pm (Fri until 9pm), Sat 10am–4pm, Sun 1–5pm.
“Cub Creek: Twenty Years Together.” Works by residents and founding members of the Cub Creek Foundation for the Ceramic Arts. Tom Alward, Ashwini Bhat, Cory Brown, Suk-Jin Choi, Randy Edmonson, Steven Glass, Tom Jaszczak, Shasta Krueger, Dan Molyneux, and Hitomi Shibata. Curated by Howard Risatti; organized by John Jessiman; hosted by Penelope Fletcher.

30 Iridian Gallery
1407 Sherwood Ave.
Richmond, VA 23220
804-622-4846
March 6–28. Mon–Sat 9am–6pm (Fri until 9pm).
Reception Friday, March 27, 5–9pm.

31 Icon Realty
4833 Old Main St.
Richmond, VA 23231
804-775-2000
March 24–28. Tue–Sat 10am–5pm (Thu until 9pm).
Reception Thursday, March 26, 6–8pm.

32 Tektonics Design Group
702 E. 4th St.
Richmond, VA 23224
804-233-5900
March 24–27. Tue–Fri 8:30am–5:30pm (Thu until 9pm).
Reception Thursday, March 26, 5–9pm.

33 The Boathouse at Rocketts Landing
4708 E. Old Main St.
Richmond, VA 23231
804-622-2628
Reception Thursday, March 26, 5–7pm.
“Ut Prosit—So That I May Serve.” This exhibit, the title of which comes from Virginia Tech’s official motto, pays tribute to David Crane’s 38-year career as artist and educator by showing work of former students. Lauren Adams, David Crane, David Eichelberger, Susan Filley, Andrew Gilliatt, Silvie Granatelli, Dara Hartman, Mike Jabbur, Josh Manning, Joey Sheehan, Stacy Snyder, and Kristen Swanson. Organized by Andrew Gilliatt and Mike Jabbur.

34 Virginia Museum of Fine Arts
200 N. Arthur Ashe Blvd.
Richmond, VA 23220
804-340-1405
March 22, 2020–April 26, 2021. Mon–Tue 10am–5pm, Wed–Fri 10am–9pm, Sat–Sun 10am–5pm.
Artist’s lecture Friday, March 27, 6pm.
“Annabeth Rosen: Fables.” Rosen’s new work signals a radical shift in the artist’s use of color. Curated by Valeria Cassel Oliver.

35 Virginia Museum of Fine Arts, Pauley Center
215 N. Sheppard St.
Richmond, VA 23220
February 21–August 16. Mon–Fri 8:45am–4:30pm, Sat 9:15am–4:30pm.
“Cloudseeds.” Wall-based sculpture by VMFA Fellowship recipient Jon McMillan that explore the relationship between the natural world and the built environment.

36 Foal Point Space
2622 Hull St.
Richmond, VA 23224
302-632-2942
March 23–29. Mon–Wed 10am–5pm, Thu 12–9pm, Fri–Sun 10am–5pm.
Reception Thursday, March 26, 6–9pm.

37 Maymont Robins Nature and Visitor Center
2201 Shields Lake Dr.
Richmond, VA 23220
804-256-7166
March 24–28. Tue–Sun 10am–5pm (Fri until 9pm).
Reception Friday, March 27, 5:30–8pm.

38 Studio Two Three
3300 W. Clay St.
Richmond, VA 23230
804-254-7302
March 25–28. Tue 11am–5pm, Wed 10am–9pm, Thu–Sun 11am–5pm (Fri until 9pm).
Reception Friday, March 27, 5–9pm.
“Being and Nothingness.” 2019 Regina Brown Fellowship recipients present installations involving fired and unfired clay that is merged with technology and abstraction to recontextualize clay as a material. Charles Barger and Emily Gordon. Organized by Emily Gordon.

39 The Highpoint
3300 W. Broad St.
Richmond, VA 23230
804-254-2763
February 28–April 17. Mon–Sun 10am–6pm (Thu–Fri until 9pm). Open house and artist talk Monday 4–7pm.
Reception Thursday, March 26, 5–9pm and Friday, March 27 5–9pm; artist talk at 7pm.
“Murmurations.” Isabelle Coppening’s site-specific, hand-carved ceramic wall installations are inspired by patterns in the natural world. Pop-up ceramics market open all week. Curated by Claire Accardo and David Morrison.

40 Chop Suey Books
2913 W. Cary St.
Richmond, VA 23221
804-422-8066

**41 Northbank Partners**

3463 W. Cary St.
Richmond, VA 23221
804-250-3118
March 24–28. Tue–Wed 10am–5pm, Thu 10am–9pm, Fri 10am–8pm, Sat 10am–5pm.
Reception Thursday, March 26, 5–9pm.

“Across the Pond and Back: Training, Making, and Mentoring.” Work from the Winchcombe Pottery, Dan Finnegann, and six of his former assistants will illustrate and explain tradition changes with each generation. Christina Bendo, Andrew Coombs, Ray Finch, Dan Finnegann, Jason Hartsoe, Eddie Hopkins, Mishka Sanborn, Beth Sperlazza, and Julie Wiggins. Organized by Dan Finnegann.

**42 Rosewood Pottery Studio**

2217 W. Cary St.
Richmond, VA 23220
804-915-9640
March 22–28. Sun–Mon 12–5pm, Tue–Sat 9am–5pm (Thu until 9pm).
Reception Thursday, March 26, 5–9pm.


**43 RVA Nest**

3404 Semmes Ave.
Richmond, VA 23225
804-233-0134
March 24–28. Tue–Sat 10am–6pm (Fri until 9pm).
Reception Friday, March 27, 5–7pm.

“Jason Briggs, Please May I Touch It?” While my pieces contain obvious visual references, I am more fascinated by the implied tactile ones; the things that stir in us a bewilderment compulsion to touch. Organized by Jason Briggs.

**44 Scott’s View**

3410 W. Clay St.
Richmond, VA 23220
804-404-7040
March 25–28. Wed–Sat 10am–6pm (Fri until 9pm).
Reception Friday, March 27, 5–9pm.


“Peters Valley: Present.” Celebrating 50 years of Peters Valley School of Craft, the exhibit reacts to the last two decades of programming designed by ceramic department head and artist, Bruce Dehnert. Ashwini Bhat, Jerry Bennett Bean, Bruce Dehnert, Sin-Ying Ho, James Lawton, David MacDonald, Andrea Marquis, Maureen Mills, Malcolm Mobutu Smith, Kristin Muller, Liza Orr, Doug Peltzman, and many others. Curated by Carolyn E. Herrera-Perez.

**45 Saint Gertrude’s Art Gallery**

3215 Stuart Ave.
Richmond, VA 23221
804-358-9114
March 17–28. Tue–Fri 11am–4pm (Saturday, March 24 only, 11am–4pm).
Reception Friday, March 27, 5–7pm.

“A Making Conversation: Andrea Moon and John Zimmerman.” Work that combines the necessity of making with the intention of process by investigating human empathy within a landscape of objects. Curated by Jason Hackett.

**46 Triple Crossing Brewery**

5203 Hatcher St.
Richmond, VA 23220
804-495-1955
Reception Thursday, March 26, 5–9pm.

“Calling to Who We Are.” Ceramic artists explore narratives on human evolution and connection. Juan Barroso, Paul S. Briggs, Syd Carpenter, Marisa Finos, Cannupa Hanksa Luger, Dontè K. Hayes, Jeanine Hill, and Debbie Quick. Organized by Jeanine Hill.


**47 43rd Street Gallery**

1412 W. 43rd St.
Richmond, VA 23225
804-233-1758
March 14–April 16. Mon–Sat 10am–6pm (Fri until 8pm), Sun 12–5pm.
Reception Friday, March 27, 4–8pm.

“How We’ve Changed; Clay Invitational.” Ten clay artisans from the Richmond area showing their work past and present, focusing on creative changes as work evolves and matures over time. Diana Cole, Robin Cage, Carren Clarke, Kay Fran, Steven Glass, Lee Hazlegrove, Barbara Mann, Joel Moses, Nancy Sowder, and Steven Summerville. Organized by Robin Cage.

**48 River Fox Realty**

4803 Forest Hill Ave.
Richmond, VA 23225
804-887-0700
March 25–29. Wed–Sun 9am–5pm (Thu until 9pm).
Reception Thursday, March 26, 6–9pm.

“The Ceramics Forum: 10 Years Towards The Dialogue.” Showcasing works by participants in the forum developed by professor Hoon Lee to foster critical discourse between graduate students and Grand Valley State University students. Brian Caponi, Josh Clark, Brett Evans, Ben Harle, Wasoos Kim, Patrick Kingshill, Virginia Pisto, Josh Schutz, Kushala Vora, Brian Westrick, and many others. Curated by Sean Larson.

**Downtown Richmond Exhibitions**

**49 Greater Richmond Convention Center**

403 N. 3rd St., Room E10b-c
Richmond, VA 23219
804-783-7300
March 24–27. Tue 6–8pm, Wed–Thu 9am–6pm, Fri 9am–4:30pm.
Reception Tuesday, March 24, 6–8pm.


“Delicate Multiplex.” Gallery talk Thursday, March 26, 10am. Work by Jess Riva Cooper, Bean Finneran, Rain Harris, Janice Jakielis, Zemer Peled, and Lindsay Pichaske. Organized by Lindsey Pichaske.


“Traditional Pottery: Kuli Ghana.” Winnie Owens-Hart’s personal collection of traditionally created pottery by the women of the Kuli Potters Association.

**50 Hilton Richmond Downtown**

501 E. Broad St.
Richmond, VA 23219
804-344-4300
March 24–28. Tue–Fri 10am–9pm, Sat 10am–1pm.
Reception Thursday, March 26, 6–8pm.

Companion Gallery “Collaborative Companions III.” Unlikely suspects have been invited to begin a conversation, in vessel form, geared toward discovery, cross-pollination, and understanding. Mark Arnold, Juan Barroso, Andrew Clark, Katie Fee, Renee LoPresti, Samantha Momeyer, Chanakarn Sema, Erin Shayler, Rebecca Zweibel, and more. Curated by Eric Botbly and Andrew Clark.

**51 Sediment Gallery**

208 E. Grace St.
Richmond, VA 23219
804-819-1759
March 24–April 25. Tue–Sat 10am–6pm (Fri until 9pm), Sun 1–6pm.
Reception Friday, March 27, 5–9pm.

“Relic Drift.” Sculptural ceramics imbued with evidence of human existence by Jackie Brown and Rebecca Murtaugh. Referencing Mid-Century Modern aesthetics, the storefront has utilitarian ceramics of Gretchin Mull and Heather McCalla of Tiny Badger Ceramics. Curated by Debbie Quick.
Downtown Richmond Exhibitions and Restaurants

52 The Someday Shop
22 E. Broad St.
Richmond, VA 23219
804-728-2817
March 20–30. Tue–Fri 11am–5pm (Fri until 6pm), Sat 12–6pm, Sun 12–4pm.
Reception Friday, March 27, 4–6pm.
“Centering to Center: Finding Balance Through Clay.” Ceramic works by Claire McCarty that investigate centering as a process of creation. Organized by Claire McCarty and Audie McDougall.

53 Antennae
8 E. Broad St.
Richmond, VA 23219
252-207-4677
March 24–29. Tue–Sun 10am–5pm (Fri until 9pm).
Reception Friday, March 27, 5–9pm.
“In the Beginning: James Madison University Alumni Ceramic Show.” Lindsey Augustine, Mike Brown, Sanam Emami, Matthew Hardwick, Alex Johnson, Kelly Kerr, Jon McMillan, Paul McMullan, Karin Solberg, Elizabeth Wiley, and others. Organized by Matthew Hardwick and Alex Johnson.

54 The Woman’s Club at the Bolling Haxall House
211 E. Franklin St.
Richmond, VA 23219
804-643-2847
March 25–28. Wed–Fri 10am–5pm (Thu until 9pm; Fri until 3pm).
Reception Thursday, March 26, 5–9pm.
“The Language of Flowers.” A collaboration by Ikebana of Richmond and 20 clay artists to create arrangements auctioned to support organizations that strive to reduce gun violence. Ohi Toshio Chozaemon XI, Josh DeWeese, Trevor Dunn, Holly Hanessian, Suze Lindsay, Kent McLaughlin, Jenny Mendes, Ron Meyers, Lisa Orr, and McKenzie Smith. Curated by James Herring.

55 BOJUart Pop-Up Exhibition
17 W. Broad St.
Richmond, VA 23220
757-447-6337
March 2–28. Mon–Sat 8:30am–5:30pm (Fri until 9pm).
Reception Friday, March 27, 5–9pm.

56 Quirk Gallery
207 W. Broad St.
Richmond, VA 23220
804-340-6036
March 25–28. Wed–Thu 9am–6pm, Fri 9am–9pm, Sat 10am–5pm.
Reception Friday, March 27, 5–9pm.
“Form.” Quirk artists explore form through abstraction, representation, material force, and metaphor. Molly Anne Bishop, Andréa Keys Connell, Marisa Finos, Susie Ganch, Jason Hackett, Joe Kraft, Elizabeth Kendall, Gina Pisto, Lily Shepherd, Emily Wicks, and Aggie Zed. Curated by Emily Wicks.

February 20–March 29. Wed–Thu 9am–6pm, Fri 9am–9pm, Sat 10am–5pm.
"Memento." Abstract and non-objective wall sculptures featuring textural resin-clay surfaces and openings that reveal richly colored passages of collage and materials sourced from abandoned estates and vintage dead stock. Allan Rosenbaum. Curated by Adam Dorland.

57 Quirk Hotel
201 W. Broad St.
Richmond, VA 23220
804-340-6040
March 25–28. Wed–Thu 9am–6pm, Fri 9am–9pm, Sat 10am–5pm. Reception Friday, March 27, 5–9pm.


58 Art 180
114 W. Marshall St.
Richmond, VA 23220
804-233-4180
March 6–27. Mon–Fri 9am–4pm (Wed open 10am; Fri until 9pm).

"What I Like About Clay..." Work from ART 180 youth art programs focusing on ceramic arts held at E.D. Redd Elementary School, Elkhart-Thompson Middle School, Lucille Brown Middle School, Richmond Juvenile Detention Center, and ART 180 on site at E.D. Redd Elementary School, E.D. Redd Elementary School, and 40 others. Organized by Donna Polseno and the Artists of The Clay Studio Residency explore the theme of transformation. Peter Barbor, Rebecca Chappell, Alex Ferrante, Stephanie Kantor, Yehrim Lee, Mimi McPartlan, Lauren Mabry, Julie Moon, Paulina Pollanen, Jinsoo Song, and others. Curated by Jennifer Zwillinger. "Who-is-sherry?" Ling Chun’s ceramic process results in surfaces that extend beyond the form and use materials like hair to grapple with narratives of cultural identities. Curated by Chase Westfall.

"Endless Street." Four artists use material to explore process and narrative through work that touches on family lies, Western medicine, and shifting effects of loss on language and identity. Samuel Brown, Beatrice Evans, Abigail Grix, and Christine Orr. Curated by Chase Westfall.

"Groundwork." Features a curated selection of work by current VCU clay faculty and alumni of the Craft/Material Studies department working at the intersection of clay and craft. Molly Anne Bishop, Sook Hun Choi, A. Blair Clemo, Marisa Finos, Kelcy Chase Folsom, Quinn Hunter, Ben Jordan, Julie Malen, Hannah Shaban, Adam Welsh, and others. Organized by A. Blair Clemo. "Artifacts of Expectation." Objects by Matt Miros selected from a series of deconstructed mugs made over the course of two years that re-examine how we perceive the role of pottery.

61 Saison Market
323 N. Adams St.
Richmond, VA 23220
804-269-3982
Mon–Sun 11am–7pm (Fri until 11pm). Reception Friday, March 27, 5–9pm.


62 Black Iris Gallery
321 W. Broad St.
Richmond, VA 23220
804-539-2213
March 1–29. Mon–Sat 10am–5pm (Fri until 7pm). Reception Friday, March 27, 6–9pm.


63 The Valentine
1015 E. Clay St.
Richmond, VA 23219
804-649-0711
March 24–28. Tue–Sat 10am–5pm (Fri until 7pm). Reception Friday, March 27, 5–7pm.

"Women Working with Clay: Ten Years of Telling the Story." Fifty works by artists who have presented at Women Working with Clay Symposia (2011–2020), celebrating the diversity, stories, and accomplishments of women in the ceramic arts. Adrian Arleo, Syd Carpenter, Michelle Eckerson, Julie Moon, Pauliina Pollanen, Jinsoo Song, and others. Organized by Donna Polseno and the Eleanor D. Wilson Museum at Hollins University.

64 The Anderson at VCUarts
907 1/2 W. Franklin St.
Richmond, VA 23224
804-828-7720
March 26–28. Wed–Thu 10am–7pm, Fri 10am–9pm, Sat 10am–5pm. Reception Friday, March 27, 5–9pm.


"Impulse Interior." A. Blair Clemo’s recent sculptures employ clay applied through artistic impulse to intervene on common, found-objects of interior space. A. Blair Clemo. Curated by Chase Westfall.

"Reminiscence|Southeast Asian Female Artists Exhibition." Features work created by female artists of Southeast Asian descent whose installations and sculptures explore memory. Nia Gautama (Indonesia), Thin Thetthar Latt (Myanmar), Suwanee Natsawong (Thailand), Soe Yu Nwe I Myanmar, Amy Sanford (Cambodia/US), Colleen Toledano (Philippines/US), and others. Organized by Soe Yu Nwe. "Future Memories." Artists of The Clay Studio Residency explore the theme of transformation. Peter Barbor, Rebecca Chappell, Alex Ferrante, Stephanie Kantor, Yehrim Lee, Mimi McPartlan, Lauren Mabry, Julie Moon, Paulina Pollanen, Jinsoo Song, and others. Curated by Jennifer Zwillinger.

Sights & Ceramics: Richmond 2020

Alina Hayes’ sculptures will be on view in Eutectic Gallery’s EXPO Booth in the Resource Hall (Hall A) and "The Burdens of History, 2020 NCECA Annual Exhibition" at the Glave Kocen Gallery.
**Sights & Ceramics: Richmond 2020**

**Greater Richmond Area Restaurants**

35 **Harywood (West Creek)**
820 Sanctuary Trail Dr., Richmond, 23238
804-418-3548.

36 **Mekong is for Beer Lovers**
6004 W. Broad St., Henrico, 23230
804-288-8829.

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**Panorama Richmond 2020**

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**Map Key**

- Exhibitions
- Restaurants
- Convention Center

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**Exhibition distances are estimates from the Greater Richmond Convention Center.**

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**65 Crossroads Art Center**
2016 Staples Mill Rd.
Richmond, VA 23230
804-278-8950

March 23–28. Mon–Fri 10am–6pm (Fri until 9pm), Sat 10am–4pm.
Reception Friday, March 27, 5–9pm.

“Into That Darkness Peering.” Interdisciplinary perspectives applied to ceramic-based works incorporating black or dark color motifs in material, lighting, and metaphor. Rain Harris, Dennis Ritter, Kate Roberts, Kyle Triplett, and Casey Whittier. Organized by Kyle Triplett.

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**66 St. Catherine’s School**
6001 Grove Ave.
Richmond, VA 23226
540-383-8874

March 23–30. Mon–Fri 10am–3:30pm.

“Cornerstone.” A student returns to work alongside their first ceramics mentor to explore the cornerstone quality that mugs and this institution have had on their work. Spencer Dewey and Claire McCarty. Organized by Claire McCarty.

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**67 University of Richmond Museums**
453 Westhampton Way
Richmond, VA 23173
804-287-6614

September 20, 2019–May 1, 2020. Mon–Tue 1–5pm, Wed 10am–5pm, Thu 1–5pm, Fri 1–6pm, Sat–Sun 1–5pm.

Reception Friday, March 27, 4–6pm.


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**68 Virginia Tech**
2810 N. Parham Rd., Ste. 300
Henrico, VA 23294
804-662-7298

March 25–29. Mon–Wed 8am–5pm, Thu–Fri 8am–9:30pm, Sat 10am–5pm, Sun 11–3pm.


“Ancient to Modern: Ceramic Objects of Virtu.” Explores beauty, the value of making, and the trajectory of humankind through ceramic artifacts from the Library of Material Culture, collected by Bill Green, industrial design professor at Virginia Tech. Curated by Martha Sullivan.

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**69 Cultural Arts Center at Glen Allen, Gumenick Gallery**
2880 Mountain Rd.
Glen Allen, VA 23060
804-261-2787

Reception Friday, March 27, 6–8pm.


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**70 Tyler Gallery**
John Tyler Community College, 800 Charter Colony Pkwy., Eades Hall, Room E107
Midlothian, VA 23114
804-594-1457

March 16–29. Mon–Sun 12–5pm (Fri until 8pm).

“Homogenous Bodies.” Ceramic and mixed-media installation/performance representing the ground (clay) as a foundational and connective tissue between cultures and species. Stephen-Bernard and Derek Callender. Curated by Jason Hackett.

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**71 Bella Arte Gallery**
3734 Winterfield Rd.
Midlothian, VA 23113
804-794-1511


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**72 30 Franklin**
39 Franklin St.
Petersburg, VA 23803
804-590-7988


Greater Richmond Area Exhibitions

73 Appomattox Tile Art Company
113 W. Bank St.
Petersburg, VA 23803
804-733-2387

74 Petersburg Public Library
201 W. Washington St.
Petersburg, VA 23803
804-733-2387

75 Petersburg Area Art League
7 E. Old St.
Petersburg, VA 23803
804-539-1927

76 Cameron Building
325 Brown St.
Petersburg, VA 23803
804-590-7988

77 Filippo Gallery
Pace-Armistead Hall, Department of Fine Arts, Randolph-Macon College
211 N Center St.
Ashland, VA 23005
804-752-3018
February 23–March 28. Mon–Sat 10am–4pm.

78 duPont Gallery, University of Mary Washington
1301 College Ave.
Fredericksburg, VA 22401
540-565-1013
February 6–March 29. Mon–Fri 10am–4pm, Sat–Sun 1pm–4pm.

79 LibertyTown Arts Workshop
916 Liberty St.
Fredericksburg, VA 22401
540-371-7255
March 6–April 1. Mon–Sat 10am–8pm (Tue until 11pm), Sun 10am–6pm.

80 PONSHOP Studio
712 Caroline St.
Fredericksburg, VA 22401
540-656-2215
March 1–31. Mon–Sun 10am–7pm (Fri until 8pm).

81 Longwood University, Bedford Art Gallery
201 High St.
Farmville, VA 23909
434-395-2462
March 15–April 9. Mon–Sun 10am–7pm (Fri until 9pm).

82 Longwood Center for the Visual Arts
129 N. Main St.
Farmville, VA 23901
434-395-2206
March 24–31. Tue–Sat 11am–5pm (Fri until 8pm), Sun 1–5pm.

83 Moton Museum
900 Griffin Blvd.
Farmville, VA 23901
434-395-2462
March 15–April 5. Mon–Sun 9am–4pm (Fri until 9pm).

84 The Barn Swallow
796 Gillums Ridge Rd.
Charlottesville, VA 22903
434-979-4884
March 23–29. Mon–Sat 10am–5pm, Sun 12–5pm.

85 City Clay
700 Harris St.
Charlottesville, VA 22903
434-293-0808
March 24–April 26. Tue–Sat 10am–6pm (Tue until 7pm), Sun 12–6pm.

86 Workhouse Arts Center (WAC)
9519 Workhouse Way
Lorton, VA 22079
703-584-2911
March 14–May 10. Mon–Sat 11am–6pm, Sun 12–5pm.

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Department of Fine Arts, Randolph-Macon College
211 N Center St.
Ashland, VA 23005
804-752-3018


March 6–April 1. Mon–Sat 10am–8pm (Tue until 11pm), Sun 10am–6pm.


March 15–April 9. Mon–Sun 10am–7pm (Fri until 9pm).

“Surface exploration—from the uncanny, the uncouth, to the sublime.” In ceramics, form is paramount, but it is surface that offers the greatest freedom of expression and provides a tie that binds. Hannah Cameron, Stewart Gair, Meredith Host, Dan Molyneux, John Oles, Seth Rainville, Adam Redd, Adrian Sandstrom, Aaron Scothy, Hidemi Tokutake, and many others. Curated by Adam Paulek.

March 24–April 26. Tue–Sat 10am–6pm (Tue until 7pm), Sun 12–6pm.


March 23–29. Mon–Sat 10am–5pm, Sun 12–5pm.

“Porcelain Bridge.” Three porcelain artists from two different countries, Japan and the US. Masaya Kutake, and many others. Curated by Adam Paulek. Curated by Randy Edmonson.

March 14–May 10. Mon–Sat 11am–6pm, Sun 12–5pm.

“Kevin Snipes a Solo Exhibition.” Narrative works that represent unity, joy, and the complex nature of social interaction. Curated by Adam Paulek.

March 23–29. Mon–Sat 10am–5pm, Sun 12–5pm.

“Memory of Clay: Works by Janice Arone and Mary Ann Burk.” A testimony of two potters making a living from ceramics, exhibited in the 1800s barn they turned into a gallery 20 years ago. Organized by Janice Arone and Mary Ann Burk.

March 24–April 26. Tue–Sat 10am–6pm (Tue until 7pm), Sun 12–6pm.

Sights & Ceramics: Richmond 2020

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Hannah Niswonger
Mark Shapiro
Sam Taylor
Bill Wilkey
Nathan Willever
Kensuke Yamada

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