

APRIL-MAY 2011

www.OregonPotters.org, www.CeramicShowcase.com, 503-222-0533

NEXT OPA GENERAL MEETING: Friday, May 13 at the Multnomah Art Center, 7688 SW Capitol Hwy in Portland. The meeting dates for 2011 are July 8, Picnic on Sept 11, November 4. We rent the meeting space from 6-9:30pm. **6:30pm: General Meeting:** If you have items for the agenda, contact OPA President Anne Stecker in advance, AnneStecker@comcast.net, 503-399-0590. Bring items for the swap table and snacks to share. **7:30pm Program:** How to Demonstration: Making molds from Latex for press molding. OPA member Sabrina Maldonado's creations use a variety of leaves provided by nature, transforming them into lovely leaf jewelry and dishes. When winter hits and inventory is slim, this is how she extends the life of her leaf inventory.

OPA BOARD MEETINGS for 2011 are scheduled as follows: Thurs, June 9 at Dee Montague & Erik Horn's, 7355 SW 188th Pl, Beaverton; Tues, Aug 2 at Annie Stecker's in Salem; Thurs, Oct 6 at Margaret Synan's in Portland; Thurs, Dec 8 at Kris Paul's in Lake Grove.

All meetings will follow this schedule: 6-7pm potluck dinner, committee meeting opportunities, work sessions. 7-8 pm business meeting, all board members will receive an agenda for this part of the meeting with detailed information from committees about items that need voting. 8-9pm tabled items that need discussion, new programs, projects, more committee meeting time if needed. All reports from members holding positions (treasurer, publicity, clay in ed, newsletter, showcase, empty bowls, Finance, hospitality, justice, manual, mentor, picnic, programs, video, videographer, voice mailbox, webmaster, workshops and members at large) should be submitted in writing to the secretary 2 weeks prior to the next board meeting. The Secretary will compile and send these reports out to the board for review.

SHOWCASE WRAP UP MEETING: Thursday, May 12, beginning at 4pm. Potluck. At clubhouse near Audrey Graham's house. Bring food to share.

Directions: from north I-5 to exit 282-B, left over freeway, continue to left turn into Charbonneau entry (French Prairie Drive), then first left to Louvonne Drive. Straight in about 1/2 block, clubhouse on right by large flag pole. From I-5 south, exit 282, right off ramp and as above.

OPA BUSINESS

MESSAGE FROM THE PRESIDENT, ANNE

STECKER: "I hope everyone who is participating in Showcase is having fantastic firings and are all ahead of schedule. We can still count in weeks, but soon we'll be thinking days!

"I had a fantastic trip to Tampa to attend NCECA. The programs and shows were wonderful and the Florida sun was heavenly. I saw several OPA members' work: Sam Hoffman, Janet Buskirk, Jim Koudelka, Dara Hartman, Victoria Christen, Patrick Horsley. Congratulations to past OPA member James Tingey, who is attending Ohio U in an MFA program. He was one of 40 students selected for the NCECA 2011 NATIONAL STUDENT JURIED EXHIBITION from over 400 students attending 145 schools. I attended the presentation by new OPA member, Jessica Orlowski, who was the moderator and presenter of the panel: Taking the Mystery out of Slip-Dipping, and I was entertained and educated by James Robinson and Jon Williams (The Glaze Doctors). They are currently employed at Rookwood Pottery in Cincinnati, Ohio and when I introduced myself and gave Jim a Showcase bookmark he said he

still has his home in Oregon and will return someday. I was amazed by Esther Shimazu's sculptures and enjoyed watching her attention to detail as she demonstrated. <http://www.estherstimazu.com/>. Thank you OPA for the stipend to help with the costs of attending the conference. Next year NCECA is in Seattle and OPA plans to be involved. If you are interested in serving on a committee for NCECA 2012 Seattle please contact me: annestecker@comcast.net.

"At our board meeting last night we spent some time discussing the direction and growth of OPA. Many ideas have been discussed and the overall feeling is that we need to do some long term planning and we need assistance. We are looking into organizations that assist non-profits with growth and development. If you are interested in this process and would like to be involved, please contact me.

"See you all at Showcase!" -Anne Stecker

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OPA PICNIC: The OPA picnic is scheduled for Sunday, September 11th at Champoeg State Heritage Park. It starts at noon and the day use area is open until sunset. We will be in the Oakgrove Day Use Area #4, follow the OPA signs. Parking is \$5 per car, pay at the Registration booth. Amenities include: Covered Shelter ; Two sinks; Plenty of picnic tables; 32 X 32 barbecue; Four electrical outlets.

Hiking & Biking: There is a four-mile bike trail that begins at the Riverside Day-use area and winds through lovely meadows and along the river. It ends at the Historic Butteville Store. There is a one-mile hiking trail that loops off the bike trail between the Pioneer Mothers cabin and Oak Grove Day-use area, passing the park's historical town site.

To reserve a campsite call Champoeg State Heritage Area at: (503) 678-1251 x225

What's on the menu? Barbecue Chicken (If you would like something else other than chicken to put on barbi you

are welcome to bring it); Sodas, water, ice tea and a assorted mix of beers; Bring a side dish please!

Suggestions on what to bring: Your bike; Frisbee; Musical instrument; Baseball glove and a ball; A chair if you prefer. There are lots of picnic tables

Dogs: You may bring your dog however they must be on a leash. The off-leash area is located at the Riverside day-use area.

Pot & Sculpture Exchange: Bring a piece of artwork for our annual exchange

If you have any questions please call me at 503-866-7075. I have attached a map...all you need to do is type your address in the (get directions link) and you are there. Map: <http://maps.google.com/maps?hl=en&q=champoeg+state+park+map&um=1&ie=UTF-8&split=0&gl=us>. Champoeg State Park Brochure: http://www.oregonstateparks.org/images/pdf/champoeg_full.pdf. Thanks, Stephanie Burton, Picnic Chair. See you there!

CERAMIC SHOWCASE 2011

SHOWCASE DATES: Ceramic Showcase 2011 will be April 29-May 1 at the Oregon Convention Center, 777 NE Martin Luther King Blvd, Portland OR 97232. 2012 dates are May 4-6

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From I-5 south, exit 282, right off ramp and as above.

MESSAGE FROM SHOWCASE CHAIR, BRENDA SCOTT: "Dear OPA members and Showcase Participants, Start your engines the countdown begins now. We are moments away from the 29th Annual Ceramic Showcase and this means another exciting beautiful show. Some things to remember... Don't forget your paid parking passes. Have a copy of the Load in/Load out pass filled out on your dash to get into the Commissioners Lot right behind Hall A for load in. Keep in mind the decorators will be setting up the show and you will not be able to bring your booth supplies into the hall till noon on Wednesday. Please remember to be respectful of each other. There are many new members in the show and many that have not done it in years. If you see someone who looks lost maybe you have just the answer they need. This is a cooperative show, all for one and one for all.

"On Sunday at 5pm the show closes and the madness of tear down begins. The main event areas of the show, Gallery, Holding, Sales, Interiors etc... have the

load out (Commissioners) lot from 5:00 till 6:00. After 6:00 individual booth participants can start entering the lot for load out. You MUST have your Load in/Load out pass on your dash and your booth MUST be completely torn down before you enter the lot. This is mandatory and there are no exceptions. Please be respectful of each other and keep safety in mind.

"A good tip I learned a few years ago is to not wear the same pair of shoes two days in a row. So bring at least two pairs of comfortable shoes for the show. It's a long weekend with loads of walking on cement. This tip can help your body keep on trucking. Don't forget to read your info packs. It is loaded with all the important information of the show. I hope your as excited as I am, it's going to be another great show with exceptional art. See you there. Sincerely, Brenda Scott, 2011 Ceramic Showcase Chair"

PHOTOGRAPHY AVAILABLE ON SITE AT SHOWCASE: Courtney Frisse will be set up in Room A103 from Wednesday, April 27-Sunday May 1st to take jury and reproduction quality photos of your work. Fees are: Single tabletop pieces: 1- \$45, 2-\$90, 3-\$135, 4-\$175, 5-\$215. Zapplication formatting is included so you will be all ready to roll with your show applications. CALL NOW (503-710-4280) or email her at courtney-frisse@gmail.com to reserve an early appointment, before that work gets sold! Booth photos are also available (\$35), and this is an excellent opportunity to get an indoor one taken and have at the ready for those show apps. Please see your Showcase packet for more information on pricing and scheduling.

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SHOWCASE INFO PACK: You should have received your 2011 Ceramic Showcase Info Pack, either by email or mail. If you did not, it is available online at <http://www.oregonpotters.org/documents/SC-2011CeramicShowcaseInfoPack.pdf>.

SHOWCASE PRETOUR: Where: Convention Center, entrance doors to Showcase Hall A. When: Thursday, April 28th. Time: 6pm to 8pm.

"Hello, I am the OPA mentor and I will be giving a tour of Showcase Thursday night before we open. It will be informative for new members as well as for OPA members who have never participated.

"Topics covered: Info booth, costs, work hours, points, booth construction, prizes, Gallery, Group booth, parking, storing items, stocking, rest areas and member perks. This is also a good time for you to bring any unanswered questions that you may have. My goal is to inspire you to join in, and give you the information you need to feel confident and ready for Showcase.

"This is a fun way to get to meet our members, and to get a sneak peek of our artists best works, before they walk out the door. Hope to see you there," - Dee Montague

Ceramic Showcase link: <http://www.oregonpotters.org/ceramicshowcase/index.htm>

HOTEL RESERVATIONS: If you would like a hotel room during Showcase, the Red Lion is located across the street from the Convention Center and they have lowered their rates to \$79. This includes free parking. Mention Showcase when you call them. 503-235-2100

INTERIORS DISPLAY NEEDS ARTISTS: The Interiors Display is looking for artists to show their work in this years Showcase. We need table settings, tea sets, wall pieces, bowls, vases, small to medium sized sculpture, you name it. This venue is an excellent opportunity for newer members, who may not have enough points to qualify for a booth, to expand their exposure beyond the Gallery. Please send photos of your work to nberwick7@aol.com. It would be appreciated if photos could be reduced to facilitate faster downloading at my end. If you cannot email an image write a brief description of your work so that we can have an idea of what we have to work with and what we need more of. Thank you, Emilio Berwick

DROPPING OUT OF SHOWCASE? The last day to withdraw and receive a refund of fees & deposits was March 1. Please, if you are unable to do Showcase, let us know anyway. There are so many anxious people on the wait list who would like to fill your empty booth space. Please contact Linda Bourne, Registrar, at 503-682-2228, lindab@onlinenw.com.

WORKSHIFTS VOLUNTEERS NEEDED: Would you like to volunteer for a few Workshifts during Ceramic Showcase? We can always use the extra help. And, if you do three Workshifts, you receive one point toward Showcase participation. If you would like to volunteer for Workshifts, contact Steve Provence, sprovence@hotmail.com.

OBITUARY

TOSHIKO TAKAEZU, 1922-2011: Toshiko Takaazu passed away on March 9 in Honolulu, Hawaii. Well known for works of quiet emotional impact that artfully integrate glaze color and surface qualities with austere forms, Toshiko was born in 1922 in Pepeekeo on the Big Island and her interest in pottery initiated at the Hawaii Potters Guild on Oahu. She attended the University of Hawaii at Manoa before going on to receive her MFA at the Cranbrook Academy of Art under Maija Grotell. Later, she taught at Cleveland Institute of Art and established studios in Clinton and Quakertown, N.J. In 1992 she retired from teaching at Princeton University.

She died peacefully, under hospice care, this past week, at a convalescent center in Honolulu, Hawaii. She was 88 years old. Much has been written and documented about Toshiko's life and her marvelous ceramics, fiber pieces, bronzes and paintings. Her obvious legacy will certainly be the thousands of her artworks that reside in both public and private collections. She spent the last two years of her life de-accessing her vast inventory of signature ceramic pieces to public collections. Her not-so-obvious gift will be the impact she has had on the contemporary ceramics community, particularly female ceramic artists. Never marrying, she was still able to have a large "family" consisting of her former apprentices, students and many, many friends. An apprentice once remarked, "Toshiko was mother to us all!" Words like passion, commitment, loyalty, dedication, caring, altruistic, toughness and love guided her daily existence. Toshiko lived life to the fullest and on her own terms. She was as comfortable picking string beans in her vegetable garden and cooking in her kitchen, as she was turning porcelain closed forms on her Shimpo potters wheel in her basement studio. In fact, she often commented how there was really no difference between the three: growing vegetables, cooking and making pots. (from an email sent by NCECA)

Toshiko Takaazu is survived by two brothers and four sisters. Services will be private.

To see a video of Toshiko, go to <http://vimeo.com/7436480>

POTTERY NEWS

POTTERS HELP RARE BIRDS: *from the Association of Clay & Glass Artists of California's March Newsletter, article by Diana Jou:*

The rhinoceros auklet is a small seabird that nests on Ano Nuevo Island, a wildlife reserve north of Santa Cruz, California. "...The "rhino" auklets, known for their thick horned bills and feisty attitudes, nest in burrows on the island, which could support a few thousand breeding pairs if not for decreased vegetation that has led to erosion. That erosion has in turn led to collapsed burrows and failed nests. That's where the restoration team comes in. Biologists and native plant experts from Oikonos Ecosystem Knowledge, PRBO Conservation Science, and the Go Native habitat restoration firm have been studying the birds and building rudimentary artificial nests since 1993. But the plastic pipes the scientists were using as nest modules deteriorated quickly and had to be dug up and replaced every few years. Then, in spring 2010, the public art and design group Rebar... enlisted a group of ceramics students at the California College of the Arts (CCA) to create prototypes of clay homes for the auklets. Rebar founder Matthew Passmore explains that he and the other designers and artists needed to design homes made of nontoxic materials that are also durable enough not to collapse on the birds. The prototypes were field-tested last spring and the students spent the summer building a hundred of the auklets' preferred model, so they could be installed in time for next spring's nesting season... their real test will come next spring, when the rhinos use them to nest. 'In the end, the nest modules we made are a human attempt to replicate the much more sophisticated and streamlined versions that the auklets make without even a thought,' says Murphy... Track the project's progress at www.anonuevoisland.org."

ARTFAIR SOURCEBOOK will send free weekly emails that include nationwide show listings and links to websites. The events are not rated or reviewed unless you pay for that further service. For the free email service, email a request to sourcebookguy@gmail.com.

TILES FOR OUTDOOR USE: Do you make tiles for outdoor use? OPA member Jeanne Henry found a handy reference at www.lakesidepottery.com. They state that a shrinkage rate of 3% or lower is necessary for tile to withstand frost. "The absorption test typically used is established by the American Society for Testing and Materials. First, a fired tile is weighed dry (Wd), then soaked for 24 hours in cold water. Immediately after being dried with a towel, the tile is weighed again (Ws). The absorption rate is then calculated from the two measurements using the formula below:

$$\text{absorption} = \frac{(Ws - Wd)}{Wd} \times 100$$

"In other words, to find the absorption rate, subtract the saturated weight from the dry weight. Divide the difference by the dry weight. For example, let's say a pot weighed 0.75 pounds after it was fired to maturity. After getting it wet, it weighed 0.8 pounds. The difference is 0.05. Dividing 0.05 by 0.75, we get 0.067, or an absorption rate of 6.7%.

"To test the fit between the glaze and the clay body. Put glazed tiles through a hot dishwasher cycle, then into the freezer for a day or two, then back into the dishwasher, and again returning it to the freezer. Repeat this process several times (7-10), then check for crazing"

RED GLAZES: There is a nice article by Dave Finkelburg in the April 2011 *Ceramics Monthly* titled "Fours Ways to Red." It gives brief descriptions of selenium/cadmium, iron, copper and chrome-tin reds, with formulas, descriptions and firing techniques.

MASHIKO, JAPAN: As you may know, Mashiko was hit very hard by the earthquake in Japan. Many of the old woodfire kilns were destroyed and vast numbers of historic and contemporary pots were shattered. This historic pottery village is in need of help. There are many organizations that are collecting money to help: Leach Pottery's Mashiko Earthquake Appeal, www.leachpottery.com; Craft Emergency Relief Fund (CERF) encourages supporting first responders, and you can find lists on Network for Good at www.networkforgood.org/help-survivors-pacific-quake-tsunami; Japan Society, 100% of funds raised will go to Japanese and American grassroots organizations on the frontlines of the relief and recovery effort, www.japansociety.org/earthquake; Mashiko Pottery Fund, set up by Ken Matsuzaki, <http://potters.blogspot.com/2011/03/mashiko-pottery-foundation-by-ken.html>; Global Giving, www.globalgiving.org/projects/japan-earthquake-tsunami-relief/.

DECAL MAKING: A couple of articles in the March 2011 *Ceramic Industry* is about decals. One is about making them without using heavy metals. Many ceramic decals used by manufacturers are non fired or baked on at 300 degrees F. At these low temperatures they are able to make colorful decals that do not use as much lead, cadmium or other heavy metals. The other article is about using color laser printers to make decals using a special paper that works in standard printers. For more info look at www.CeramicIndustry.com or check www.MarylandChina.com and www.InternationalDecalCorp.com.

PERIODIC TABLE OF VIDEOS: The March 2011 *Ceramics Monthly* has a brief article about a project several chemists in Nottingham, England are doing. They have made a series of videos, hosted by different chemists, which delve in to the properties of various chemicals. They mention some particularly interesting videos for the potter: silica, calcium, magnesium, boron, etc. Check this out at www.PeriodicVideos.com.

**Ingredients Become Oxides
In Fired Glazes**

Ingredients become oxides
in a fired glaze.
Learn where to find them
and you'll be amazed.

Feldspar, whiting,
quartz and kaolin
are some of the ingredients
that do go in.

But during firing
when they get hot,
ingredients become oxides
on a fired pot.

Quartz becomes silica
which is SiO2.
It makes the glass,
that's what it will do.

Kaolin becomes
Al2O3 • 2SiO2
For each alumina molecule . . .
the silica counts 2.

Whiting becomes calcia . . .
that's what it will do.
And dolomite becomes calcia
plus magnesia too.

Feldspars are
much more complex.
Let's take a look
at that group next.

Feldspars become silica
plus alumina too,
plus alkali flux oxides.
Now that's quite a brew!

After firing you have
ingredients no more,
but plenty of oxides
you will have galore!

□ 2005 Chic Lotz
www.PotteryPoet.com
Chic@PotteryPoet.com

To better understand the poem:

Custer Feldspar is the mineral listed in the recipe.
During firing Custer Feldspar theoretically becomes these oxides:

K2O • Al2O3 • 6SiO2
1 molecule + 1 molecule + 6 molecules
of Potash of Alumina of Silica

Learn these 12 oxides:

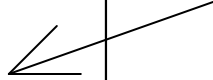
Glass Former: SiO2 Silica

Stabilizer: Al2O3 Alumina

Alkali Flux: Li2O Lithia
Na2O Soda
K2O Potash

Alkaline Earth Flux: CaO Calcia
MgO Magnesia
SrO Strontia
BaO Baria

Additional Flux: PbO Lead Oxide
ZnO Zinc Oxide
B2O3 Boric Oxide



MEMBER NEWS

JEANNE HENRY has 5 pieces in the "Oregon Clay Sculpture Invitational Exhibition 2011," held in the campus gallery at Chemeketa Community College in Salem. Feb. 14 - March 11. She also has work in Portland in the lobby of the performing art center (PCPA) thru April, part of Portland Open Studios and another in "Centrifuge: an examination of art & architecture" at the Art Institute of Portland, March 3-27.

DEBORAH SHAPIRO has been chosen to appear in the new book by Lark Books, *21st Century Ceramics*. It is a compilation of the "best of" the 500 series. Lark Books calls it "the most magnificent works from all 10 books in a single, hardcover collection." Deb is honored and excited to be included.

SAM HOFFMAN has work in an exhibition at AKAR Gallery in Iowa City. The theme for the show is the Yunomi form (Japanese-style teacup). <http://www.akardesign.com/shows/index.asp>. "Many of the cups in the exhibition (one of mine included) are donated and all money from their sale will go to the Craft Emergency Relief Fund, which is currently focusing efforts on helping Japanese artists recover from the recent earthquake."

JAMES TINGEY was selected to be in the Student Show at NCECA in Tampa. 339 works were submitted, 40 were selected.

MARIA SIMON will be exhibiting her work at Springbox Gallery, 2234 NW 24th Ave, Portland, May 13th-June 10th (opening reception on the 13th). **HSIN-YI HUANG** will also be featured in this show.

DARA HARTMAN will be demonstrating at the Women Working With Clay Symposium. See info in the "Workshops, Lectures, Conferences" section

BRAD McLEMORE will be showing wood and soda fired work at the West Linn Public Library Community Art Gallery, along with digital prints by Margaret Klement, from May 1-29. Opening reception May 1, 2-4 pm. An image and more info can be viewed at <http://bradmcmore.com>. Library location and hours can be viewed at <http://www.westlinnoregon.gov/library>.

SPECIAL SECTION: BLACK, WHITE, CLEAR & CELADON: For each issue of the Newsletter, we choose a theme and ask our membership to send in their information about that theme. Feel free to suggest themes and send in any and all information that you can. We are hoping to have this be an informative "must read" section of your Newsletter. Got ideas for future themes? Send them to Janet-Buskirk@gmail.com. The June Newsletter theme will be Soda & Salt Firing so begin thinking about your tips and ideas about this future theme.

WHITE, CLEAR & CELADON

Modified Leach Satin Clear version 1. Cone 10, modified to cone 6. Submitted by Leslie Lee:

25 Cornish (or Cornwall) Stone
25 whiting
25 silica
25 epk

To lower to cone 6: add 15 to 20 % frit 3124
This was the original Leach glaze. Sometime later someone started substituting Custer for the Cornish Stone in the modified version.

Modified Leach Satin Clear, version 2, submitted by Roxanne Hunnicutt. Reduction or oxidation, cone 6

Custer feldspar 25
whiting 25
silica 25
Kaolin 25
Frit 3124 15

"Leslie Lee just did the best thing when she found this high fire glaze and reduced it to work for her at Cone six. It was a Leach glaze before Leslie made it her own. This is a real sleeper. It is not gloss and it does not make pencils or underglazes flow. It can get a little milky if too thick, but those of us who use it find it well, just as good as a clear can be for cone six."

#62 Translucent Base, cone 6-8 oxidation, submitted by Deborah Moen:

Ball Clay 5
Gerstley Borate 19
Custer 44
Zinc 5
Dolomite 6
Whiting 2
Flint 19

variations:

White opaque:

Tin 10

Black:

Cobalt Carb 3
Red Iron Ox 10?? (forgot to write it down)
Manganese 3
Chrome Ox 3

Longquan Celadon, submitted by Careen Stoll

Potash feldspar 29.5
china clay/grolleg 20
quartz (silica) 32
whiting 14
dolomite 2.5
red iron 1
bone ash 0.5

I had some fun in grad school playing with a Longquan celadon from Nigel Wood's book of Chinese Glazes. It is necessary to ball mill the iron and the clay first to achieve a smooth color. Cone ten is probably best. His book clarifies how they achieved such depth of color: they bisqued a layer of glaze onto the pot and then re-dipped the pot. Perhaps even repeated the process before sending it through the glaze-fire. Another technique is to slightly under-fire it, retaining the fine mass of air bubbles that shows as light-reflecting opacity. I have had some exciting success doing this in a saggar within my wood-oil kiln, the saggar seems to be a full cone lower inside than the rest of the kiln's optimal temp of cone 11/12

Here are a few other recipes from school: The first is designed to look like a fish-scale- smooth but with a crackle that extends inwards. Semi-untested

Dan Murphy fishscale:

Custer feldspar 90
washed hardwood ash 5
Clay (Hawthorn or the base of your clay body) 10
Ozzie Isaac's thick Long chuan (I never tested this)
Potash feldspar 40
Silica 30
Calcium carb 10
Barium 10
Kaolin 10
Red iron 0.25%

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WHITE, CLEAR & CELADON**

Tom Coleman's Non Iron Blue Celadon, cone 10 (gas reduction), submitted by Adrienne Stacey:

Custer feldspar 27.26
whiting 23.28
EPK 19.20
Zinc oxide (calcined) 3.01
Silica 27.26

add:

mason stain 6391.1 Turquoise
blue 1.9

I cut back a bit when I used this stain because it was too blue for me. I also used a lighter blue and it was nice. Mason stains, if they are close to the same color seem interchangeable. Always a good idea to test though. It would be fun to try different colored stains with this base celadon.

For beautiful Celadons, submitted by Jan Edwards: I fire them, on cone 10 Porcelain, in a light reducing atmosphere from cone 010 all the way up to cone 9 or 10, then I clean up the kiln for 20 minutes. I also ball mill that glaze. Celadons are also beautiful on a toasty stoneware body, a very different look... earthy. I am always looking for a not too shiny clear glaze, truly clear, at low or Hi fire. I have come to the conclusion that there is no such thing.

I like Tom Coleman's Limestone Clear, cone 10:

Custer Spar 49
Whiting 15
EPK 13
Silica 23
Bentonite 3%

Low fire White Slip, from Oregon College of Art & Craft:

Neph Sy 18
Ball clay 25
EPK 25
Silica 25
Frit 3124 7

for white, add: zircopax 5%

for black, add: GS812 stain 15%

BLACK

Black, submitted by Deborah Shapiro:

For a true black glaze, try adding the following to a clear glossy glaze that works on your clay:

3% Red Iron Oxide
3% Manganese Dioxide
3% Chrome Oxide
1 1/2% Cobalt Carbonate

You'll get a strong black, not a brown-black, and it will have a little life to it. Also, if you use it near another glaze that is opacified with Tin Oxide, you'll probably get a nice chrome-tin pink flush! Enjoy.

Mirror Black, submitted by Janet Buskirk. This is a beautiful glaze that I make from my scrap glaze bucket. I use cone 10 glazes, but this or something similar might work at other temperatures. My typical scrap glaze, before adding colorants, is a translucent brown or dark green.

1 liquid quart of scrap glaze
20 g cobalt carb
6g chrome ox
20g red iron ox

Champy Black Glaze, submitted by Anne Stecker:

cone 6 and up. I got this at Pottery Northwest in Seattle.

Kona F-4 spar 72.73
Whiting 18.18
EPK 9.09
Chrome 1.81
CoCO3 1.81
RIO 6.06

Oil Spot Glazes was the title of an article by John Britt in the June/July/ August 2002 *Ceramics Monthly*. He gives the chemical reactions that create oil spot glazes and states that the two most important factors in making oil spot are a very thick glaze application and an oxidation firing. He gives many other tips and has many formulas for oils pot glazes. He also wrote a similar article in *CeramicsTECHNICAL* #21, 2005. A version of these articles was also emailed to subscribers of CeramicArtDaily's free email service on April 13, 2011.

OPPORTUNITIES

CALLS FOR ENTRY: Various NCECA-sponsored events. "2011 Regional Exhibition: Uncommon Ground: Impact & Influence," a blended invitational and competitive ceramic exhibition for artists from the geographic region west of the Mississippi River, deadline June 15. "2012 Invitational Exhibition: Push Play," the 2012 NCECA Invitational focuses on the importance of play as related to art and life, deadline July 5. "National Student Juried Exhibition," deadline Sept 29. www.nceca.net.

CALL FOR ENTRIES: "Potclays Emerging Makers International Ceramics Festival Award 2011," deadline April 29. An opportunity for new potters and artists working with clay who have graduated from college within the past five years to present a Powerpoint slideshow about their practice at the 2011 International Ceramics Festival. 6 makers will be selected to make presentations on their work each lasting 15 minutes (including a Q&A session) at the Festival. Applicants are asked to submit a simple 10 minute PowerPoint presentation of images on a CD along with information about themselves, their practice to date and plans for the future, as well as 3 reasons why they should be selected. Send applications to: Sophie Bennett, ICF2011, Aberystwyth Arts Centre, Aberystwyth University, Aberystwyth Ceredigion SY23 3DE. www.internationalceramicsfestival.org/history/emerging_makers_award/.

CALL FOR ENTRIES: "Atmospheric Fired," deadline May 23, show July-Aug, open to atmospheric fired clay work, Carbondale Clay Center, 970-963-2529, www.carbondaleclay.org

CALL FOR ARTISTS: "Starbrick Clay National Cup Show 2011," deadline Aug 6, show Sept-Oct, open to drinking vessels, juror Kristen Kiefer, \$20-30 jury fee, starbrick@gmail.com, www.Starbrick.com, 740-753-1011.

CALL FOR ENTRIES: "Workhouse Clay National," deadline May 4, show Aug, open to sculptural or functional work, \$30 for 3 digital entries, juror Ellen Shankin, contact dale-marhanka@lortonarts.org, www.WorkhouseArts.org.

CALL FOR ARTISTS: "Gyeonggi International Ceramix Biennale 2011," in Korea, submissions of digital images Feb 11-April 1, submissions of actual work for final selection May 10-June 21. Exhibition Sept-Nov, 2011. www.kocef.org, gicb2011@gmail.com, facebook.com/GICBiennale.

CALL FOR ENTRIES: "ARTworks 2011," deadline June 30, show Sept-Oct, featuring artists from Washington and Oregon, presented by the South Beach Arts Association in Partnership with Grays Harbor College/ John Spellman Library. Juoros Wally Mann, Barbara Sampson. Jury fee \$10-25, juried from CD. \$800 in awards. For prospectus and entry form contact bsampson@aol.com

CALL FOR ENTRIES: "Ceramics Annual of America," deadline May 10, show Oct, juror Suzanne Baizerman, in Davis, CA, www.CeramicsAnnual.org

CALL FOR ENTRIES: "Jersey Shore Clay National," deadline May 1, show June-July, juror Heather Mae Erickson, \$25 jury fee, m.t. Burton Gallery, Surf City NJ, matt@mtburtongallery.com, www.mtburtongallery.com.

WASHINGTON COUNTY ARTISTS' STUDIO TOUR: Washington County Art Alliance invites artists to participate in the second annual Washington County Artists' Studio Tour being held Oct 22-23. Artists must live and/or have their studios in Washington County, OR. Deadline July 1, early bird option due June 1. Fee to participate \$50. Registration forms at www.washcoart.org.

FAIRS

CLAY FEST: Clay Fest is an annual, non-juried ceramics-only show and sale put on by Local Clay in Eugene to provide its members with a venue to showcase and sell their work. This year Clay Fest will be held October 7, 8, and 9 at the Lane County Fairgrounds in Eugene. <http://www.clayfest.org/ClayFest/ParticipantInfo.html>, or contact Don Clarke at 541-683-6330, registrar@ClayFest.org. Postmark deadline May 6th.

WEST LINN ARTS FESTIVAL: show Sept 1-11, deadline April 25. For info got to www.WestLinnArtsFestival.com. For application go to www.Zapplication.org.

WORKSHOPS LECTURES CONFERENCES

YOSHIDA YOSHIHIKO: May 27-28. A Japanese potter from the Mino area, Yoshida was OPA member Ken Pincus's teacher in Japan and is marvelous potter and individual. A group of OPA potters visited Yoshida and his wife Mifune in their home in the Mino area of Japan September 2009. A most gracious host and hostess. Yoshida makes extraordinary tea ware and was a student of the great Arakawa. Public lecture Friday May 27, 7:30pm, free. Workshop Saturday, May 28, \$35 for OPA members & students, \$50 for others. Concurrent show at Clatsop Community College opens May 20. <http://www.e-yakimono.net/html/yoshida-yoshihiko-mino-jt.html>, <http://www.e-yakimono.net/html/arakawa-toyozo.html>. At Mt Hood Community College 26000 SE Stark St. Checks Payable to MHCC Ceramics. Send to Lynn Horn, Visual Arts to reserve a spot. Send your email contact to Lynn as well to confirm your spot. Questions? Contact Lynn.Horn@mhcc.edu.

YOSHIDA YOSHIHIKO: Master Potter from Mino, Japan and former mentor of Ken Pincus. Workshop, Slide Talk and Exhibition at Clatsop Community College in Astoria. Exhibition: in Art Center Gallery May 20-June 30, opening reception Friday, May 20 at 6pm. Workshop: Sat, May 21 at CCC Ceramic Studio, 9am-3pm, Ceremonial Tea at 12:15, \$30. Workshop & Exhibition at 1653 Jerome Avenue, Astoria. Slide Talk at Performing Arts Center at 16th and Franklin Ave, Astoria, Sat, May 21, 7pm, free and open to public. For more info Richard Rowland, rrowland@clatsopcc.edu, (503) 338-2449

The following workshops will be at Creative Arts Community at Menucha. They also have workshops in a variety of other visual art, writing and music media. \$690 per week includes room & board. College credit available.

www.CreativeArtsCommunity.org:

SARA SWINK: July 31-Aug 6

DENNIS MEINERS: Aug 7-13

The following workshops will be at Oregon College of Art & Craft in Portland, 503-297-5544, www.ocac.edu (click on "Community Programs" then "adult programs"):

CHIC LOTZ & FLO FAHRENHEIT: "Line Blends for Glaze Surface and Color," June 9-12. \$444. Perform hands-on mixing and firing of simple line blends to learn how to achieve the glaze surfaces and colors you desire for sculpture or dinnerware. Discover how varying the ratios of 3 major glaze components affects stability, color, firing temperature, glaze fit and glaze surface. Develop glossy, matte and textured surfaces. Learn about each ingredient, its function in the glaze, develop colors, alter recipes and bring ¹⁰ glazes down to ⁶. We'll mix and fire ⁶ line blends overnight so you can see the results, but you'll leave the workshop organized and empowered to experiment at your own firing temperature.

DARA HARTMAN: "Molds for Slip Casting," August 1-5, \$305. Slip casting offers a means to reproduce an object quickly and efficiently. Make simple and multi-part molds, learn about plaster and slip formulation.

LISA REINERTSON: "Figurative Sculpture On The Wall," July 8-10, \$407. Learn techniques to create 3-D figurative wall pieces. Working with a model, each participant will create their own deep relief sculpture.

LUSTER GLAZES UNVEILED: 4 days of study and investigation of the materials and processes that create the signature Luster Glazes of Beatrice Wood and others will be presented by Myra Toth. June 16-19, Beatrice Wood Studio at the Center for the Arts, Ojai, Ca. Radtoth@aol.com or www.Pyramidstudio.com.

NCECA 2012: Program Proposals are sought for the On The Edge, March 28-31 in Seattle. Please propose a Lecture, Panel Discussion, Demonstration, Topical Discussion, or NCECA Connection for the 46th annual NCECA Conference in Seattle, Washington. Please be aware that this year our call for Topical Discussions and NCECA Connections is earlier than in past years. Deadline May 3, 2011. www.nceca.net.

TILE+ARCHITECTURAL CERAMICS: Sponsored by the Potters' Council. www.ceramicartsdaily.org. 800-424-8698. June 24-26, 2011 in Seattle, Washington. \$270-397

WOMEN WORKING WITH CLAY SYMPOSIUM: Hollins University in Roanoke, Virginia, June 13-16, www.hollins.edu/tmva. \$385. Demonstrations by Donna Polseno, Andrea Gill, Silvie Granatelli, Dara Hartman, Kari Radasch, Kala Stein, and Jeri Virden. Guest Lecturers: Mary Barringer, Johanna Ruth Epstein, and Kathleen Nolan. This symposium examines women who work with clay to create pottery, art vessels, and sculpture. Included are demonstrations on making figurative sculpture, plaster mold making, throwing pottery on the wheel, altering thrown pots, hand building sculptural vessels and functional pottery, as well as decorative and glaze techniques.

FROM THE CENTER TO THE EDGE: 60 Years of Creativity & Innovation at the Archie Bray Foundation. June 23-25. Exhibitions, panel discussions, artist demonstrations. Key-note speaker: Jun Kaneko. Participating artists: John Balistreri, Robert Brady, Andy Brayman, John Buck, Deborah Butterfield, Bath Cavenar Stichter, Caroline Cheng, Chad Curtis, Josh DeWeese, Julia Galloway, Ayumi Hori, Sarah Jaeger, Kleinreid, Steven Young Lee, Richard Notkin, Don Reitz, Bobby Silverman, Sandy Simon, Linda Sormin, Chris Staley, Akio Takamori, Steven Thurston, Tip Toland, Jason Walker, Patti Warashina, Kurt Weiser, John Williams, Jennifer Woodin. 3 day pass \$250. www.60th.ArchieBray.org, 406-442-4141

SHAMELESS ADVERTISING

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@gmail.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, PO Box 351, Woodburn OR 97071.

OPA President: Anne Stecker, 503-399-0590, AnneStecker@comcast.net

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

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

Ceramic Showcase Chair: Brenda Scott, 503-658-7352, muddyfishstudio@frontier.net

Ceramic Showcase Co-Chair: Margaret Synan-Russell, 503-775-1164, MargSynan@gmail.com

Ceramic Showcase Secretary: Kris Paul, 503-344-6213, krispaul@vicbraden.com

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

Oregon Potters Association
4614 SE Salmon St
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503-222-0533
www.oregonpotters.org
www.ceramicshowcase.com



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Return Service Requested

DATES TO REMEMBER:

April 29-May 1: Ceramic Showcase
May 12: Showcase Wrap Up Meeting
May 13: OPA General Meeting
June 9: OPA Board Meeting
June 10: Newsletter Deadline

