

OPA NEWSLETTER

Oregon Potters Association • 4614 SE Salmon Street • Portland, OR 97215

APRIL-MAY 2009

www.oregonpotters.org, www.ceramicshowcase.com, 503-222-0533

NEXT OPA GENERAL MEETING: Friday, May 8 at Multnomah Art Center, 7688 SW Capitol Hwy in Portland. The 2009 Meetings are currently scheduled for July 10, Sept Picnic (date tba), Nov 13. We rent the meeting space from 6-9:30pm.

6:30pm General Meeting: If you have items for the agenda, contact OPA President Victoria Shaw in advance, 503-331-0950, vshawsculpture@mac.com. Bring items for the swap table and snacks to share.

7:30pm Program: A one hour presentation by Judy and Lincoln Tafoya, potters from the Santa Clara Pueblo. They will present a talk about their work for us on Friday evening, and then giving a weekend workshop at the Multnomah Art Center (discount for OPA members.)

A husband and wife team of Santa Clara potters who create traditional carved pottery, Judy and Lincoln Tafoya work with clay made from the clay and white sand found in the foothills surrounding the Santa Clara Pueblo. Lincoln Tafoya gathers all materials himself so as to create the proper mixture.

After ten days of curing and mixing the clay, Judy Tafoya shapes vessels using the coil method. She works in a group of four to six pots at a time, letting them set for a day or two when finished with the shaping. She then designs the pots, and cuts out the designs with a sharp blade, digging them out with a carving tool. Each pot design takes a minimum of three hours to complete. Once carved, they are left to dry completely, which takes two to three days, depending on the size of the vessel.

Once dry, the pots are ready to sand, a process which smooths, evens, and levels the top and bottom of the pot. This can take from thirty minutes to half a day, depending on the size and number of pots. Once sanded, the vessel is wiped down to remove any dust, and polished with an oil base clay obtained from another pueblo. After soaking and refining it, the slip is applied to the pot one coat at a time, covering the entire surface. Judy and Lincoln Tafoya apply seven to ten coats; while still damp, they burnish the vessels with a stone, which originally belonged to Judy's grandmother. It can take from one to six hours of continuous stone burnishing to achieve the desired shine. Once burnished to the proper polish, the pots are allowed to dry for at least three days before firing.

The Tafoyas fire their pots outside on the ground using cedar and cottonwood bark to create a fast and extremely hot burn. The pots are fired for ten to fifteen minutes for red pottery. If black is desired, the vessels are fired and then covered with manure for another hour.

After firing, Lincoln Tafoya begins the etching process. He first draws the design, then chips it out, leaving the detail for last. He usually works on the pot for a full week, although larger vessels can take anywhere from four months to a year.

The Tafoyas begin doing pottery in the 1980's. Their seven children are continuing the family tradition; five have already marketed their work. They are the fifth generation of potters in the family.

NEXT OPA BOARD MEETING: Thursday, June 4th at Victoria Shaw's house, 4806 NE 14th Place (*not Street or Avenue!*) Portland, 97211. Potluck dinner at 6pm, meeting begins at 6:30.

OPA BUSINESS

OPA RECEIVED RACC OPPORTUNITY GRANT: The OPA recently applied for and received a grant from the Regional Arts & Culture Council for \$6500. "The Opportunity Grant Program is funded by the City of Portland and is designed to provide grants to Portland-based nonprofit arts and cultural organizations to help meet special opportunities or assist organizations with emergencies that arise during the year and that are not part of the applicant's annual budget or regular programming." The grant is to help fund shipping and photographing work from OPA members to the exhibition in Hokkaido, Japan.

LEFT OFF OF THE OPA MEMBER LIST: We accidentally left the "Lifetime Members" off of the Membership List that was published in the February Newsletter. Ellen Currans and George Wright, both of whom have made endless contributions to OPA and claywork in Oregon, should have been included in the Membership List.

Ellen Currans
19855 NE Trunk Rd
Dundee OR 97115
503-538-5688
curranset@aol.com

George Wright
PO Box 3
Manning OR 97125
503-324-8811

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OPA BYLAWS: The OPA By Laws are on the website in the "member only" section. www.OregonPotters.org,

NEWER MEMBER GATHERING: "Our next 'Newer Member Gathering' will be an open critique session. Everyone is invited to bring a piece(s) to discuss. If you've got questions on anything & everything, we'll run the gamut. Please feel free to participate even if you don't bring a piece, we'll take a piece of your brain matter. Our 'Newer Member Gatherings' are geared to members of 3 years or less, but all members are invited to attend. Where: Larry & Debi Nelson's studio. When: 5/16/09 4pm until we're blue in the face. Potluck dinner: bring your favorite dish and if you're cookin' please bring the recipe to share." -Kris Paul

LINKIN' UP WITH THE OPA: "If you haven't already donated a link to my project, please, I need your help to complete this project. Greenware, bisque, fired pieces; I'll take any link you've got to offer. I know you are all getting ready for Showcase and other shows, but I would love to have enough links from the OPA members to link up with the kids who participated in this project. Again, the parameters that we gave the kids, no bigger than a paper dinner plate and it needs to connect with the next link. I'll be connected the clay links with fish line and swivel links. So please, bring me a link during Showcase or before, the kids & I thank you." Kris Paul

OBITUARIES

SUSAN PETERSON ceramic artist, writer and professor passed away at home in Scottsdale, Ariz, on March 26, after a long illness. "The passing of Susan Peterson is a great loss to the ceramic community, to the art world, to her many friends, and to humanity. While most potters know her by the many books she had authored and films she produced, many people are not aware of the extent to which she influenced ceramic art throughout the world. I would love to hear stories from others about her accomplishments and of their interactions with her. To that end, here are a few contributions..."

"Susan introduced Shoji Hamada and Bernard Leach to the United States and they became an enormous influence on American Art Pottery. Later Shoji Hamada wanted a book written about him and insisted that Susan author it.

"Susan has made great contributions to the understanding and appreciation of American Indian Pottery, an art form that I consider to still be under-appreciated today. I wish that NCECA and other American ceramic

institutions would continue with her work and strive for better integration of American Indian ceramic artists and the broader ceramic art community.

"Westwood Pottery Supply hired Susan to develop their original glaze line and her original glazes are still the basis for many Laguna's glazes (Laguna bought Westwood).

"Susan was one of the most gracious, generous and encouraging people I have known. My wife Karen and I stayed in her home when we traveled across the country last summer. While she was ill at that time, she still had enough energy to act as a wonderful hostess and we had a great time visiting and sharing stories. Susan had a beautiful aesthetic and a beautiful capacity to love and nurture others.

"I will miss her." -Howard Axner from the Clay Art online forum

OREGON POTTERS ASSOCIATION NEWSLETTER: Established in 1980, this newsletter is sent to OPA members, educational institutions and ceramic-related businesses. It is published in February, April, June, August, October and December. Submissions should be sent, in writing, to Janet Buskirk, OPA Newsletter Editor, 4614 SE Salmon St, Portland OR 97215 or janetbuskirk@yahoo.com. Both editorial and advertising submissions are free of charge and will be published at the discretion of the editor. Submissions are due on the 10th of the month during which the Newsletter will be published. Changes of address or email address should be sent to Kris Paul, Membership Chair, Krispaul@vicbraden.com, 15868 SW Kimball Ave, Lake Oswego OR 97035. Membership in the OPA, a 501(c)(3) organization, is open to any serious studio potter, or two potters working as a 100% collaborative team, living in Oregon or southwest Washington. There is no jurying for membership, which costs \$45 per calendar year. Membership is not pro-rated, it is Jan-Dec, although you may join at any time. Membership includes 6 newsletters per year, 6 meetings per year, and the opportunity to apply for Ceramic Showcase. If you live over 100 miles from Portland and do not plan to use other membership benefits, you may subscribe to the newsletter only for \$12/year. Please send a check, name, address, email and phone number(s) to OPA Treasurer, Julie Asbury, 1700 Mt Hood Avenue #106, Woodburn, OR 97071.

OPA President: Victoria Shaw, 503-331-0950, vshawsculpture@mac.com

OPA Secretary: Sarah Chenoweth, 503-558-8141, checowa77@gmail.com

Ceramic Showcase Chair: Beverly Curtis, 503-492-7757, pottery_bc@yahoo.com

Ceramic Showcase Co-Chair: Brenda Scott, 503-658-7352, opanotetaker@verizon.net

Ceramic Showcase Secretary: Dara Hartman, 360-448-3203, dara@darahartman.com

OPA & Showcase Treasurer: Julie Asbury, 503-982-6946, jasury@ipns.com

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CERAMIC SHOWCASE

DATES & LOCATION: Ceramic Showcase 2009 will be April 24-26 at the Oregon Convention Center, 777 NE Martin Luther King Blvd in Portland.

SHOWCASE WRAP-UP MEETING will be Friday, May 8th prior to the OPA General Meeting at the Lucky Lab Brewpub, across the street from Multnomah Art Center (location of the General Meeting), 1-5pm.

POSITION OPEN: VICE CHAIR: SHOWCASE 2010. This would be assisting Showcase 2010 Chair Brenda Scott in formation of Showcase 2010, then assuming Chair position for 2011, with Brenda as Past Chair and a new Vice Chair. The job would begin at the Wrap-up meeting for SC '09. For complete job description, refer to the OPA Manual. Also, contact Bev Curtis, current SC Chair and/or Brenda Scott, current Vice Chair if you are interested in this very important job.

VOLUNTEERS NEEDED for both Committees and Workshifts at Showcase. You can earn an extra point for doing three workshifts or a committee assignment. If you would like to volunteer, contact Mel Perrigo for extra Workshifts (Mel@MarkedDeparture.com) or Audrey Graham for Committees (agraham@centurytel.net). If you are not familiar with Showcase, Workshifts are usually work that is done during the show and Committee work is usually done prior to the show.

PHOTOGRAPHY AT SHOWCASE: Courtney Frisse will once again be set up on location at Ceramic Showcase to provide jury and reproduction quality photos of your work and your booth. "As always, I view each piece in an individual way, choose the most appropriate background, and adjust the lighting to bring out the strongest aspects of the work. At the same time, I make sure the photos will work well together and create a strong, cohesive presentation for jury situations. My rates will be identical to last year but will include additional digital file formatting (easy email format) so you will be covered on all fronts and can stay in the clay studio and away from the computer. I'll be ready to go by noon on the first set-up day, Wed, April 22nd. Fees are as follows: Single tabletop pieces: 1-\$45, 2-\$90, 3-\$130, 4-\$165, and 5- \$200. Oversized, wall, or highly reflective pieces may be more. Booth photos using available lighting are \$35. Included are digital files in tiff, application, and easy email formats burned onto a cd, and all computer processing time. Slides are available as well. Call my cell now (503-710-4280) or email me courtneyswan@spiritone.com to reserve an early appointment and have your work back in time to sell it!"

SCULPTURE ENVIRONMENT: For clay artists who are putting work in the Sculpture area at Showcase, provide a pedestal [matte black] for each piece. Those without a booth may submit extra back up pieces to replace work that sells. Please contact Mary Hindman at hindman@efn.org prior to April 21st if you are putting a sculpture in this area or if you have any questions.

A CALL TO ALL OPA ARTISTS: The Interiors Display is looking for works to be on display in the Interiors Display for this years Showcase. This year the display does not have a theme and we need all kinds of work. We need sculpture, wall pieces, dinner ware, vases, bowls, sculpture, you name it. Entries will be accepted from all OPA members who are entered in the Gallery or have a booth, and who are working shifts during the show. This is a great opportunity for our newer members who may not have enough points to qualify for a booth to expand your exposure during the show. Interested members are allowed to submit three pieces (a set of pieces sold as such counts as 1 piece). Work should be dropped off at the Holding table labeled with your name, price and with a blue dot on the label (I will try to keep a blue marker at the holding table along with with the registration sheet). Please do not drop work off at the display itself.

Please email images of work that you would like to display, and what ever questions that you may have regarding the display to nberwick7@aol.com. If possible reduce the images to 5x6 inches in Photo Shop or whatever photo software that you may have.

Thanks much, Emilio Berwick, Interior Display Chair

WORKSHIFTS AT SHOWCASE: The Showcase Info Packets were mailed in early April. If you are a Showcase participant (Booth or Gallery) and you did not receive a packet, contact Info-Pack Chair Annie Dyer at 541-549-6956 (anniedyerpottery@gmail.com). If you received a packet and are unable to work the shifts listed on the schedule, or if you switch shifts with someone contact Workshifts Chair Mel Perrigo ASAP at 360-991-5910 (cell/voice) (Mel@MarkedDeparture.com) so that the final schedule can be kept accurate. Volunteers will receive their shifts assignments directly from the Workshifts Chair. As a reminder: Showcase is a joint effort, requiring everyone to pull together for its success. As a courtesy to your fellow members, please see that your shifts are covered even if a last minute crisis prevents you from doing so personally. Gallery participants who decide not to bring in a piece at the last minute are still responsible for their assigned shifts. (Note: a missed shifts can result in a 5% commission penalty, loss of points & show eligibility in future years, at the discretion of the Steering Committee...) See you at Showcase!

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SHOWCASE INFO PACKET: If you plan to be in Showcase in any capacity, you should have already received your Info Packet in the mail. If you need a copy, it is available online on the OPA website in the Members Only section. Login: opamember, password: potters. Click the "Showcase Docs" link near the top.

EXTRA POINTS REQUESTS: "Please submit any requests for extra points for members who go "above and beyond" by May 31. The request form can be downloaded from the website, or just get me the following: Your name, your committee, date, who should get the point(s) and why. The "why" needs to include the work done and how many hours were spent on it. The Steering Committee can then vote on the requests." -Nick Molatore, nmolatore@gmail.com

SHOWCASE CHECKS will be mailed within 15 business days after Showcase.

ATTENTION ALL COMMITTEE CHAIRS: You must update your job descriptions in the OPA/ Showcase Manual in a timely manner. Showcase job updates must be sent to the Manual Editor by the end of May, or you may not receive all of your points.

SHOWCASE EXPENSE REIMBURSEMENT: "Please submit all Showcase expenses by May 31, 2009. We need them on time in order to prepare the budget. Expenses may be submitted to me at the show in the bookkeeping room or send them to 1700 Mount Hood Avenue #106, Woodburn, OR 97071. Please include your mailing address where you want me to send your check. Please do not send treasurer related mail to my personal address in Wilsonville because it will delay your payment. I will be out of town in the latter part of May and the Woodburn mail will be forwarded to me so I can process payments while I'm gone. If your expenses cannot be submitted on time, contact me to make arrangements. Please email jasbury@jps.com or call me at 503-502-2162 (cell) and leave a message if I don't answer." -Julie Asbury

POTTERY NEWS

3-D PRINTERS: Two articles in the Feb 2009 *Ceramics Monthly* are about using 3-dimensional printers for ceramic applications. The articles discuss how the printers work and various ways to use them, either to produce a prototype or to adapt the printers to "print" a 3-d ceramic item.

MORE ON HEALTH INSURANCE: The Potters' Council has a new health insurance benefit that they say is "real" insurance. "The Potters Council Health Plan has multiple plans and an extensive network of national providers (over 750,000). And because it is through (or part of) a group, it is usually less expensive than what people would find individually." <http://www.ceramicartsdaily.org/potterscouncil/index.aspx>

SALES IN 2009: A recent story about the Buyers Market of American Craft in Philadelphia had some interesting interviews with artists. Some said that sales had been good for items that were either cheerful or "cynical," like "small plaques that read 'Suck it up' and 'My way or die.'" They also urged artists to check their buyers' credit more carefully. See the whole article at <http://www.philly.com/philly/news/local/39628517.html>.

MERCHANT CREDIT CARD SERVICE: Travel Portland, which OPA has joined, is partners with SwipeNow, a cost-effective merchant credit card-processing service available to all Travel Portland partners. SwipeNow works with multiple processing banks, so each client is matched with the best processing bank for their business' specific applications and needs. Providing small, medium, and large businesses with low rates and the latest technology, SwipeNow offers savings of 20 – 40% off other card-processing programs. For more info contact Tim Holstein at 503.493.0551.

Also, keep in mind that OPA has a franchise agreement with Discover/NOVUS for taking various credit cards. More info was in the December 2008 Newsletter, available in the "member section" of the OPA website.

CLAY ART CENTER, located in Tacoma, makes regular deliveries to the Portland area, and has special low cost freight pricing for Oregon customers. Contact them for details.

They also currently have used equipment: 3 wheels, 2 rebuilt Skutt 1027 kilns, a "never been used" 16 cubic foot Olsen gas kiln.

"Please call for our current discount prices for Skutt kilns, Skutt (Thomas Stuart) wheels, and other equipment. We stock Pacifica, Lockerbie (Laguna), Shimpo, Creative Industries, and all of the Brent equipment. Orton kiln vent sale. Call or email for prices. 1 800 952 8030, joe@clayartcenter.net.

"Dawson Kiln Sitter Update: Since Dawson closed their doors last fall we have been wondering if kiln sitters were gone forever. Finally resolution. Skutt has purchased Dawson. All kiln sitter parts are now available. www.skutt.com.

ART SPARK is a networking of artists sponsored by the Regional Arts & Culture Council (RACC). On the 3rd Thursday of every month, it is hosted by different arts organizations or individuals in different locations. www.PortlandArtSpark.com

COLD FORMED GLASS: In the Feb 2009 issue of *Ceramic Industry* they had a photo of a cold-formed, 23 foot long bent transparent glass bridge that was on display at Glasstec in Dusseldorf Germany. The bridge was made of individual 0.15 inch thick bent glass panes. The cold bending technology makes glass of exceptional strength and clarity. www.mdna.com

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SELLING YOUR WORK: How to talk to customers:

When a customer walks into your booth, what do they see and hear? The most effective way for you to greet them, according to Bruce Baker, author of various articles in *The Crafts Report*, is wait a few seconds then greet them. You should never, ever ask them a question that might cause them to answer "no." The word "no" will instantly end your interaction. Instead, say something that will cause them to say "yes." It is also good to use the word "you" a lot when you speak to them. So, a greeting like "If I can help you, just let me know" is great. Make sure that you never answer a customer's question with "no." If they ask "Do you make this in green?" do not say "no." Say something more open ended, like "Oh, I wish I could come up with a green glaze that works in my kiln."

After you greet a customer, give them some space. You need to be ready to talk to them, but you should be a little bit busy doing something like cleaning the pots in your booth, so that you are available but not putting too much pressure on them.

If a customer asks you a question, take advantage of it! They have just given you permission to talk to them, and it is time to tell them what inspires you and why your work is so special.

All customers try to talk themselves out of buying things. When your customer says "this looks too fragile" or "why is this so expensive?" have an explanation on the tip of your tongue. If you don't have a ready explanation, talk to them about something else. Be careful about telling them too many technical things. You can tell them that you have a special, secret, yellow glaze, but do not tell them every detail about your glaze chemistry and the physics of your firing.

How do you close a sale? Ask a customer if you can wrap the work up for them (at Showcase, ask if you can carry the piece to the sales tables). Ask if they need a box or if it will be a gift. Always be honest and sincere. We all can tell when someone is BS-ing, so make sure that you are telling the truth and believe what you are telling them.

Body language is an important tool. While you speak to customers, nod your head. Use open-handed gestures while talking about your work.

Milon Townsend (*Art Calendar, Dec 2008*) asks each customer three questions: Where are you from; Have you been here before; and What do you do? These are great questions that start a conversation. There are four interests that a customer typically has are: How do you make the work (process); Why you make the work (content); How you learned to make the work and what significant people own it (curriculum vitae); and Something about you as a person. Process questions often come from men, and sometimes they can include "how long does this take to make?" Be prepared to answer that one without being offended. Content questions are more often from women. Be prepared to tell them how

you feel about your work and how it relates to your life. Remember that asking and answering these questions gives you permission to speak to the customer about your work, and thus sell it to them. Townsend comments that "It isn't about sell, sell, sell. It's about loving and relating to the people... build relationships with our audience, then acquiring our artwork will become a natural part of the relationship."

Sources for this include Bruce Baker's article in the Dec 2008 *The Crafts Report* and Bruce Baker's CD *Dynamic Sales and Customer Service Techniques*, available for \$15 at www.bbakerinc.com. Milon Townsend (www.MilonTownsend.com) is the author of *Making and Marketing Better Artwork*.

MAKING YOUR BOOTH SELL YOUR WORK:

Years ago, the OPA used to have Alan Zell come and speak to us about setting up our booth. A few of his tips were: 1) Always have an eye-catching display at eye level in the center of the back wall of your booth. This will catch customers as they walk past. 2) Customers' eyes move in a Z-pattern, so place an eye-catching piece in each corner of each display. 3) If you display a lot of work, do not have the work evenly spaced. It should instead be in clusters of 3 or 5 pieces with gaps between each cluster.

According to Bruce Baker (June 2008 *The Crafts Report*) you have five seconds to catch your customers' attention. Make sure your booth is well lit. Make sure everything is easy to see (including written materials, make typeface large enough to read). Make your work easy to touch. If it is fragile, have a small sample or shard that is available to handle. Sound is also important, including the sound of your voice. Make sure that your voice projects enthusiasm, your energy will be an attribute to sales. Use all of your senses to make a sale. Taste can even help, give your customers a tasty treat like Hershey's kisses (a suggestion for mailing lists is a sign that reads "a kiss for your email"). Make sure that your aura projects a positive vibe: friendly, informative, confident and available

An article by Steve Meltzer in the Dec 2008 *Art Calendar* talks about how to set up your booth. Always ask yourself what your booth looks like from 20 feet away. Remember that your customers are walking down the aisle talking and not fully paying attention. If your work is small, consider having a large photo of it on the wall. Have good signage. And remember to leave enough room for customers to walk around in your booth.

ADOPT A POTTER is a program in the UK that provides funding for successful applicants to be placed with an established potter for a one year apprenticeship. They hope to place eight apprentices this year and more in the future. Funding for this apprenticeship program comes from a variety of sources. www.AdoptAPotter.org.uk, maze-hill.pottery@virgin.net.

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KILN WASH is the subject of an article by John Britt in the March 2009 *Ceramics Monthly*. The article gives several formulas for kilnwash for different occasions and suggestions for application.

STUDY CERAMICS ABROAD: Denys James leads tours for ceramic artists to various countries. Some upcoming trips are: Morocco, Oct 28-Nov 15, \$3175; Lombok & Bali, March 2010; Crete Sept-Oct 2010. Denys James Discovery Art Travel, www.denysjames.com, denys@denysjames.com, 250 537 4906

SHOOTING PHOTOS OF YOUR BOOTH: Steve Meltzer, in an article in *Art Calendar* (Dec 2008), has some tips for getting good photos of your booth. First, he points out that at shows the "detritus of doing business" is in the way and you may want to set your booth up in a less cluttered place to get a better photo. He suggests using a wide angle lens and shooting from a corner rather than straight-on. This will give a more dynamic shot. He asks how much of your booth you really need in the photo, and suggests actually having as little of your booth as possible in the picture. He points out that photographing a booth is similar to photographing a tiny room, and should be handled with that in mind. He also suggests that you rearrange your display specifically for the booth photo.

If you want to hire someone to photograph your booth, Courtney Frisse will be on site at Showcase doing just that. See the info in the "Showcase" section of this Newsletter.

NEW LEAD & PHTHALATE LAW: In 2008 a federal law (HR 4040, the Consumer Product Safety Improvement Act) was passed that went into effect Feb 10, 2009, requiring *all* products manufactured after Dec 22, 2008 and destined for use by children 12 years old and under to be tested for lead and phthalate (a toxic additive to plastics) contamination. While this law, aimed at stopping the import of cheap toxic toys, is great for the health of U.S. Children, it is not very realistic. It requires that each and every item be individually tested by an independent laboratory. No, you cannot test one item and assume that your others would yield similar results. The cost of testing each and every item is prohibitive for

craftspeople.

As of Feb 10, 2009, lead content (not leaching) may not exceed 600 parts per million (ppm). After Aug 14, 2009, lead content cannot exceed 300 ppm. After Aug 14, 2011, lead content cannot exceed 100 ppm if technically feasible. Children's products must have a permanent label on both the product and the packaging which includes source, production date and batch info.

Theoretically, most ceramics would not be affected by this law. However, if you make items that are aimed at children or might be interpreted as children's items (decorated with cartoon characters, for instance), you need to pay attention to this.

The Kushner Law Firm (www.kushnerlawfirm.com) in Aliso Viejo, California has initiated a class action suit against this. For more information on this issue, visit www.sgcd.org and www.cpsc.gov/about/cpsia/cpsia.html.

This information came from an article by Patrice Lewis in the April 2009 *Crafts Report* and from two articles in the March 2009 *Ceramic Industry*.

WATERFORD WEDGEWOOD, the large maker of classic china and crystal, has filed for bankruptcy after failing to restructure or find a buyer, according to a Jan 5 article on www.HuffingtonPost.com. Waterford, in Ireland, and Stoke-on-Trent (home of Wedgwood) in England both are names that are synonymous with the manufacture of china and crystal. The company employs about 7700 people worldwide, but the major blow for the world's ceramic industry is psychological, since both Wedgwood is over 250 years old and Waterford has been in business off and on for 230 years. The Wedgwood Museum in Stoke-on-Trent remains open.

POTTERS FOR PEACE has established a memorial fund for Ron Rivera, whose incredible energy brought ceramic water filters to so much of the world. Ron died in December from a very fast and virulent strain of malaria. The memorial fund will be used to further the ceramic water filter program. Mail checks to Potters for Peace, PO Box 1043, Bisbee AZ 85603, or use PayPal on their website (www.PottersForPeace.org), either way let them know your donation is for the memorial fund.

FAIRS

CLAYFEST APPLICATIONS are available at <http://www.clayfest.org/ClayFest/ParticipantInfo.html>. Clayfest, the annual show run by Local Clay, will be October 9-11 at the Lane County Fairgrounds in Eugene. Applications must be postmarked May 8. If they are postmarked later, they will be put at the end of the waiting list.

CALL FOR ARTISTS: Gresham Art Walk, deadline June 1, show July 19, art booths, music, kids activities, www.GreshamArtWalk.com

HOQUIAM ON TRACK ART FESTIVAL: Aug 22-23 in Hoquiam Wa. twood@cityofhoquiam.com, www.cityofhoquiam.com

OPPORTUNITIES

CALL FOR ENTRIES: "FILL-adelphia," first juried exhibition of Potters Council members' work to be held in conjunction with NCECA 2010 in Philadelphia. Exploring all the definitions of the word "fill." Entrants must be members of the Potters Council both at the time of application and at the time of the exhibition. Deadline July 1. Juror Sherman Hall www.ceramicartsdaily.org/potterscouncil/PottersCouncilJuriedExhibition.aspx

CALL FOR ENTRIES: "The Best of American Ceramic Art," deadline April 30. At 12th Beijing International Art Exposition, China. August 27-31, 2009. The largest art event in China. All artists accepted in show will be included in the book *The Clay Artworks-Effect of Mainstream Art in the West*. <http://chineseclayart.com/mall/c110/s25729/opportunity.asp>. Contact Guangzhen Zhou, Chinese Ceramic Art Council, 1155 S. De Anza Blvd. San Jose, CA 95129, Tel. 408-343-3919, www.ChineseClayArt.com, ChineseClayArt@hotmail.com

CALL FOR ENTRIES: "International Symposium of Overglaze Painting," deadline May 20, Symposium June 29-July 10, \$505, Sibel Sevim, Anadolu University, Ceramics Department, Eskisehir Turkey 26470. Digital jury. www.seramik.anadolu.edu.tr, seramik@anadolu.edu.tr

CALL FOR ENTRIES: "Proverbial Porcelain: Zelli Porcelain Award," deadline Sept 26, show Oct 19-31, open to porcelain pieces under 40 cm. \$15, juried from digital or slides, Zelli Porcelain, 55/57 Chiltern St, London England W1U 6ND, info@zelli.co.uk, www.zelli.co.uk

CALL FOR ENTRIES: "History in the Making: Ceramic Traditions/ Contemporary Pots," deadline June 2, show Sept-Oct, open to work incorporating historic design elements, themes or trends. \$20-30, digital or slides, juror Ron Meyers, Genesee Pottery, 713 Monroe Ave Rochester NY 14607, www.geneseearts.org.

CALL FOR ENTRIES: "Strictly Functional Pottery National," deadline June 10, show Sept-Oct, \$30, digital, juror Pete Pinnell, Market House Craft Center, PO Box 204, East Petersburg PA 17520-0204, www.strictlyfunctionalpottery.com.

CALL FOR ENTRIES: The American Craft Council is accepting AltCraft applications for their San Francisco show. Deadline April 27, show Aug 14-16. The AltCraft section celebrates the innovative techniques and materials of the burgeoning handmade movement. Booth fee \$350. Applicant cannot have previously shown at ACC shows. Submit the following items to Erika at altcraft@craftcouncil.org: 3 low-resolution images of your work; brief description of work (materials, dimensions, techniques); your contact info.

LOOKING FOR ARTISTS: Ruby Campbell, Ted Newton, Heather, Chris, Corina, & Rhiannon Love, artists who have sold at Saturday Market, are opening a gallery in Sellwood in May. They have experience in managing businesses, promoting and displaying art, marketing, public relations, community relations, resources, and customer service. They are looking for artists. If you are interested, contact Ruby at passion4animals@comcast.net. Send your name, brief description, contact information and photos of your work. Their address will be 8036 SE 13th Ave, corner of 13th and Spokane in Portland.

BOOK CALL FOR ENTRIES: *The Clay Artworks: Effect of Mainstream Art in the West* (Chinese version). Deadline April 30. Chinese ceramic art is based on traditional, mass-produced craft arts, and American clay art is based on the influences of the Japanese Mingei movement and the abstract expressionism that Peter Voukos started with. This book will contain somewhere over twenty essays and include topics regarding contemporary clay arts' involvement with Abstract Expressionism, Minimalism, Surrealism, Junk Art, Pop Art, etc. Book will include 50 ceramic art works. Send the pictures (limit: 2 per artist), bio (limit 200 words), and an artist's statement (up to two pages, and should include the techniques, aesthetics and influences used in your work). Email with subject of "Book entry", or hard copy information and CDs in mail will be accepted. Each included artist will receive one copy of the book for free. Contact: Guangzhen Po Zhou, P. O. Box 1733, Cupertino, CA 95015. ChineseClayArt@hotmail.com. 408-343-3919, 408-891-5866

RESIDENCIES are listed on the Ceramic Arts Daily website: <http://www.ceramicartsdaily.org/education/residencies.aspx>

WORKSHOPS-LECTURES-CONFERENCES

RAKU PARTY: July 18. "We will have the usual suspects in attendance: Dave and Boni Deal, Paul Antone and the Clay Art Center Staff." At Clay Art Center in Tacoma, 800-952-8030, joe@clayartcenter.net

The following workshops are at Sitka Center (near Lincoln City, OR), 541-994-5485, www.SitkaCenter.org:

DEBRA CARUS: "Introduction to Precious Metal Clay," July 23-25, \$260, explore silver clay to create jewelry and small sculptural objects

KATY McFADDEN: "Earth & Fire: Raku," Aug 9-13, \$400, Basic handbuilding, decoration and the spontaneous effect of raku firing

KICKI MASTHEM: "Ceramic Prints: Low Tech Printing," Aug 18-20, \$205, Explore various processes for applying prints and color to fired and unfired clay, hands on.

MJ ANDERSON: "Figurative Sculpture in Clay," June 8-11, \$370, Work with live nude model, learn to the body's forms and angles in 3-d space

J FRED WOELL: "New Tricks for Precious Metal Clay," June 12, \$210, Focus on unique ways of approaching and creating jewelry with Precious metal Clay

ANDREW KAIL: "Ceramic Instrument Making/ Singing Earth," Sept 9-11, \$220, Focus on building and firing ocarinas and rattles.

ROSETTE GAULT & GRAHAM HAY:

"Explore and Understand Paperclay," Hosted by Viva Jones, June 12-14 in Port Hadlock, WA. Sponsored by the Potters Council and Clay Art Center. Make, use and fire paperclay and paper slips. Learn how paperclay is used for wall installations and when handbuilding fragile sculptural forms. Understanding the features of paperclay like working in layers of wet over dry and strength will open up new forms of expressions that would not be possible with conventional clays. www.CeramicArtsDaily.org

MODEL MARATHON: At Hipbone Studio in Portland. April 26, 10am-7pm. 9 models in 9 hours, models change on the hour, alternating female-male. Variety of poses, shorter and longer, throughout the day. \$35. www.hipbonestudio.com, 503.231.3994

The following workshops will be at Oregon College of Art & Craft, 8245 SW Barnes Rd, Portland OR 97225, www.ocac.edu, 503-297-5544:

KICKI MASTHEM: "Low Tech Printing Techniques," July 10-12, \$295. Hands on, explore multiple processes to apply prints and color to fired and unfired clay. Includes decals, xerox, stains, terra sig.

NICOLE GIBBS: "Embracing Combustion: Using Fabric in Ceramic Sculpture," July 20-24, \$340. Turn an actual fiber garment into a piece of ceramic art. Capture beautiful folds, pleats and puckers. Learn techniques for hanging, drying, patching and firing fabric.

THOMAS ORR: "Textural Surfaces," July 27-31, \$340. Layering and multi firing ceramic materials and glazes to create textural surface.

DARA HARTMAN: "Cone 6 Glazes," Aug 10-14, \$325. Learn basic cone 6 glaze formulation. Focus on raw material properties, basic formulation, adding colorants and altering glazes.

DARA HARTMAN: "Molds for Slip Casting," Aug 17-21, \$335. Basic principles of designing, making and using molds. Make simple & multi-part molds. Plaster and slip formulation.

The following workshops will be at Hummingbird in Southern Oregon's Applegate Valley. Go to

www.HummingbirdSouthernOregon.com for more info. 10% discount on total tuition if you register for more than one workshop. Bed and Breakfast accommodations available:

JASON WALKER: July 24-26. "2-d imagery in 3-d form." A young ceramic RockStar from the Pacific NW using white clay with a formal approach.

RON MEYERS: June 26-28. "Wheel Throwing: Gesture in Form and Surface." The other end of the "image on form" spectrum, a venerable Master Potter from Georgia using red clay with a loose approach.

The following workshops will be at Clay Space in Eugene, 541-653-8089, office@clayspaceonline.com:

ROBBIE LOBELL: "Kitchen to Table Pots: An Introduction to Working with Flameware," July 7-11, Introduces participants to flameware, a "flameproof" clay body formulated to withstand thermal shock when heated. We will explore utilitarian and aesthetic necessities of a cooking pot used in the oven or on the stove top

FAITH RAHILL: "The technique of Neriage," July 18-19. Learn the technique of neriage; put together different colored clays to create a pattern. The pattern is sliced thin, laid out onto a slab of clay and then rolled flat.

The following workshops are sponsored by Oregon Crafted, and are \$15 for Oregon Crafted members, \$25 for non-members. Contact Oregon Crafted, 220 E 11th ste 5, Eugene OR 97401, 541-687-8353:

DAVID SIMONE: "Photography of Artwork," April 25, David Simone, of Lightworks Photography, will offer a workshop in his studio offering techniques and tips on photographing artwork of all kinds.

SCOTT HUETTE: "Every Artist Needs A Portfolio", May 9 (Corvallis) & May 16 (Eugene), focusing on beginning the production of a portfolio or improving an existing portfolio.

WORKSHOPS-LECTURES-CONFERENCES continued from previous page

The following workshops will be at Metchosin International Summer School of the Arts, Lester B. Pearson College of the Pacific, 650 Pearson College Dr, Victoria, BC, Canada V9C 4H7. (250) 391-2420, for complete info go to <http://www.missa.ca/ceramics.htm>. missa@pearsoncollege.ca:

LES MANNING: June 5-12 part I; Oct 3-10 part II. \$525. Aesthetics of Ceramic Form.

PATRICK KEENAN: June 8-12. \$385. Figurative Sculpture

VINCENT MASSEY: June 8-12. \$385. Handbuilding Using Molds.

ROBIN HOPPER: July 6-10 & 13-17. \$750+\$75. Master Class: Glaze & Color Development.

TONY CLENNELL: July 6-10 & 13-17. \$750+ \$75. Throwing From Kitchen to Living Room.

JOE BRECHA: July 6-10. \$385+\$40. Alternative Raku Techniques

BILL SHINN: July 6-10. \$385+\$30. Extruding & Surface Techniques

JOHN BRITT: July 6-10. \$385+\$35. Basic Ceramic Raw Materials & Glaze Chemistry

DENNIS MEINERS: July 11-12. \$155. Handbuilding with Handmade Textured Slabs

LESLIE LEE: July 11-12. \$155+\$20. Non-Fired Finishes and Structures for Sculpture

ELAINE BREWER-WHITE: July 13-17. \$385. Gesture, Humor & the Figure in Clay

CORY McCRRORY: July 13-17. \$385+\$20. Texture & Color: Handbuilding with Paper Clay

RANDY BRODNAX: July 13-17. \$385+\$40. Firing Techniques

FONG CHOO: Oct 24-25. \$155. The Teapot Form

The following workshops will be at Multnomah Art Center, 7688 SW Capitol Hwy, Portland, OR 97219. (503) 823 - ARTS (2787), pknr@ci.portland.or.us, www.MultnomahArtsCenter.org:

JUDY & LINCOLN TAFOYA: "Santa Clara Pueblo Firing Workshop," May 9-10, \$115 (\$95 for MAC students & OPA members). Discover techniques to produce the gorgeous black, burnished pottery unique to Santa Clara. This centuries old method yields a surface unique in the ceramic world. Judy and Lincoln Tafoya are renowned southwest potters that bring both expertise in the medium and knowledge of Native American tradition. Includes demos and a traditional firing. Create one small piece to fire or bring one bisque-fired piece (6" cubed or smaller). The Tafoyas will also give a presentation on May 8 at the OPA Meeting.

JAN vonBERGEN: "Spirit Vessels," June 6, 13, 20, \$85 (OPA members \$65). Whether you enjoy handbuilding or working on the wheel, you'll learn to create from within yourself and be able to reveal what is in your imagination. Explore the many ways of visualizing a "spirit vessel," including building the structure, creating the surface decoration and finishing.

HANDS-ON WORKSHOP: Skagit Valley College June 26-28, \$170, june-haddock37@msn.com, 360-299-0700

The following workshops will be at Creative Arts Community at Menucha, near Corbett in the Columbia River Gorge.

www.creativeArtsCommunity.org, 503-281-2204, 503-760-5837. They also offer a variety of workshops in other media. Room and board included. 3 graduate credits available from PSU for an additional \$165 per workshop:

JUDY TEUFEL: "Ceramics: Raku in the Present," Aug 2-8. Follow the ceramic work from the first thought through the firing. This class will blend contemporary applications with ancient Raku processes. The fast firing of Raku offers important lessons about handling, care and the path of the fire for the beginning and advanced potter.

DENNIS MEINERS: "Handbuilding with Handmade Textured Slabs," Aug 9-15. Explore the possibilities available when we liberate our hands and leave slab rollers out of the process. Students will learn to illustrate personal imagery with textured slabs and use those slabs to construct elegant utilitarian and sculptural pieces. www.dennismeiners.com.

THE ARTS SUMMIT: THE ART OF COLLABORATION:

Sponsored by the Oregon Arts Commission. "A summit where art meets your...business, organization, community: To remind us that we are all in this together; To reinforce that no matter how crazy the world gets, or how strapped we feel, together we can imagine a better future for all Oregonians; To explore new ways to collaborate, to meet new partners. To demonstrate how innovative and creative organizations will prosper." May 13, <http://www.regonline.com/ArtsSummit2009> Tiger Woods Center, Nike World Headquarters, Beaverton

NORTHERN BC CLAYFEST: "Join us in Prince George for our second Northern BC Clayfest! This exciting event will offer you the opportunity to learn about advanced clay techniques. You will have the opportunity to network with your fellow artists, and meet our exciting workshop presenters. Aug 13-15, Prince George, BC, Canada, \$150 for two days of workshops, a welcoming wine and cheese, lunches for two days, and guest slide shows and presentations. This year our presenters are: Katheryn Finnerty; Sarah Jaeger; Katheryne Koop; Judy Weeden" clay@pgpotters.ca

MEMBER NEWS

SOULBUDDS: an invitational exhibition honoring the folks that helped build Stephen Mickey's kiln and the firing protocol that makes the results so sweet. Opens Friday, May 1st, 6:30-9pm, at the Mt Hood Community College Gallery, 26000 SE Stark St. Come party with us. 20 wood fire artists including **Jack Troy, Dan Anderson, Donovan Palmquist, Stephen Mickey, Jill Warila, Ron Linn, Robin Hominuik & Hiroshi Ogawa.** Regular Gallery hours are M-F 9-5 (until May 25).

DAVE & BONI DEAL will present a slide show lecture along with an exhibit of their work Friday evening May 8, 6:30-8 PM in Salem, at Chemeketa Community College, Building 3, #116, with a reception in #120 before and after. This presentation, showing their work and techniques, is free and open to the public. More info: Lee Jacobson, 503 399-6046.

JAMES TINGEY has been accepted into the MFA program at Ohio University in Athens, Ohio. He will be relocating this summer and is clearing out his studio and pots, stop by his booth at Showcase to see what's available. Also, James recently had work selected for "The International Cup" at the Clay Studio of Missoula, Montana and "The Starbrick Clay National Cup Show" at Starbrick Clay in Nelsonville, Ohio.

SHAMELESS ADVERTISING

POTTERS WHEEL WANTED: I am interested in a Brent wheel in good condition. 503 587 7398, Jean Rouslin (Salem)



Oregon Potters Association

4614 SE Salmon St
Portland, OR 97215

Return service requested