

# POTTERS PAGES

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## try it, you just might like it! mentoring PC members

BY DINAH SNIPES STEVENI,  
Potters Council Board Member and Chair of Mentoring Committee

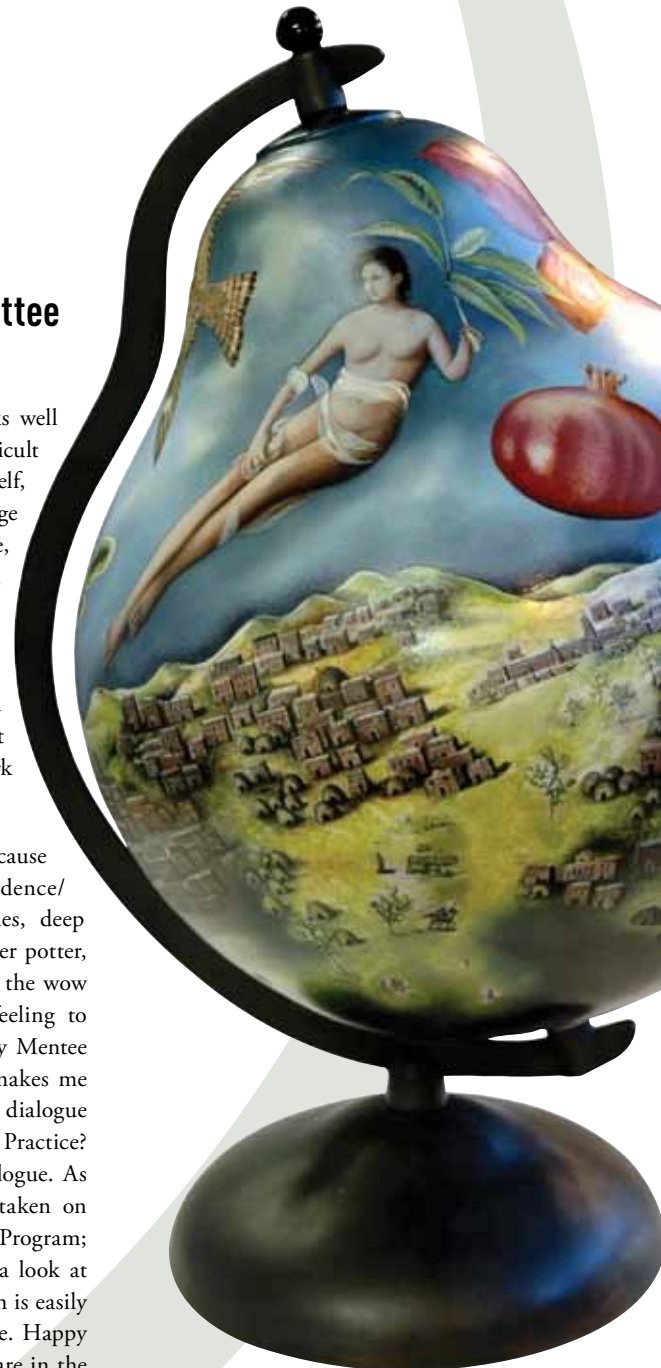
*It takes up too much time. I don't want to deal with a rank beginner. The answers are all out there. Join an online forum. I'm not interested in batting off hobbyist's questions.*

This morning I read one of those instant nuggets of wisdom that abound on FaceBook: "Don't have enough time? Well, you've got the same numbers of hours in your life as did Albert Einstein, Mother Teresa, Helen Keller, Martin Luther King..." No delusions of grandeur, but I very much approve of the underlying sentiment, and then there's its bookend of you want something done, ask a busy person. That's what I'm doing here—asking.

Yes, of course there are the beginners and the more established out there who need help. They may be in a guild, or a shared studio, but for some, the politics of asking isn't easy, and they need a neutral observer. Think of yourself as the United Nations Volunteer of Ceramics. An hour or less conversation on Skype perhaps, or more usual the phone call working through an agenda is a great start. Maybe once a week to begin with, then try fortnightly. It's entirely up to you and your mentee. Many folks don't have access to reference materials. Many also have poor internet connectivity and slow downloading which is often geographic, sometimes financial. Online forums are excellent. It just depends on the questions asked. Some need assistance in formulating or how to direct their queries. You can be the confidence booster. Many degree awarding ceramics programs are superbly oriented around process rather than

product. It's a methodology which works well in those settings. What is often a difficult area for potters is the marketing of oneself, the formulation of a portfolio, language skills, good workshop and studio practice, business skills, photographing work, designing a website. These are areas which fall into line and become hugely important as a potter matures. These skills become more important the further one is from degree work. Mentors are often asked about these skills more than any others; work critiques being a close second.

I know my Mentee is progressing, because contact is lessening. More confidence/independence is evident, successful sales, deep immersion in processes to become a better potter, questing after making photographs with the wow factor of her work. It's a very good feeling to help someone. In fact, my time with my Mentee has helped me with my own practice, makes me reflect more often, and have the internal dialogue about The Good Pot. What is Good Practice? Best Practice? All potters know this dialogue. As a Potters Council Board Member I've taken on some responsibilities in the Mentoring Program; and now I'd like to invite you to take a look at the application form for Mentoring which is easily accessed through Potters Council website. Happy to chat online or by phone—my details are in the Members Gallery and in the *Potter's Pages*.



Presenter: Kurt Weiser, The Ceramic Voice

# letter from the president:

JOHN BAYMORE, Potters Council Board President



**Fall!** At least here in New Hampshire, there is a hint of autumn in the air. A bit of relief from the amazingly hot and muggy summer. Many of us are involved in the final production push toward the winter holiday sales period,

and others are getting fall classes underway. Adding to that, we have various household tasks to accomplish; getting houses and vehicles ready for the coming winter, harvesting produce from our gardens, and figuring out how to pay the coming winter heat bills. It is a very busy time of year for almost everyone.

There have been a couple of changes on the Potters Council Board of Directors that I'd like to bring to your attention. First, I'd like to thank Board member Larry Kruzan for his efforts on behalf of the membership. Larry has unfortunately found it necessary to step back from his Board responsibilities and focus on other important things in his life. We all wish him our very best. Shirley Potter, a ceramist with many years of experience, has very graciously agreed to take over the vacant Board position for

the rest of Larry's term. I'd like to thank Shirley for agreeing to take on the responsibility, and welcome her to the Board.

If you have not been participating in the "Question of the Week" program on the Potters Council section of the Ceramic Arts Daily Forums, you should stop in and share your thoughts, questions, and experiences. This 2011 Board initiative has resulted in some astronomical numbers of views on the various topics, like the thread "Have you ever made a utilitarian piece to serve one particular food?" that has already had over 9500 views since May 28, 2012. Take a look at not only the new ones, but look through the past offerings. There are some helpful and humorous discussions happening there. If you have some ideas for new questions, please email them to me ([JBaymore@compuserve.com](mailto:JBaymore@compuserve.com)) and we'll see if there are additions we can make to the question pool that the Board has developed.

The Potters Council mentoring program continues to be a great success, with many members enjoying the benefits of both being a mentor as well as a mentee. However we still have a need for more folks that are available to act as mentors to help out those looking for some assistance. This is a chance to "give back" a bit to

the field that you love. As a long-term teacher of ceramics, I can say that there are many rewards from sharing your passion for this medium. There is nothing like seeing someone you are teaching "get it"! Almost all of the mentoring that happens is based upon email, mail, and phone conversations; so there is no need to travel. Please consider it, and if you are interested, please contact myself or any other Board member to get the ball rolling.

I **really** am very curious as to any other ideas that you, the membership, might have for what the Potters Council can do for you. Your Board is available to try to put some of those ideas into motion. Please share your ideas and suggestions with myself or any other Board member. As I have said in my last two columns, the Potters Council is **you**; we just represent you. The Board wants to hear your thoughts about what you need. Remember, the Potters Council Board elections are coming up pretty soon. Be sure to take the opportunity to have your say in the governance of your organization. Oh, and in this US national election year, I'd clearly be remiss if I did not say that you have one more important household task to attend to this fall, "Get out and VOTE!"

## in the studio



Many years ago, someone asked me to make a rectangular open casserole suitable for baking lasagna, brownies, etc. The design I came up with is made so that when it comes out of the glaze firing, it is the right size to fit a lasagna noodle. The following technique can be used to make all kinds of differently shaped pots

I share the process of how to make each section. Now I am going show you how to assemble the piece.

I hope you enjoyed reading about this technique. Be sure to visit my website at [www.baumpottery.com](http://www.baumpottery.com)

—Mike Baum

# process

## MAKING THE SECTIONS



## assembly



## in the studio

1. Using a bat rather than the bare wheel head, throw a flat slab for the bottom of the casserole. I use 5¼ pounds of clay to create a 16-inch-diameter slab.

2. Center 4¾ pounds of clay on another bat and throw the top section as a low wide cylinder, 14½ inches wide by 2¾ inches high. I like to have a thick, round rim at the top, which helps protect the finished pot from cracking and chipping. Cut the bottom out using a wooden rib to shave away the excess clay, leaving a ½ inch lip around the whole inside. This bottom inside lip makes it possible to attach the top and bottom sections without using a coil.

3. After the top piece has stiffened a bit, run a wire underneath it and shape it into a rectangle. The clay should be slightly tacky at this point, but firm enough so it doesn't slump when shaped. Hold your hands about nine inches apart, grasp the rim at the top with your fingertips and pull your hands gently away from each other. While the top is still flexible, hold two yardsticks on opposite sides of the form and push all the sides in slightly.

4. When the top is leather hard, pick it up and place it on the bottom slab. Cut around the outside with a fettling knife. Remove the cut pieces from the bat.

5. Lift the top from the bottom slab. Using a fork, score and slip the area where the top was sitting and apply slip.

6. Place the top back on the bottom and align the two sections. Press the bottom lip of the top section onto the bottom slab. Smooth with a sponge and flexible rubber rib until they are seamlessly joined together.

7. Pull the tines of a fork upward along the outside from the bottom slab into the top piece. The resulting lines will look like stitches all around the bottom seam. With your fingers, smooth the marks out and meld the two pieces together. Keep the pot on the bat to stiffen up a bit.

8. Place a bat over the top and flip the pot so its bottom is facing up. First with a metal then a stiff rubber rib, smooth out the roughness where the two sections were attached.

9. Whatever your final handle or lug design looks like, make sure they will not extend far from the profile of the finished piece, otherwise they will be prone to cracking due to heating and cooling (and therefore expanding and contracting) more quickly than the rest of the piece. Wet the handle sides that face the pot and press them firmly on. Push the handle ends flat and pinch off the excess. Decorate with your fingertips or stamps.

# the far reaching fingers of the cloud

## online teaching

BY JAYNE SHATZ, PHD



Saundra's First photo session



Saundra's Second photo session

I love teaching ceramics, and I have been doing it for forty years. After retiring from a full-time ceramics position, I wanted to continue teaching, but in a more personal and relaxed environment. I have taught practically every level of ceramic student, from kindergarteners to high school, college, and adult continuing ed., each one distinctly unique. I also give workshops at colleges, art centers and museums. When I moved to Maryland, I decided to teach privately in my studio. I have from one to six students at a time, all adults pursuing ceramics. I discovered this is a fantastic approach to teaching. I am in my own studio with all my books, equipment, and supplies. I teach two and four hour mini sessions, as well as two-day intensive workshops. I keep it simple; I don't fire any student work. The students take home their pieces to continue working on them in their own studios. Therefore, in all my teaching endeavors, I don't have to administer kiln firings, glaze mixing, and studio management—I just teach.

I love this new arrangement, and with a newly found freedom of teaching, I began searching for more alternative methods of educating adults. Combined with an incessant love of ceramics and much computer knowledge, it seemed only natural to integrate these two interests and pursue online teaching. With this, I can enjoy teaching ceramics and have fun employing the computer technologies that I find so exciting.

With this in mind, I came across such a situation. The Potters Council was developing an online mentoring program, and being a member, I dove in!

First, I filled out their detailed application. The process was captivating; they focus on interests, talents, and areas of expertise. Once accepted into the program, they began ferreting out a match. This was a little bit like online dating. In a short period, they procured a counterpart, my Mentee, my online student. With a click of the keyboard, Saundra and Alabama entered into my life.

This next phase was even more engrossing. I read over the Mentor and Mentee contracts, and through email, Saundra and I set up a phone

conversation. This was great; she was interesting, funny, excited about the process, and absolutely charming. I know charming is an odd word to describe a ceramic student, but this was going to be different from any previous student/teacher relationship I have entered into. It was more like an apprenticeship, yet we would not be in the same room and it would occur online. Having the choice between six months or a year contract, we opted for the full year commitment. That word commitment rang true in my ears. I realized that I could not slough off with this person. I was making a commitment and I would have to stick to it, therefore, her personality really closed the deal. Had she been different and less engaging, I might not have agreed to a full year; she captivated me!

Together, while on the telephone, we went through each line of both contracts, and filled in our remarks. Then separately, we submitted them online to the Potters Council. We established a method of communication that felt good for both of us. We decided to email each other at least once a week. She would discuss her needs and I would respond. Well, that immediately changed; we began writing to each other almost daily for the first month. That was good, we got to know each other and became comfortable with our roles. This was a perfect match. Saundra was going to be remodeling part of her house to create a new ceramic studio; I had just written a book on designing ceramic studios. She wanted to learn about ceramic history; I am a ceramic historian. And for her clay work, she was mostly interested in improving her throwing and cone 6 oxidation glazing skills, both are my areas of expertise. So with this in tow, we began working together.

Initially she sent me twelve photos of her work. The photography was too laborious for me to deal with. She did not know how to photograph artwork. She set up her colored pots against a fiery red-patterned tablecloth, and sent too many different forms. It was difficult to evaluate. We started lesson #1 on how to photograph artwork. I emailed her some photos of my pottery, displaying the simple background effect and requested she submit three forms, in different views. Quickly she conquered this, sending me effective, clean photos on a gradient background.



Sandra's studio under construction



Sandra's Studio complete

Then she began working on her studio with her husband. I emailed her the manuscript of my book, and she and her husband read the entire book in two evenings. I knew this woman was serious!

During construction she continued emailing me photos of her house, her plans and thoughts for a new studio. With each group of photos, I discussed placement of equipment, shelving, lighting, etc, and slowly helped her design a beautiful new studio that she could live in for many years. She and her husband Joe were exhausted, a bit cash poor, and thrilled. It was very satisfying to witness Sandra building her studio from scratch with my input.

Sandra moved into her completed studio and began work. By this time, I had started producing short videos on several aspects of clay making, starting with the basics—wedging and centering. I sent them to her originally through YouTube. She learned how to access my YouTube channel and view videos that I had produced prior to our working together. I also continued to send her url's of other potters demonstration videos for her ongoing training. It is relevant for her to see other ceramists' techniques. YouTube is an amazing resource for ongoing education. Many ceramists have demonstration videos for viewing, and it's all free! I also sent her copies of Ceramic Arts Daily's

information. I downloaded a recent excerpt from one of their booklets on glazes and found an article of particular interest to Sandra. She was very excited to receive it from me, and shortly became a subscriber. I keep a folder on my studio computer of articles from CAD, and images from the articles during private sessions.

So began my next series of videos. I produced six different videos: Wedging, Centering, Throwing a Cylinder, Throwing an Angular Bowl, Parts 1 and 2, and Throwing a Wide Bowl. She dedicated this range of ceramics as her priority. After working with Sandra with these videos, I realized their value as teaching devices. I decided to edit them for video production as one video offering the five techniques as a Beginner Series. Years ago, when I began studying digital movie editing and video production, I knew I wanted to document my



Angular Bowl



Angular bowl critiqued



Angular bowl defined



Sandra's new Angular bowl



Saundra' Painted plate

teaching techniques. Now with the advancement in video cameras and easier software than what was out there fifteen years ago, this possibility became a reality. I now sell this video along with my others. ([www.jayneshatzpottery.com](http://www.jayneshatzpottery.com))

The videos were a great teaching tool for Saundra. She would practice throwing while watching my videos. She would watch a segment, then email me about it. We had ongoing discussions about her challenges, as she continually achieved success with each technique. One by one, we dealt with each video, and her throwing skills improved significantly.

By now it was the holiday season, and I was swamped with exhibits, sales, completing works, and holiday gatherings. Through this movement, I was able to remain in contact with her through my iPad. I had downloaded all my Saundra files before I left home, and between my tablet and iCloud storage, had I not told Saundra I was traveling, she would have assumed I was in my Maryland studio and office. I am intoxicated with storage technology-just back up and retrieve files from the iCloud.

I am back home in Maryland now and am beginning my new season in earnest. Saundra is right on board, as we resumed our work together. Before I left home in December, she sent me a few new photos of her work. She was concentrating on her bowl series. When I saw her photos, and some apparent areas

that needed attention, I thought of using Photoshop to illustrate my critique. I inserted her images into the software and with a drawing tool I drew a suggested angular base for her bowls. I then selected those areas and moved the sections away that needed to be cut off from the pot. They say a picture is worth a thousand words and in this case, it is true. When Saundra saw the photos, she understood the balance in form that was needed to make her bowls sing. When she emailed me her next group of pots, I smiled at the satisfaction of a job well done.

She then began trying new glaze combinations and was wavering on her direction. A couple of her pieces had beautiful paintings on them, overlaying a soft beige background. I immediately thought of majolica, and sent her several articles from the internet on the history and techniques of majolica. She was overwhelmed with the synchronicity of our approach to ceramics. She too felt that majolica is what she has been searching for!

As we continue towards fulfilling our contractual commitment, I am looking back on this wonderful experience. I know Saundra and I have been quite close, with all the emails about our family's ups and downs, as well as the conversations on art and ceramics. Our time is up this summer, and I realize how much Saundra has grown as a ceramist, and how much I have grown as a teacher. The true gift is that we both gained a lifelong friend in the process.

## MEMBERSHIP BENEFITS INCLUDE: ONLINE RESOURCES [WWW.POTTERSCOUNCIL.ORG](http://WWW.POTTERSCOUNCIL.ORG)

- Members only yearly calendars
- Members only annual juried show
- Mentoring Program
- Online gallery promoting members' work to the public
- Online Artist Portfolios
- Online Member Directory
- *Potters' Pages*, a membership newsletter
- One free ad in *Potters' Pages* newsletter (restrictions apply)

## MEMBERSHIP SAVINGS

- Discount on all Potters Council regional workshops
- 20% discount on one-year subscription to *Ceramics Monthly*
- One free online classified advertisement per year on *Ceramics Monthly* website plus 20% off any subsequent print and online classified advertisements
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- 20% discount on Ceramic Art Books and DVDs

## HEALTH INSURANCE [WWW.POTTERSCOUNCILHEALTHPLANS.COM](http://WWW.POTTERSCOUNCILHEALTHPLANS.COM)

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## GROUP DISCOUNT PROGRAMS

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

# the circle of mentoring receive. then... share. receive, again.

LEE ANN HARRISON, Student Board Member

## RECEIVE.

Our Potters Council members (specifically *YOU*) are an incredible group of talented individuals possessing a wealth of artistic experience. Your workshops, classes, trial and error, business practices, show entries, and your extensive time working in clay created you. You have fine-tuned your art. You have arrived. Or at least you are en route.

## SHARE.

Mentoring. Potters, Sculptors, and all other clay artists need Mentors. The passing on of our knowledge and techniques is invaluable. Actually, mentoring is critical when we are dealing with temperamental clay as a medium and when we are trying to continue our progress forward as artists.

To our talented, collective whole of Potters Council: We have a Call to Action for you. Will you share? Mentees request a moment of your time. An hour. Three phone calls. Your opinion.

Feedback on a plan. An email. A Skype meeting. Not a lot of time. Not a draining commitment. Just a moment or a few moments, you decide! Reach out to another member. You are valuable. Your art knowledge is valuable. So many of you have helped already by stepping up as Mentors. Thank you. We have a few Mentees waiting for new Mentors or repeat Mentors. Take a look at the waiting Mentees on our Potters Council Forum. Visit our website to submit your application. Let's pass it on. Help one another.

## RECEIVE.

Here is where the circle completes. Meet a new clay friend. Build your network. Add to our next generation of clay artists. Learn more yourself. Connect with a person across the country, maybe another country. Join in on fresh energy and ideas. Share an artistic high. See progress. Collect renewed enthusiasm. Hear a "thank you" and know that the message is sincerely delivered by an uber-appreciative artist. Feel good. Mentoring is a good deed. Good deeds return.



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

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# 2012 events/exhibitions

## INDIAN ROCKS BEACH, FL, SEPTEMBER 10—ONGOING

“Handbuilding in Clay” 1515 Bay Palm Boulevard, Indian Rocks Beach, Florida, [www.beachartcenter.org](http://www.beachartcenter.org), featuring Artist Merrill Kramer. Students at every level of experience have opportunities to explore the exciting and limitless possibilities of clay. Individual instruction and class demonstrations are ongoing. Grow your personal style of expression and develop additional techniques. We will create functional and sculptural work, texture stamps and chops. Create unique work using a variety of building techniques and surface decoration. Gain inspiration from studying ceramics throughout the ages and the world of nature. Merrill is experienced in all areas of clay art. Exhibited internationally, she has taught and conducted workshops +20 years in New York and Florida. Contact Merrill Kramer at [floridapotter@yahoo.com](mailto:floridapotter@yahoo.com) or 727-596-4331 for more info.

## RICHMOND, CA, SEPTEMBER 15—NOVEMBER 9

“Ahhhh Silica!” work by ACGA Clay & Glass Artists that Inspires AWE!, juried by Steven Allen. Includes Jan Schachter and other members of the Association of Clay & Glass Artists of California. Richmond Art Center, 2540 Barrett Avenue, Richmond, CA, 94804, [www.therac.org](http://www.therac.org). Contact Jan Schachter at [jan\\_schachter@sbcglobal.net](mailto:jan_schachter@sbcglobal.net) for more information.

## RICHMOND, IN, SEPTEMBER 24—OCTOBER 26

“In the Works: Students of Mike Thiedeman 1987-2006”. Leeds Gallery, Earlham College, 801 National Road West, Richmond, Indiana 47374. Artists include Valerie Gilman, Martina Lantin, Eric Smith, Naysan McIlhargey, Jordan Taylor, Dani Leventhal, Simone Leigh, Billy Cooper, Li Cooper, Andy Casto, Elizabeth Sparks, Naomi Dalglish, Grace Pejouhy, Matt Jones, Junji Miyazawa, Cynthia Houghton, Emily Murphy and Jody Burr. For more information contact Judy Wojcik, [wojciju@earlham.edu](mailto:wojciju@earlham.edu) or call 765-983-1410.

## SEDONA, AZ, OCTOBER 5—27

Hands-on workshop with Artist Sandy Blain emphasizing the relationship of form and surface to find your own voice. Use of slab and press-mold construction techniques with additive and/or subtractive surface decoration, oxides, slips and glazes. Sedona Art Center, 15 Art Barn Road, PO Box 569, Sedona, Arizona, 86339. Contact Dennis Ott at [dpott@npgcable.com](mailto:dpott@npgcable.com) or 928-282-3809 or go to [sac@sedonaartscenter.com](http://sac@sedonaartscenter.com) for more information.

## FAIRHOPE, AL, OCTOBER 5—31

“Surface Texture and Form” Atlanta artist, Lora Rust will exhibit her signature pieces, highlighting texture and form at the Kiln Studio and Gallery, 60 North Section Street, Fairhope, Alabama, 36532. Go to [www.thekilnstudio.com](http://www.thekilnstudio.com) or contact Susan Bowman, [thekilnstudio@yahoo.com](mailto:thekilnstudio@yahoo.com) for more information.

## CRYSTAL LAKE, IL, OCTOBER 12 & 13

“Attention to Detail with Emily Reason” Leucht Conference Center, McHenry County College, 8900 US Hwy 14, Crystal Lake, Illinois. Emily Reason is a full time potter in her Marshall, NC. She makes wheel thrown functional work, using porcelain, carving techniques, and a gas reduction firing process. She exhibits her work nationally and is the author of *Ceramics for Beginners: Wheel Throwing*, Lark Books, 2010. In this demonstration workshop, Emily Reason shares the techniques and principles she applies in making porcelain pots. Demonstrations include her process of throwing, trimming, carving, brush-working, and embellishing her pieces. Emily will share tips for working with porcelain and explain how she makes decisions about form and surface in her work. A slide presentation of Emily’s work and experiences will also be given. \$125 both days (\$115 students and Clayworkers’ Guild members); \$70 one day only (\$65 students and Clayworkers’ Guild members). For more information phone (815) 455-8764 or (815) 479-7570. Register with a credit card by calling (815) 455-8588. Presented by the Clayworkers’ Guild of Illinois and Great Lakes Clay

## JOPLIN, MO, OCTOBER 13

“Bede Clarke Workshop” featuring Bede Clarke at Phoenix Fired Art, 1603 S Main Street, Joplin, MO 64804. Workshop 9am to 5pm—\$100. For more information, check FaceBook: Phoenix Fired Art.

## GRAND LEDGE, MI, OCTOBER 18–21

“Woodfire Workshop” with Brent Heerspink and Julie Porter, Clayworks Cooperative Pottery, 13121 Wacousta Rd., Grand Ledge, Michigan. Experience a three-day anagama-style firing in our community wood kiln at Clayworks Pottery near Lansing, MI. Glazing, stacking, firing within an historical perspective guided by Brent Heerspink and Julie Porter. A 1-day informational/demo workshop available. Free camping available to the first 20 registrants. For fees and information go to [www.wabisabigama.org](http://www.wabisabigama.org).

## LEXINGTON, KY, OCTOBER 19—21

“**The Ceramic Voice: A Narrative In Clay**” presented by Potters Council and hosted by Kentucky Mudworks, 825 National Avenue, Lexington, KY 40502. Featured Presenters: Linda Arbuckle, Lisa Clague, Ron Meyers, Karen Newgard, Kevin Snipes, and Kurt Weiser. Potters Council is pleased to present two full days of demonstration and information exchange. Attendees will sign-up during Friday and/or Saturday morning registration. Attendees will be asked to choose one presenter for AM and PM sessions on Saturday and Sunday. Each attendee will see four of the six presenters. Go to [www.ceramicartsdaily.org/potters-council/the-ceramic-voice/](http://www.ceramicartsdaily.org/potters-council/the-ceramic-voice/) for more information and to register.

# 2012 events/exhibitions

## **CRAIG, CO, OCTOBER 21 & 22**

“Advanced Throwing: Bottles and Bulbous forms” featuring Julie Anderson. Colorado Northwestern Community College, 2801 West 9th St., Craig, Colorado. Julie Anderson will be teaching an advanced wheel-throwing course on bottle “Shapes and Bulbous Forms”. Anderson is inspired by the graceful curves found in nature such as plants and waves. Students will learn how to throw curvy forms with narrow necks by “collaring in” using techniques to keep the form lightweight and graceful. There will be discussions and examples of form, proportion, and design. Day two will be spent learning how to trim these difficult forms while the clay is leather hard. Prior to taking this class, students must complete a beginning wheel-thrown ceramics class, as this is an intermediate/advanced level hands-on course on the wheel. Contact Barb Gregoire, [BarbGregoire@gmail.com](mailto:BarbGregoire@gmail.com) or go to [www.warehomestudios.com](http://www.warehomestudios.com) for more information.

## **FAIRHOPE, AL, OCTOBER 27 & 28**

“Pattern, Texture and Form” featuring Lora Rust, The Kiln Studio and Gallery, 60 North Section Street, Fairhope, AL 36532. In this 2-day Demonstration Workshop, Lora will throw a variety of forms, altering, assembling and decorating the pieces using her signature technique and patterns on the clay surface using handmade tools. She will explore ideas about design, pattern, and composition, discussing the relationship of surface texture to the form. She will demonstrate some glazing and finishing techniques to maximize surface texture. Cost \$150. Contact Susan Bowman at [thekilnstudio@yahoo.com](mailto:thekilnstudio@yahoo.com) or go to [www.thekilnstudio.com](http://www.thekilnstudio.com) for more information.

## **FAIRHOPE, AL, NOVEMBER 2-29**

“The Simplicity of Porcelain”, The Kiln Studio and Gallery, 60 North Section Street, Fairhope, AL 36532. Emerging artist, Branan Mercer will debut his new porcelain work. Please contact Susan Bowman, [thekilnstudio@yahoo.com](mailto:thekilnstudio@yahoo.com) or go to [www.thekilnstudio.com](http://www.thekilnstudio.com).

## **KNOXVILLE, TN, NOVEMBER 16-18**

“46TH Annual Fine Craft Fair”, Jacob Building—Chilhowee Park, 3301 East Magnolia Ave., Knoxville, TN 37914, [www.foothillscraftguild.org/info.html](http://www.foothillscraftguild.org/info.html). The Foothills Craft Guild has grown from its beginnings in Oak Ridge into a regional organization of over 240 craft artists, mostly from middle and east Tennessee. The Guild is headquartered in the Emporium Building, located at 100 South Gay Street, Suite 110, in downtown Knoxville, Tennessee. Contact Karen Noggle at [knoggle@onemain.com](mailto:knoggle@onemain.com) or 865-215-1450.

## **MEDFORD, OR, NOVEMBER 16-18**

“37TH Annual Clayfolk Pottery Show and Sale”, Medford Armory, 1701 S. Pacific Hwy., Medford, Oregon. Clayfolk of Southern Oregon will celebrate its 37th pottery show and sale Nov. 16-18. 60 clay artists will display a wide range of decorative and functional clay art. See dinnerware, jewelry, sculpture, tiles. There are pottery making demos and a supervised children's clay area on Saturday and Sunday. Hours: Friday 4-9, Sat 10-7, Sun 10-4. Contact Gwen Childs, [gchilds1@msn.com](mailto:gchilds1@msn.com) or go to [www.clayfolk.org](http://www.clayfolk.org) for more information.

## **IVORYTON, CT, NOVEMBER 24 & 25 AND DECEMBER 1 & 2**

“Sideways Studio Holiday Show” featuring artists Hayne Bayless, Mara Lavitt, Meg Little and more TBA. Sideways Studio, 56-A Pond Meadow Road, Ivoryton, CT, 06442. Come enjoy two weekends of local crafts and meet the craftspeople whose work is for sale. Also open by appointment during the intervening week. Sideways Studio is half-way between New York and Boston, in the middle of the rural Connecticut woods. Call 860-767-3141 for more information.

## **FAIRHOPE, AL, DECEMBER 1 & 2**

“Double Trouble”, Exploring Collaborative Efforts, The Kiln Studio and Gallery, 60 North Section Street, Fairhope, AL 36532. A ceramic workshop combining the signature techniques of Scott Bennett's low fire “bubble-like glazing approach with Chris Gryder's gritty earthen mold slip-casting. They will take the opportunity to plumb the depths of their friendship in order to explore more fully the joys of their current collaborative efforts. Scott and Chris will go through their unique techniques allowing for participation by the attendees. They will have in-depth discussions on how to work collaboratively and end with a quality finished product showcasing the voices of the artists involved. We are currently working on providing continuing education credit for educators of all age students. Cost \$150. Please contact Susan Bowman, [thekilnstudio@yahoo.com](mailto:thekilnstudio@yahoo.com) or go to [www.thekilnstudio.com](http://www.thekilnstudio.com).

## **FAIRHOPE, AL, DECEMBER 1-29**

“Double Trouble”, The Kiln Studio and Gallery, 60 North Section Street, Fairhope, AL 36532. Collaborative wall pieces by Scott Bennett and Chris Gryder. Please contact Susan Bowman, [thekilnstudio@yahoo.com](mailto:thekilnstudio@yahoo.com) or go to [www.thekilnstudio.com](http://www.thekilnstudio.com).

## **CINCINNATI, OH, DECEMBER 8**

“Clay Alliance Holiday Fair”, Clifton Cultural Arts Center, 3711 Clifton Avenue, Cincinnati, Ohio, 45220. Featuring artists Terri Kern, Brenda Tarbell, Richard Overman, John Beasley, and many more. Over 30 juried ceramic artists will be showing and selling their work for this holiday event. The Clifton Cultural Arts center is tucked into the village of historic Clifton with its towering architecturally elaborate homes. Doors open from 11am to 5pm. Contact Cathryn Barger, [edenpottery@embarqmail.com](mailto:edenpottery@embarqmail.com) or go to [www.clayalliance.org](http://www.clayalliance.org) for more information.

## **BRASSTOWN, NC, FEBRUARY 10-16, 2013**

“Coloring Clay the Skinner Blend Way” with Artist Chris Campbell. John C Campbell Folk School, Brasstown, North Carolina, [www.folkschool.org](http://www.folkschool.org). Judith Skinner invented blending techniques for polymer clay in 1992—now see how this can be adapted to real clay for fast and easy color! We will create some vivid color combinations to use in patterns for our work. Even if you have taken a class in colored clay before, this will alter your whole way of thinking. Some familiarity with clay will enhance your experience in this intermediate-level handbuilding adventure. Contact [programming@folkschool.org](mailto:programming@folkschool.org) for more information.