

OPA NEWSLETTER

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

December 2011-January 2012

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

NEXT OPA GENERAL MEETING: Friday, January 13 at the Multnomah Art Center, 7688 SW Capitol Hwy in Portland. We rent the meeting space from 6-9:30pm.

6:30pm: General Meeting: If you have items for the agenda, contact OPA President Sarah Chenowith Davis in advance, Checowa77@gmail.com, 541-399-2381. Bring items for the swap table and snacks to share. OPA General Meeting dates for 2011 will be: March 23; May 18; July 13; (Sept picnic date TBA) Nov 9.

7:30pm Program: Nationally known chiropractor "Dr. Mike" Underhill will be giving a presentation and talk on "Health preventatives in the clay studio". Everyone please bring any questions and concerns with you for "Dr. Mike".

NEXT OPA BOARD MEETING: Thursday, February 9th at Janet Buskirk's house, 4614 SE Salmon St in Portland. Between SE Hawthorne and Belmont at corner of 46th, it is easiest to approach from SE Hawthorne or 39th. Future Board meeting dates will be determined at this meeting. Potluck dinner at 6pm, meeting begins at 6:30.

OPA BUSINESS

THANK YOU TO THE 2011 OPA BOARD: A giant "Thank you" goes out to everyone who makes OPA and Showcase happen. Thanks to the 2011 OPA President Anne Stecker, and to the entire 2011 OPA Board. Thank you also to the 2011 Showcase Chairs, Brenda Scott and Margaret Synan Russell, and all of the Committee Chairs who work on Showcase. Welcome to Sarah Chenowith Davis, 2012 OPA President, and to Margaret Synan Russell and Kris Paul, 2012 Showcase Co-Chairs.

MESSAGE FROM THE PRESIDENT, ANNIE STECKER:

"This is my final month as your president and it has been a very good year and I have enjoyed the opportunity to work with such a large and enthusiastic group. Nick Molatore did some calculations for a RACC survey about volunteer hours and we have over 10,000 hours of volunteer time on behalf of OPA. That's impressive. Please give yourselves a pat on the back.

"We now have a beautifully designed brochure by Ed Kornbrath that we will be printing soon. These will be ready for distribution at our table during NCECA in Seattle. We have an active group of OPA members led by Linda Klaus that will be manning the booth, selling t-shirts, and cook-books. We became members of Business for Culture and the Arts <http://www.nwbca.org/> and we will be using their program to begin a long-range business plan for OPA. We have a committee and a business representative that has volunteered to work on this and if anyone else is interested in this project please contact me.

"Kay Irish represented OPA by accepting our award from Oregon Art Education Association (OAEA) at University of Oregon in early October. OAEA selected the Oregon Potters Association for the OAEA Distinguished Service Outside the Profession Award. This award recognizes the contributions and support OPA has provided to promote and encourage arts education for students in the state of Oregon. OPA's involvement with the Oregon Scholastic Art

Awards and student exhibits at Ceramic Showcase benefit the arts community in many ways. We can be very proud of this important way we reach out to the community and provide scholarships. This year we will be offering our own scholarship and presenting it at Showcase thanks to Deb Shapiro's hard work. Please encourage pottery students in your community to apply. Applications are on our website.

"At the January general meeting, January 13th, we will hold our annual elections for OPA positions. There are many positions available and I hope you will consider running for a position. We are in great need of someone to join Bill Sanchez as co-chair of Empty Bowls. We have an especially exciting year planned with a theme Empty Bowls Math: $15 + 20 + 25 + 30 = \$250,000$. These numbers all relate to special anniversaries coming up in 2012. The 15 and 20 represent 15 years involvement by Oregon Glass Guild and Oregon Potters Association, respectively. The 25 represents the 25th anniversary for the Blues Fest and the 30 represents the 30th anniversary of Showcase. There are many other positions available, so join us and make some new friends and deepen the friendships you have developed at OPA.

"I hope everyone has fabulous holiday sales and wonderful holiday celebrations."

OPA MEMBERSHIP RENEWAL: It is that time of year again! Your OPA Membership Application was included in your October 2011 Newsletter. If you applied for Ceramic Showcase (in any way, Booth, Gallery, anything), you also renewed your membership in OPA and need not do anything. If you did not apply for Showcase, you probably do still need to renew your membership. Please go to the OPA website, www.OregonPotters.org for a membership application. OPA needs to receive your application by Feb 1, 2012, for your name to appear on the 2012 Membership List.

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2012 OPA ELECTIONS: Your ballot is included in this Newsletter. You may mail your ballot in or vote in person at the January 13, 2012, meeting. Mailed ballots should be received by Jan. 11 and need to have your name on the outside of the envelope.

We still have many jobs available. Would you like to meet new people? Get a chance to know fellow potters? What better way than to serve on the OPA's Board in 2012! There are still many jobs available, some are important, large, jobs, others are smaller and simpler jobs. Whatever type of job you are interested in, we can accommodate you! Among the jobs that are open are:

Hospitality: Bring coffee and snacks to OPA General Meetings, set up and clean up snack area.

Finance Committee: A committee of 3 people who review and recommend budgets and budgetary items to OPA and Showcase. 3 year term.

Members At Large: 12 Members At Large serve on the OPA Board. They do a wide variety of tasks, and each year they choose their jobs from a number of possible jobs that are presented to them.

President Elect: Serves as a board member for one year, then assumes the President job in 2013.

Questions? Contact Dan Noble, OPA Election Coordinator, [dnoble@gorge.net](mailto:dnable@gorge.net); Anne Stecker, 2011 OPA President, AnneStecker@comcast.net; Sarah Chenowith Davis, 2012 OPA President, Checowa77@gmail.com.

CERAMIC SHOWCASE

CERAMIC SHOWCASE will be May 4-6, 2012, at the Oregon Convention Center, 777 NE Martin Luther King Blvd, Portland OR 97232. It is not too late to apply to have your work in the Gallery area. Applications are available on the OPA website, www.OregonPotters.org, go to the members section, log in (username: OPAmember, password: potters), look in "Showcase docs"

SHOWCASE STEERING COMMITTEE MEETINGS:

Tues, Jan 3 at Rhoda Fleischman's, 25672 Gap Rd, Brownsville, 97327. Potluck dinner at 6pm, meeting begins at 6:30. Additional scheduled meetings will be: Wed, Feb 1 (at Sara Swink's in West Linn); Tues, March 6; Wed, April 4; Thurs, May 3 (7pm dinner, not potluck, night before Showcase opens)

MAILING LISTS NEEDED: Let Showcase send out your mailing list for you! We are making an early request for you to send us your updated mailing list for Showcase 2012. We send out approximately 50,000 postcards and most of these names come from the OPA membership. Please send your lists in a format that can merge into an Excel spreadsheet. Let us know if you need a blank Excel spreadsheet template. We can use email address list as well as postal addresses. Remember, about 1/3 of our customers come to the show because of our mailing list.

The deadline for sending us your mailing list is April 1st – Sooner will be appreciated. Please send us an email if you have any questions. -Ted Ernst

(tedernstpotttery@hotmail.com) & Sandy Segna (sjsegna@hotmail.com).

MEMBER NEWS

JAMES DeROSSO has work in the 11th annual "Little Things" show of work under 7 inches in size at Guardino Gallery, 2939 NE Alberta, Portland, 97211, until Dec 26.

SARAH CHENOWITH DAVIS & DAN ALLEY had a show in November at the My Hood Community College Visual Arts Gallery

SARAH CHENOWITH DAVIS had a piece featured on the annual *Clay Times* poster.

SARA SWINK was featured in the Dec-Jan issue of *American Craft Magazine*. The article is titled "The Stories Within" and was written by OPA member, Carolyn Hazel Drake. The magazine also picked up one of Sara's images for its contents page. You can see the online version at <http://americancraftmag.org/article.php?id=12762>.

DAVE and BONI DEAL were selected to represent Washington State in a ceramic invitational art exhibit, "50 States Fire Up: American Clay Invitational" at the Margaret Harwell Art Museum in Poplar Bluff, Missouri, December 3, 2011-January 29, 2012.

MOTOKO HORI will have an exhibit of her work at the Behind the Museum Cafe, 1229 SW 10th Ave in Portland in December and January,

FROM STEFFIE SCHULZ: *The following is a letter to OPA from Steffie Schulz, a longtime member who has made a difficult decision to sever her ties to OPA:* "Dear Familiar Faces of OPA, "Through working with my parents Bill and Terry, and my siblings, since 1976, in Schulz Porcelain, I have had the pleasure of feeling like I had purpose, in this OPA membership of many many years. Now, with added other interests and occupations, there are too many hats, too many balls to juggle, my heart is not 100% into art clay, I have no more room left for the leftovers I don't sell, and am 'volunteered out', so I am letting go of Showcase. This leaves an extra booth space for newcomers. Enjoy!

"I was raised on Art & Mud, and will continue making Schulz Porcelain, and selling it through Made In Oregon Stores, and my website, along with Steffie's House Dog Grooming that I started 3½ years ago, and my hobby of Face Painting as Madame Sakia.

"Thank all of you. Thank you for your annual camaraderie, and for making beautiful things that Raise The Spirits. Happy 30th Anniversary, OPA." -Steffie Schulz.

POTTERY NEWS

EMPTY BOWLS PERMANENT DISPLAY AT GEORGIES:

Georgies would like to help promote Empty Bowls year round by creating an in-store display of 'Empty Bowls for sale' in both their Portland and Eugene locations. The objective of this display is to promote the mission of Empty Bowls, generate dollars monthly for the Food Bank, and to prominently feature the donating artists for their generosity. The display will hold approximately ten medium sized pieces at all times. If you would like to donate work, what they are hoping for is 1 or 2 pieces of pottery (not limited to "bowls") with a suggested Empty Bowls price attached and 2 to 4 vertical or horizontal 5x7 self-promotional print-outs (which will be placed in a lucite frame beside your donated piece). You may also give them some business cards.

If you would like to be part of this, contact (Portland store) Maria Sampson at Georgies, (503) 283-1353 maria@georgies.com, (Eugene store) Bob Richardson (541) 338-7654 bob-r@georgies.com.

This is an opportunity for OPA members to have full hearts filling Empty Bowls. Thank you!
Bill Sanchez, OPA Empty Bowls Chair

COMPOST CONTAINERS: OPA recently received this note from a Showcase customer: "Every year we thoroughly enjoy the Ceramic Showcase and have purchased art and lovely functional items for gifts and for us.

"Could get this suggestion to some of the potters who make products of the functional type? Portland is now thoroughly into the composting business. The City has furnished customers with a functional plastic food waste receptacles, but no way am I going to keep one on my kitchen counter. I have been all over the internet trying to find a ceramic counter top compost pail that I like. They look rather like cookie jars with holes in the lid, a lid that can fit a charcoal filter. The commercial containers come in sizes from a little less than a gallon to 1½ gallons. Many of your potters make vessels that would look good in my — or anyone's — kitchen. Maybe next May I will find a counter top composter in some potter's inventory?"

GEORGIES has an annual December sale, with 20% off books, Skutt Kilns, North Star Slab Rollers and used equipment. They also offer a number of classes. Check their website, www.Georgies.com.

CLAY ART CENTER: Clay Art Center has followed the lead of many of the large glaze companies, and are now charging the same amount for all colors of glaze, rather than charging more for glazes that use expensive ingredients and less for ones that use cheaper ingredients. Check their online catalogue, www.clayartcenter.net, 800 952 8030. Clay Art Center also has some new clays: JG cone 6 porcelain is really dense and it helps the glazes smooth out and brighten. They are also working on Oregon Red with no sand and B Mix copies, Digi 6 and Digi 10. They now supply Polytek rubber mold products.

ART FESTIVAL SALES are still in a downward trend, according to *The Art Festival Newsletter's* annual survey. About 40% of artists had lower sales in 2011 than in 2010, about 30% remained at the same level. Only 23% had an increase in sales in 2011. In general, people applied to more festivals than they had in the past, although they participated in about the same number as before and found that getting accepted was about equally difficult as in the past. People tended to travel farther to participate in shows. People felt that costs to participate in shows had increased, while customer attendance had decreased a bit. In general, shows did not raise their fees, but other associated costs (travel, art materials, bank fees) went up. Most artists kept their prices about the same as before, but many of them added lower priced work to their repertoire. Ceramics responses were 10.7% of the survey.

The Art Festival Newsletter is an online publication. It is \$16/year and contains a lot of useful information for people who do art fairs. Visit www.theartfestivalnewsletter.com. Also check out www.art-linx.com, which contains links to fairs, products and other stuff you might need.

POTTERS FOR PEACE have two new ceramic water filter factories producing low tech, low cost water filters in Rwanda and Totogalpa, Nicaragua. Two additional factories, in Guayaquil, Ecuador, and the Atlantic coast of Nicaragua should be open soon.

"We receive many requests from countries around the world for help in the establishment of new factories and our filter team works hard to guide these partners through the process. We continue to expand our pottery program which we have found to be an innovative solution to rural poverty as it both strengthens cultural traditions and encourages economic development.

"In 2011 we brought the communities of Achuapa and San Jose del Palmyras into the PFP fold of Nicaraguan pottery communities. This year our goal is to raise \$80,000 from private donations. This money will allow us to both maintain and expand our Ceramic Water Filter Program and our Nicaraguan Pottery Program. Under the Filter Program it would allow us to offer limited financial assistance, in the form of loans or small grants, to emerging filter projects and also to standardize the factory model in order that we can respond more effectively to the many requests we receive. As well, it will allow us to offer follow up visits to existing factories that need help with production problems. Under our Pottery Program, this money will also allow us to purchase a vehicle that will be used specifically to service the growing number of pottery communities. Safe, clean drinking water is a human right and grass-roots economic development is essential for economic independence. Your donation, when put together with the donations from other individuals, will help Potters for Peace as it works to inspire and support people as they strive to respond to their own

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needs in innovative and effective ways.

"Keep up with our projects on FaceBook (Potters for Peace) or Twitter (pottersforpeace). You can now donate using Paypal or by sending a check to Potters for Peace, PO Box 1043, Bisbee, AZ, 85603." www.pottersforpeace.org.

CHRISTA ASSAD is a "Carhartt's Everyday Icon" and can be seen in a YouTube video at <http://www.youtube.com/watch?v=bmaERm1KoVM&feature=share>.

CLAY TIMES magazine is available online at www.ClayTimes.com. You can view articles on safety in the ceramics studio by Monona Rossol, glaze formulation by Pete Pinnell, kiln building by Marc Ward, and many other topics.

THE GENERIC POT submitted by *Wali Hawes*:
The generic is taken to mean that which is closely related to any member of a group or class of objects or things. Is the Contemporary Pot, being a piece that crosses historical, cultural, geographical and traditional boundaries and the Generic Pot the same? How is it possible for a non-national to make something clearly identifiable as cross-national be over and above that which is national? Is its identity or function that maintains a divergence and if so is it purely cultural or does it succumb to norms that pacify existing elites and their privileges? What of Institutionalized Inertia, Neutered

Creativity, Administrative Apathy, Regulatory Depravity? Art has always existed in extreme environments and is anything that actually thrives when the value of things go defined. Is that the defining nature of Art? What if all this was purely accidental or is there in fact a convergence (or is it a smoke-screen to obscure the true nature of a structural breakdown and collapse) as is portrayed in editions of "collectables" at prestigious galleries and portrayed as Contemporary Art? Is identity derived from physical substance or function? It must be otherwise or else how could we sit in the cafe imbibing out of perishables of a non-transient nature when functionality abounds with creative intentions and belief in art in the private domain? History and its sub-scrotum are constructed on the Pot. This context has resisted convergence with creative expression which is what the Generic Pot is. Resistance due to rigidity in interpretation, a materialistic value system, myopic expansion in praxis, intellectual contradictions in box sets and fixed identity continue to define aesthetics. As the sphere of what constitutes creative expression expands and process occupies the key to understanding the area characterized by the wheel becomes dilute and boundaries vanish. With these perspectives new fields of ceramic expression of the Generic Pot mean that the periphery has become a zone of unlimited potential. Process as central to the Generic Pot is now permanently elusive.

-Wali Hawes, www.walihawes.com. More information about what Wali Hawes does is available at <http://claygun.blogspot.com/>. He especially recommends <http://claygun.blogspot.com/2009/01/banko-yaki-from-yokkaichi.html> and <http://claygun.blogspot.com/2011/10/real-origins-of-raku.html>.

Solubles

Solubles dissolve like sugar they may and follow the water into the bisqued clay.

This makes clay weak and possibly bloat, which is actually quite important to note!

Solubles can travel in the other direction, erupt into glaze causing imperfections.

They cause glaze to settle in the bottom of the bucket. Sometimes it's so hard you just want to chuck it!

Insolubles behave a lot more like sand, retaining their particles. Isn't that grand?

No negative effects, so we like them best. Choose insolubles when possible, I'd like to suggest.

Soda ash, pearl ash and lithium carbonate are "soluble" alkalis – which isn't too great.

So get lithia, soda, and potash too, from feldspars and frits – they're less soluble for you.

Boric acid and borax are very soluble too. Boron frits are less soluble and so easy to use.

Whenever you can choose insolubles. Believe me they're worth all their weight in gold.

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SPECIAL SECTION: USING SOCIAL NETWORKING TO MARKET YOUR WORK

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 February Newsletter's theme will be "Cone 6 Glazes."

We originally asked OPA members for information about Social Networking, but several of you submitted commentary about other aspects of marketing yourself on the internet. It all seemed useful, so here it all is. Thanks, everyone!

Facebook, Flickr, Twitter & Etsy, submitted by Cynthia Spencer: Social Media is a great way to make connection with people from all walks of life. Do it if you feel comfortable typing away on the computer, can do simple photo manipulation (or don't mind learning it) and if you are not phobic about other people knowing things about you. I don't recommend you do it just to try and sell your work to people, only posting news about your sales. People will avoid you like we all avoid hard-core sales people.

The emphasis should be on the *social* aspect of it all. For example: in the regular small business world, folks join social networks such as the Chamber of Commerce, Downtown Association, Animal Orgs (Elks, Moose, Lions), Service Clubs (Kiwanis, Rotary) and/or other trade groups such as the Oregon Potters Assn. You do this to share info, network and learn professional skills and graces with like-minded people. Social media is really just doing the same thing without having to go to meetings and wear nametags. You can engage in being social in your jammies any time of day or night!

I enjoy sharing funny stuff, work and life ups and downs, as well as notices/show announcements from the art world. I don't use an app that links all Facebook and Twitter posts as I try to keep business and personal posts separate. I do censor myself from being too off-color as I do use SM as a way to share about my business as well as myself.

When you first open a Facebook or Twitter account, take some time to read other people's posts and get the hang of what is appropriate to share. It took me some time to find my own voice on the computer and to make and keep connections with people, but once I did it has been great. You need to know how to upload photos because SM is a visual media and posts with photos will be given much more attention than just a text post. If you can link posts back to your website and/or blog, all the better to increasing traffic there.

It's too hard to keep up everywhere so I just do Facebook, Twitter, and a Flickr photo account. I blog for Corvallis Fall Festival and about my pottery work and have a catalog-like website. NOTE: You should have a separate Facebook Fan Page for your business, separate from your Facebook Profile Page, because business pages run as profile pages can just disappear at the whim of Facebook (since it is against their rules.)

The other big SM site I have is an Etsy shop that is now one year old and sold enough in this last year to feel like the time and effort is worth it. I probably spend about 2 hours a week updating and sharing on Etsy and more time than I care to admit to on Facebook.

Make the best use of your Social Networking, submitted by Becky Clark: The best advice I can give for those who are new to social networking is this: socialize as often as you can.

Obviously, you don't need to be in everyone's ear every day, but how about this: Have you done a firing? Tweet about your brilliant red and blue combo!

Did one of your facebook friends have an art opening? Write on their wall that you had a great time!

What about your blog? People who love your work (and know nothing about pottery) would love to see what it looks like to unload a kiln, or love to hear that funny anecdote between studio mates.

When people know what you are doing, and feel like they are getting to know you, they will be excited to hear more about what is going on in your world, and will be thrilled to get your updates.

So just pretend, when you are about to make that next tweet, like you are giving a status update to your best friend, who wants to know all about what you are doing, and how good of a time you are having.

Facebook and other Online Tips, submitted by Dulcie Linsoe-Johansen: Hi Janet- I am not so adept with the social networking; however I do have a facebook account and although I don't look at it often, it is handy to post a "message" announcing my biannual studio sales. In a somewhat related situation, people seem to find me via the website, googleing, etc. from the stickers I put on all my work for wholesale orders. This has lead to more business as offshoots from the wholesale accounts.

Facebook, submitted by Ken Pincus: For years, I stayed away from Facebook, looking at it as just another way to spend my time in front of a blasted computer screen. But gradually I began to suspect that Facebook could be a useful way to get the word out to others about my pottery. In late August, my daughter helped me sign up onto Facebook, which means that we created my profile, and a page under that called Pincus Pottery Studio where we made photo albums to upload pottery pictures. Generally I post only about pottery doings and events, but can't resist to occasionally comment on other people's postings. Facebook is turning out to be enjoyable in short helpings and potentially helpful as a marketing tool. And as I continue, my circle of "friends" gradually grows and with it grows my reach as I post.

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Getting to Know the Twitter-verse, submitted by Sarah Chenowith Davis: For those of you who've heard a bit about Twitter, but aren't quite sure whether or not you really "want to go there," I'd like to give you my take on this fast-paced form of social networking. I'll preface this with a little of my background: I sort of grew up with computers. My mom had a DOS beast up until I was in college. I wrote papers on it and played Tetris, Where in the World is Carmen San Diego?, and Oregon Trail. Once in college, I began using computers more (still used old fashioned books to research papers), but didn't own my own computer until two years ago. I also had a desk job for a few years and took some digital design classes. So, I'm kind of savvy, but not as hip to the technology as today's 20-somethings.

I joined Twitter after my husband received some nationwide exposure on Twitter, when some heavy-hitters in his industry re-tweeted a blog post of his. "Re-tweet" is when someone who follows you on Twitter re-posts your tweet (in this case my husband's tweet was a link to his blog post), and a tweet is anything you can say in 140 characters or less. The re-tweeter's followers then see the tweet/link and maybe read the post. The "heavy hitters" (my terminology) can have thousands (tens of thousands!) of followers, including other important people and organizations in the field. As a grad student soon to be seeking a job, this was super valuable exposure. For me, this would be like Jack Troy telling all his admirers and colleagues "hey, check out this gal from Oregon, she's doing some great work." As a potter with career aspirations, I recognized Twitter as a potential gold mine.

After I created my Twitter account (which simply required creating a username and password; you can also upload a picture or avatar and add optional profile information), I surfed around looking for interesting people and organizations to follow. When you log into Twitter, you'll see the timeline, where tweets made by those you follow line up in real-time. Since a tweet is limited to 140 characters, you can scroll through quickly, scanning for topics and news which pique your interest. The best way to find great people to follow is to start with a person or organization that you admire or respect. Among the first organizations I sought out were the Oregon College of Art and Craft and the Museum of Contemporary Craft (simply do a search under "Who to Follow"). Even before I decided to follow them, I looked at who they follow. In other words, who is OCAC keeping tabs on? Also, what kind of things has MoCC been tweeting? If it looks like something I'd be interested in, I click the +Follow button. Now, all of their tweets will appear in my timeline. If you start following someone, and it turns out they don't tweet the kind of info you expected (or they're just down-right annoying), simply unfollow them. Twitter is much more impersonal and can be much more business-like than, say, Facebook.

I have discovered some fabulous galleries and fascinating organizations this way (wow, does the Crimson Laurel Gallery have amazing on-line shows!). I learned about more show opportunities in one month on Twitter than I had in the previous two years of Google searches (got into a

show in Carbondale after seeing the call for entries on Twitter). Not only can Twitter connect you to endless professional opportunities, but you can find people and organizations which focus on exactly what interests you. Under "Who to Follow," Twitter offers suggestions based on who you're already following, and you can browse interests (music, sports, health, travel, etc), or find friends if you let Twitter go through your email account. Also, as you gain followers, you have an (semi) attentive audience for your own thoughts and news. Keep in mind, anyone can see your Tweets, unless you adjust your settings*; they don't have to be a follower. So it's probably not a good idea to complain about your boss, but it's an excellent idea to advertise your upcoming opening reception or your kid's fundraiser event. (*there's an option to "Protect my Tweets" in the settings menu, which will only let people you approve follow your Tweets)

Twitter itself has the potential to provide you with the kind of information you seek, without too much nonsense (although there's plenty of nonsense available, too), in a fast-paced format. It also has the opportunity to facilitate the formation of relationships across tremendous distance, whether those are personal or professional. I think it's vital, for example, that the OPA become a regular presence on Twitter. We can become a source of information for other clay artists all over the world, as well as use Twitter to advertise The Big Show every spring.

Who to follow on Twitter, some Suggestions from

Sarah Chenowith Davis: These are non-local people and organizations you might not yet know about. These are the Twitter names and formal names of folks to check out on Twitter:

@CarterPottery: Ben Carter, potter and director of Pottery Workshop Shanghai; excellent blog

@AmericanCraft: American Craft celebrates the age-old human impulse to make things by hand, in order to communicate, learn, heal and connect.

@theclaystudio: American Craft celebrates the age-old human impulse to make things by hand, in order to communicate, learn, heal and connect.

@KristenKieffer: One of my favorite potters, who has an excellent website, blog, and online store.

Studio potter, workshop presenter & ceramics instructor. Also, perennial gardener, image/quote collector, novice painter, plus NPR & movie addict.

@akardesign: AKAR gallery; FABULOUS gallery featuring excellent clay work, located in FOWA City.

@CeramicThought Jaimianne; provides a treasure trove of show and gallery info, & calls for entry

@CLGPottery: Crimson Laurel Gallery, NC; posts beautiful on-line shows of contemporary ceramic art

@ClayArtWebGuide: seems to know of every show happening all over the world and how to apply; blog compiles everything nicely clayartwebguide.com

@18HandsGallery: 18 Hands Gallery, Houston, TX. Excellent ceramic shows

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Using Blogs, submitted by Kim Murton: The most effective internet tool I have is my blogspot blog. It acts like a website and is really easy to use. I post a photo of work as I unload my kiln and say where it's going to gallery wise. I also occasionally post work in progress photos. My customers check the blog to see where and what I am selling which also helps my galleries. You can link a flickr photo sharing site to your blog which is nice also, as well as linking your galleries. The one important thing is to take reasonably nice photos and to post fairly regularly. At least every two weeks-preferably more. You can track how many people are looking at your site easily too.

Social Networking Overview, submitted by Janet Buskirk: Many of our peers now use social networking as one of their major marketing tools. I have spoken to potters who sent out Tweets from art festivals and saw a tremendous increase in business. My studio sale gets a decent portion of business from creating a Facebook event and sending it off to lots of friends. What does it take to be a good social media marketer? Some research and a moderate, or maybe a large, amount of time on your computer. A lot of the computer work can be very low tech, but you should spend time looking at other people's facebook pages, blogs, tweets, etc, in order to decide what type of "web presence" you want to create for yourself. Below are some tips, some of them are from articles that are listed at the end of each section.

A note about content: Before you start, do the research. Visit other people's facebook pages, read their tweets, look at their blogs. Eavesdrop on "conversations." Think up a lot of interesting content before you invite people to view anything. Keep your posts professional, but also make them fun. Remember, this is a very public media, but people like to use it as a way to peek at your private thoughts. Let them do that, but keep it don't go overboard. And don't forget to link all of your sites and post them on your other sites.

Facebook: If you're not on Facebook yet, this is a modern-world must. People use it like we used to use the phone book. Go to www.facebook.com and create a profile, then a page. Get moving. Once you're on facebook, join like-minded groups and write comments. "Like" people and events. Reconnect with old school chums. Send birthday greetings. Promote other people, so that they will promote you. All of these things make your presence known. Once you are a Facebook user, create a fan page. Remember, Facebook is not really supposed to be used by businesses, but Janet Buskirk (a Facebook user) can be a fan of Janet Buskirk Ceramics. Facebook has a lot of useful apps, look for them by clicking "applications" on the bottom left of your profile screen. (*Professional Artist* July/Aug 2011 by Renee Phillips, *CraftsReport* Sept 2009 by Petra Jones)

Linkedin: Soemwhat like facebook, but considered more serious and professional. Use it in a similar fashion.

Blogs: Blogs are "web logs," which are sort of a mini website that is very easy to update. Many people who

use them update them quite often, sometimes daily. Some people use blogs instead of a website. Some blogging providers are www.WordPress.com, www.Blogger.com, www.LiveJournal.com, www.BlogDrive.com, www.TypePad.com. Some of these are free, some cost a bit. Most have templates that you can use. To help search engines find your blog, choose a name that makes sense (your name or something descriptive about your work, like JanetBuskirkCeramics.blogspot.com). Then choose a title for the blog (that may be similar to the name, like "Janet Buskirk's Ceramics"). Then choose an appropriate description ("Put beautiful, colorful ceramics on your table"). You can host a blog yourself, but the usual blog providers automatically include your content in their search engines. Always give each blog posting a title, that title is a link that can be found by search engines. WordPress has template at www.wp4fb.com that is compatible with facebook (*Craftsreport* Sept 2008 by Petra Jones, *Art Calendar* Sept 2008 by Janet A Cook)

Twitter: Simple to join, Twitter is used as a "real time" social site. You let people know what you are doing right now, and, if they are interested, they tweet 400 friends to tell them. Don't forget to put a "#" in front of your subject so that people can find your tweet through Twitter searches. You can upload photos through www.Twitpic.com Place a "retweet" button on your website or blog to encourage people to talk about you on Twitter. (*Art Calendar* Oct 2009 by Renee Phillips, *CraftsReport* Nov 2009 by Petra Jones)

Using YouTube: Putting a podcast on YouTube and mentioning it on your blog, Facebook page, etc, can be a great way to let people know about you. Most basic digital video recorders have simple ways to upload videos to the internet. Don't forget to include keywords that will help people search for your podcast. Keywords should be included in the title, description and keyword field when you upload videos to YouTube. Digital editing software often comes free with digital video cameras, or try Windows Movie Maker which is included with Windows. To upload videos, log on to www.YouTube.com and open an account, then follow the instructions (*Art Calendar*, Sept 2008, by Diana Moses Botkin).

Some key words: Tags or Tagging is a way to categorize blog entries using key words (tags), for instance you could tag your entry as "glaze" or "ceramics." (*Craftsreport* Sept 2008 by Petra Jones)

Search Engine Ranking: Do you want to increase your ranking for your website and/or blog? Use consistent titles and keywords for your blog, then submit your info to search engines. A few are: www.sphere.com; www.technorati.com; www.bloguniverse.com/art-blogs. Also submit your info to major search engines, look for "add a URL" on their home pages or go to <http://www.google.com/addurl>, <http://help.yahoo.com/help/us/dir/suggest/suggest-01.html> (*Art Calendar* Sept 2008 by Janet A Cook)

SPECIAL SECTION *continued from previous page*

Mass Emails: If you send out your own mass emails, you may become known as a spammer. A few companies offer to do this for you. Typically they charge a nominal amount (\$10) for sending less than 1000 emails. Constant Contact has been used by a number of artists I know. Some others are VerticalResponse, Benchmark, YourMailingListProvider. (*CraftsReport* Jan 2012)

Some basic resources:

http://webtrends.about.com/od/socialnetworking/a/socialnetwork_b.htm: Articles about Social Networking
www.MarketingSherpa.com: A research firm that tracks web marketing

www.SearchEngineGuide.com: Aimed at small businesses, to help them optimize for search engines and learn the language that's used on the web (*Niche* summer 2008)

<http://buzzmedia.com.my/blog/an-introduction-to-facebook-for-marketers-in-plain-english>: basic facebook for marketers (*CraftsReport* Sept 2009 by Petra Jones)

Useful Resources for Learning About Online Marketing & Mass Emailing, submitted by Susannah Lints:

I recently have been pretty active in getting more of an on line and social marketing presence. I wanted to make you aware of a wonderful group right here in Portland that is a resource for learning all about the world of social media marketing. That group is called I Heart Art Portland. They are all about Advocacy, Education and Support for Portland's Vibrant Community of Makers. Their website (www.iheartartpdx.com) is full of resources from past workshops and a schedule of events to see what workshops or networking events might support your business. One example was the mixer match a couple of months ago where they had speed dating for wholesale makers and local buyers. I recommend these folks. They have an active Portland Etsy team too in case you are tackling that enterprise. The main thing I like is that they are young and have a fresh outlook of social media and the events are always a lot of fun. Check it out!

Another resource I've discovered is called Mail Chimp. There are others like Constant Contact or Sparklit to name a few. These services allow you to send professional looking newsletters and studio sale announcements, manage your mailing list, and are mostly free for smaller lists. You can add a link to your website or facebook page too. Did you know that just sending out a studio sale or show announcement without an unsubscribe link is considered spam? I certainly didn't. It is considered bad form to just send out e-mails without peoples permission. The Mail Chimp and others allows you to have people unsubscribe, allows you to add people who sign up for your mailing list at shows, and keeps your contacts fresh.

Now you might be saying its all fine and good for Ms Lints to be doing all this stuff, but I don't do computers! I had the same issue. You need to get help inexpen-

sively. I hired my son and then his talented girlfriend to help with this. They were able to set it up fast and it didn't cost very much at all. If you don't have smart kids at home, contact a local community college or the Climb Center for small business. Its part of the Portland community College system, and they have people who are trying to launch marketing businesses and will take on small jobs, www.pcc.edu/climb/

Email Marketing, submitted by Jeanne Henry: I don't "twitter" or use facebook much *but* I have an active email list and most important, I also send out to several lists through organizations to which I belong. It is links to inside these groups that makes for a more personal connection.

Other online tips, submitted by Natalie Warrens: So while I am just starting to tap in to the social networking for marketing (not on facebook yet or have website updated) I have invested in an iPhone. I have the Square for credit card sales (pay as you go, 2.75% with no monthly fees). The access to the internet to make credit card transactions on my phone is cheaper than leasing my old credit card machine.

I highly recommend a smart phone with the free Square app to do business. Access to email and texts at your fingertips improves business with immediate communications. For example, during our sale I received an email from a client interested in a hummingbird platter so I took a photo with my phone and sent it to her immediately without missing her request by waiting to go to upstairs to my monitor to check emails.

My phone will also be useful in sending tweets or facebook updates to keep potential clients in the loop.

Using the Internet to Sell Your Work, submitted by

Becky Clark: If you want to have a way for people to buy your work online, but you aren't convinced that Etsy is for you, I recommend using the following to set up an online store. They have basic options that are free or low-cost, and you can upgrade depending on how much you use them.

www.goodsie.com

www.bigcartel.com

www.shopify.com

They all have examples of shops so you can get an idea of what yours will look like. You can design your shop yourself and manage all of the product you put on, so you don't have to pay a web designer or give a commission to anyone. If you want, you can even make it your own website name, for example, I could make it www.beckypots.com. What ever you like!

Check them out.

OPPORTUNITIES

CALL FOR ENTRIES: "delectABLE: The Fine Art of Dining," deadline Jan 7, show March-April, apply at www.callforentry.org. Includes place settings, serving vessels and platters, and dinner table décor of all types. Juror Nick Joerling, sponsored by Art Students League of Denver, www.ASLD.org.

CALL FOR ENTRIES: "Platter Tectonics/Specific Rims," juried by Ken Turner and Betsy Smith, deadline Jan 27, show March 2- April 1 (in conjunction with NCECA), awards \$300, show of platters, Kirkland Arts Center Store, 336 Park-place Center, Kirkland, Washington 98033. To apply, email the following to Betsy Smith, betsy52@comcast.net: 3 digital images of the work you wish to be considered; Label each jpg with your last name and piece number (is. Miller_3); Image size should be pixel count under 1,000 x 1,000 and DPI 300 or 72. Include your name, address, email, phone. Questions? Call Betsy Smith, 425-681-4157

CALL FOR ENTRIES: "Feats of Clay," deadline Feb 3, Lincoln Arts & Culture Foundation, 580 6th St, Lincoln CA 95648, www.LincolnArts.org.

CALL FOR ENTRIES: "Contemporary Clay Juried Exhibition," deadline Jan 18, show May-June, Western Colorado Center for the Arts in Grand Junction, CO, 970-243-7337 x6, www.gjartcenter.org.

CALL FOR ENTRIES: "Big Fish, Small Pot V: 5th International Small Teapot Show & Competition," deadline Feb 4, show April-June at American Museum of Ceramic Art in Pomona, CA, email thuntley@saddleback.edu, www.bigfishsmallpot.com.

CALL FOR ENTRIES: "Coffee, Tea or?" deadline Feb 15, show March-April, Terra Incognito Studios & Gallery, Oak Park, IL, <http://www.terraincognitostudios.com/callforentry.html>.

CALL FOR ENTRIES: "Kentucky Bourbon: By the Bottle, By the Ounce," deadline May 1, show Nov-Jan, show of bourbon bottles & shot glasses, juror Matt Long, www.louisvilleclay.org.

CALL FOR ARTISTS: Proposals sought for 2013-2014 exhibition season. Maude Kerns Art Center in Eugene, 2-d and 3-d work, including installations, deadline April 12, 2012. www.MKArtCenter.org.

CALL FOR ENTRIES: "Clay? IV," deadline Jan 8. Show March 26-May 19, juried by Doug Jeck, Jamie Walker, and Akio Takamori, exhibit explores the versatility of clay as a medium of expression. Showcasing a range of sizes, scales, subject matter, and techniques, the artwork of this exhibition is both a testament to the enduring legacy of clay and to the future of the field. At Kirkland Arts Center. Application at <http://www.formstack.com/forms/?1122093-kpTQlzQtwg> or <http://www.kirklandartscenter.org/>.

CALL TO ARTISTS: Gallery on THUM reviewing exhibition proposals for 2012-2013. Contact Timothy Phillips, Gallery THUM, 2910 N Monroe, Spokane WA 99205. TimothyPhillipsArt@yahoo.com, www.ThumStores.com.

SUBMISSIONS SOUGHT for new Lark Book: *500 Teapots*. Deadline April 20, 2012, to be published in August 2013. Juror will be Jim Lawton. Submit up to 4 entries, no fee, submissions may be functional or decorative. Artists will receive full acknowledgment within the book, a complimentary copy, and discounts on the purchase of additional books. Artists retain copyright of their work. Entry form at www.larkcrafts.com/submit, mail entries to 67 Broadway, Asheville, NC 28801, Attn: Dawn Dillingham

Lark Books is also seeking submissions for a new book titled *500 Lights*, deadline March 12.

SUBMISSIONS SOUGHT for book titled *Wood Fired Ceramics: 100 Contemporary Artists*, to be published by Schiffer Publishing Ltd. Deadline (received by) Feb 25, 2012. Functional and sculptural work will be considered. Up to 5 photos of work and 5 photos of kilns and firings may be submitted. For complete submission guidelines, contact Amedeo_salamoni@georgeschool.org.

FAIRS

NICHE LAS VEGAS: Applications at www.Zapplication.org, show June 1-3, 2012. www.nichetheshow.com, 410-889-2933, nichetheshow@rosengrp.com.

BELLEVUE FESTIVAL OF THE ARTS: Show July 27-29, deadline January 20, applications available to www.Zapplication.org.

ART IN THE PEARL: deadline Feb 15, show Sept 1-3 in Portland's NW Park Blocks. \$35 fee, booths \$575-1150. www.ArtInThePearl.com, apply through www.Zapplication.org.

WORKSHOPS LECTURES CONFERENCES

RUNNING OUT OF IDEAS FOR CHRISTMAS? Give the potter in your life a workshop or class. Who wouldn't want to get jazzed up with new ideas in the New Year? Workshops are listed below. There are many places you can take classes, a short list of venues are: *Georgies in Portland or Eugene:* www.Georgies.com. *PCC in Portland (4 campuses)* *OCAC in Portland,* www.OCAC.edu *Radius Studio in Portland:* www.RadiusStudio.org *Clay Space in Eugene:* www.ClaySpaceOnline.com *Maude Kerns Art Center in Eugene:* www.MKArtCenter.org *Linn Benton Community College in Corvallis:* www.LinnBenton.edu *Mount Hood Community College in Gresham:* www.mhcc.edu

LECTURE SERIES: *The following lectures are sponsored by Oregon College of Art & Craft. Locations TBA, check www.OCAC.edu for more information:*

"50 Different Minds: Art & Design in the Age of Crowdsourcing" Nora Ligorano and Marshall Reese, January 31, 7pm. The collaborative interdisciplinary team Ligorano/ Reese select unusual materials and industrial processes to test the impact of art on social and political systems. They move easily from electronic art and computer controlled installations to dish towels, underwear and snow globes.

"Insights into Creating a Successful Business in Design" Sandy Chilewich, March 5, 7pm. Chilewich is Creative Director of Chilewich Sultan LLC, a New York design company, recognized worldwide for modern reinterpretation of underutilized materials and manufacturing processes, producing textiles for table, floor and wall.

BRAD MILDREXLER: January 28. Brad will be demonstrating his amazing abstract, textural forms and sharing his wealth of knowledge in all things clay. This will be a small intimate workshop and includes lunch, cost is \$85. Please email to reserve your space, payment by Jan. 5 guarantees your spot. At the home studio of Robin Hominiuk in Ridgefield, WA (just east of Vancouver) 360-887-5120, robinhominiuk@msn.com.

GERIT GRIMM: Workshop and Visiting Artist Lecture at Clark College in Vancouver. Workshop Jan 17-18, 9am-noon in FAC011. Lecture, Tues, Jan 17 at 7pm in PUB161. Free and open to public, but workshop space is limited. Email Lconway@clark.edu. Gerit's work can be seen at <http://geritgrimm.lifeyo.com/photo/>. This lecture is part of a larger Visiting Artist lecture series for the year, called Clark Art Talks. Information about the rest of the series is at http://www.clark.edu/news_events/archer/art_talks.php.

JAN EDWARDS: "Colorful Claywork, Making Tiles in Hawaii," March 16-18 at Donkey Mill Art Center, Honolulu, Hawaii (on the Big Island). This three day hands-on workshop will focus on making decorative tile. We can mine some of our inner richness and be inspired by our natural surroundings, using these tools to compose a series of individual ceramic tiles, or a small tile installation. Participants will spend time painting, drawing, carving, scratching, stamping and otherwise making marks, to make our tiles beautiful and personal. This workshop will provide the basics of what you need to do to make individual "art tiles". \$225. Contact Jan Edwards, 503 245-1583 clay-jan@mac.com or www.clayjan.com or Claire Seastone, lucieclaire@gmail.com.

The following workshops will be at Oregon School of Art & Craft, 8245 SW Barnes Rd, Portland OR 97225, 503-297-5544, www.OCAC.edu, click on "community programs," then "adult programs".

Discounts are available for early registration:

GABRIEL PARQUE: "Build a Figure in a Day," Feb 11. Construct a figure working from a live model. Regardless of experience level, this class will increase student perception of the figure and encourage new sculpting skills. \$115

MARY BARRINGER: "Surface Strategies," Feb 25-26. Address the dilemma that bedevils many potters: the creative energy that goes into forming our work runs out when we get to the surface. Explore surface possibilities to complement, enhance or enliven forms. \$300

WORKSHOPS LECTURES CONFERENCES
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The following workshops are sponsored by RACC. More information and locations are available at www.RACC.org or 503-823-5111.

They are in the Portland Metro area:

"Marketing that Matters," Jan 28, \$30

"How Did that Mural Get There?" Feb 11, The Rules and Regulations for Creating Murals in the City of Portland, \$20

"Building Audiences in a Complex and Competitive Environment For Organizations," Feb 25, \$30

"Copyrights for Artists and Creative Professionals," March 3, \$30

"Contracts for Artists and Creative Professionals," March 10, \$30

"The Fundamentals of Grant Writing for Individual Artists," April 14, \$30

"Grow Your Online Audience: Effective Tools and Strategies," May 5, \$30

"The Artist Talk: How to Talk to Anyone Anywhere about Your Art," June 9, \$30

RUTHANNE TUDBALL: Feb 25-26. Ruthanne Tudball wrote the book on Soda Glazing, literally. Her book *Soda Glazing* was published in 1995 and includes decades of research and working with soda kilns, slips for soda firing and soda glazes. She will be covering all aspects of the soda firing process. That and she's coming from England, so we don't get to see her often in the United States. Sponsored by Local Clay at Lane Community College, \$55 Local Clay members, \$65 nonmembers. Contact Rhoda Fleischman at flashpointart-works@gmail.com.

The following workshops are in conjunction with NCECA in Seattle. More workshops are being added to the NCECA website under "Pre- and Post-Conference Events." Check www.NCECA.net:

LORNA MEADEN: "Throwing, Altering and Decoration," Demonstration Workshop, Sun, March 25, 11-5, Kirkland Arts Center, 620 Market St., Kirkland, WA 98033. This presentation will address ways to create pots that have a generous sense of volume and fluidity of line, with wheel-thrown and altered porcelain. Lorna's vocabulary of forms ranges from pots for daily use to atypical forms such as watering cans and punch bowls. Demonstrations will include altering pots on and off the wheel, in addition to using drawn patterns to hand build spouts and handles. Surface treatment demonstrations will consist of slip inlay. \$190

VARIOUS PRESENTERS: "Connecting with Clay : Demos, Demos, Demos, and More," March 17, Coils- Pat Morse; Totems- Maria Root; Factory Work- Yonah Ben Levy; Image & Artifact- Chaim Bezael; Platters- Greg Tate; Dinnerware- Kathy

Huckleberry; Masks- Margo Grothe, Cathi Kerwick, Dinah Steveni; Mino Japan- Dinah Steveni; Slab Boxes- Phoenix Rising; Large Sculpture- Pam Summers; Relief Murals- Marguerite Goff. Schack Art Center, 2921 Hoyt Ave., Everett, WA 98201, 425-259-5050, www.schack.org. Contact Carie Collver, 425-259-5050 ext 21, ccollver@schack.org. 10am-7pm. Free.

RON MEYERS & CHUNK HINDES: "Alternative Wood-Firing," March 21-24. A hands-on low-fire wood/soda workshop that includes demonstrations and presentations. Students should bring 10-12 bisqued pieces for the firing. Fee includes lunch, each day. Several housing options available near the kiln and studio. Private Studio, Index Washington, 48705 River Park Drive, Index, WA 98256, 206-722-6342, www.sewardparkart.org. Contact Peter Olsen, 206-722-6342, info@sewardparkart.org. \$500

CHRIS CAMPBELL: "Exploring Colored Clay," March 23-25. Chris Campbell is a renowned North Carolina Studio Potter. Her fabulous colored porcelain work is sold in fine Galleries across the United States, Hawaii, Canada and the Caribbean. See more of her work at: www.ccpottery.com. The Ranch Center for Arts & Crafts, 12825 127th Ave SE, Snohomish, WA 98290, 360-568-7709, <http://www.artattheranch.com/1501.html>. Contact Randi Harper, 360-568-7709, randi@artattheranch.com. \$375 + materials fee.

GAIL NICHOLS & WALTER KEELER: Masters of Atmospheric Firing. March 23-25. Gail is well known for her beautiful forms painted with fire and Walter has made some of the UK's most beautiful pots over the last few decades, much of it salt fired. Pottery Northwest, 226 1st Ave North, Seattle, WA 98109, 206-285-4421, www.potterynorthwest.org. Contact Wally Bivins, 206-285-4421, info@potterynorthwest.org. \$300.

BETH CAVENER-STICHTER & ANNE DREW POTTER: March 23-25. They will demonstrate their uncanny ability to animate and reveal human emotions in their highly theatrical figure sculpture. Pottery Northwest, 226 1st Ave North, Seattle, WA 98109, 206-285-4421, www.potterynorthwest.org. Contact Wally Bivins, 206-285-4421, info@potterynorthwest.org. \$300.

GINA FREUEN: "Stretched, Twisted & Altered," March 24, Gina will demonstrate how she creates her functional forms using handbuilt and wheel-thrown pieces. Students will have the opportunity to see Gina build her whimsical teapots and large vessels as she discusses the importance of positive form to negative space, how the figure influences her pieces and how she incorporates her teachings of design theory into her work. Moshier Art Center, 430 South 156th Street, Burien, WA 98166, 206-988-3700, www.moshierartcenter.org. Contact Alisa Savage, 206-242-7752, aliskas@burienwa.gov. \$80.

WORKSHOPS LECTURES CONFERENCES
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WORKSHOPS LECTURES CONFERENCES *continued from previous page*

POSEY BACOPOULOS: "Majolica, Thrown and Altered," March 24-25. Focus on altering wheel thrown pots and Majolica decoration. A variety of altering techniques will be demonstrated including oval forms, pitchers, vases and boxes. Majolica glazing will be demonstrated, a variety of techniques and technical info will be discussed. Students will decorate tiles provided. This is a hands on workshop. DeCo Ceramics, 2727 Mountain View Rd, Ferndale, Washington 98248, 360-380-6709. Contact AnnMarie DeCollibus, 360-380-6709, anniedeco@comcast.net. \$200.

TOM COLEMAN: March 24-25. This workshop will give insight into 45 years of Tom's elegant and functional forms. Included will be demonstrations on throwing & altering work, advanced glazing techniques, and porcelain & slip formulation and decoration. Potluck lunch. Shoreline Community College, 16100 Greenwood Ave N., Shoreline, WA 98133. Contact Brendan Fuller, shorelineworkshops@yahoo.com. \$200.

JOSH DEWEESE & JASON WALKER: "Views from the Rim," March 25-27. Combine demonstrations with hands-on opportunities exploring relationships between form and surface. Josh DeWeese is a native of Montana and Jason Walker currently lives in Bellingham, and both have recently traveled in Asia. The influences of the Pacific Northwest and Pacific Rim are echoed in both artists' work. Whatcom Community College, 237 W. Kellogg Road, Bellingham, WA 98226, 360-383-3501. Contact Rob Beishline, 360-383-3501, rbeishli@whatcom.ctc.edu. \$275.

GINNY CONROW & MARSHA SILVERMAN: "Crystalline Glaze," March 25-27. Hands on. It will be one of those **everything we think we know** rolled into two days, plus an intro evening/power point presentation March 25 and kiln unloading later in the week. We will be working with both shiny and matte, micro-and macro-crystalline glazes. 1429 34th Ave, Seattle, WA 98122, 206-324-0734, www.conrowporcelain.com and www.marshasilverman.com Contact Ginny Conrow, 206 427-1941, ginny@conrowporcelain.com, \$325.

MICHAEL McCULLOUGH: "Woodfire," March 25 - 27 & 31. Michael will provide pre mixed Shino and Carbon trap glazes. What you will need to bring are some bisque fired pieces (cone 10-12 clay) of work also clothing for cold weather and work gloves. You will glaze your work load fire and unload the kiln in the pre and post work shop. Peter-Contesse Farm, 16226 354th S. E., Sultan, WA 98294, www.mcculloughceramics.com. Contact Michael McCullough, 206-932-7153, michael@mcculloughceramics.com. \$75

(UNKNOWN) "Clay & Encaustic," March 26-27. Learn the "Why/Why Not" as well as the "How/How Not" to marry these very friendly mediums and explore the unique qualities of light, depth and color; the simple and elegant ways of layering text, imagery and visual information, that only the encaustic method can create. The Ranch Center for Arts & Crafts, 12825 127th Ave SE, Snohomish, WA 98290, 360-568-7709, <http://www.artattheranch.com/1501.html>. Randi Harper, 360-568-7709, randi@artattheranch.com. \$245

DEBORAH SCHWARTSKOPF: "Springboard," April 1-2. In this hands-on workshop we will make use of throwing, altering and hand building techniques to build non-round functional pots. Come ready to learn how to make and use simple paper patterns and bisque molds for shaping slabs. The emphasis will be on handbuilding slab sections together. Experimentation with hand built spouts and handles will conclude our foray into designing pots to use. Sunset Hill Community Center, 3003 NW 66th Street, Lower Floor, Seattle, WA 98117, 206-653-4490, www.debspottery.com. Deborah Schwartzkopf, 206-653-4490, mail@debspottery.com. \$250

MACKENZIE SMITH, TARA WILSON, LISA ORR: May 6-7.

Three top ceramic artists simultaneously demonstrating. Free and open to the public. Central Washington University, in the CWU Student Union and Recreation Center in the Ballroom Upstairs. 400 E. University Way, Ellensburg, WA 98926. Contact Stephen Robison, 509 607 9726, robisons@cwu.edu. Free

NCECA registration is now open. Early Bird rates of \$225 (\$187 for students) are good until January 18. NCECA will take place March 28-31 at the Washington State Conference Center in Seattle. If you have not booked a hotel, do it soon. The conference hotel is the Sheraton at 1400 6th Ave, <http://www.starwoodmeeting.com/StarGroupsWeb/res?id=1104139416&key=4B99B>, 888-627-7056, request rate for group code Ceramics. Rooms start at \$155 + tax.

Even if you cannot make it to the conference, it is worth going to Seattle to see the 175 ceramics exhibitions. 25 of them will be under one roof at the Seattle Design Center

There are also many Pre- and Post-Conference Events, mostly workshops. Many are listed in the "Workshops" section of this Newsletter, or go to www.NCECA.net.

SHAMELESS ADVERTISING

KILN SHELVES WANTED: Ken Pincus is looking for 12x24" silicon carbide shelves. Contact him at Ken-Pincus@comcast.net.

FOR RENT: Great Deal on Ceramic Creative Space. \$200, 120+ sq ft. Creative space available for a ceramic artist in a commercial building at 47th and Belmont in SE Portland. The size is flexible from 8x12 to 18x18 and includes utilities. Open industrial space on second floor with two electric kilns you can use. Shared use of kitchen area bathroom, additional storage negotiable. The 6200 sq ft. building is occupied by a couple of aircraft engineers, a ceramic artist, and an Australian Shepard (must be dog friendly.) Terms negotiable, requires credit check & references. James 503-381-1801

The following are statements from some of the candidates running for OPA Board positions. Please refer to these as you make your voting decisions.

Aimee Herring, Secretary: I moved from Colorado to Oregon a year and a half ago, and have been thrilled to find such an active organization for potters as the OPA. Being the "new kid" in a town full of talented clay artists can be intimidating, but with each turn, I have felt welcomed and supported by each member of this organization I've met. The opportunity to contribute

Janet Buskirk, Newsletter Editor: A vote for me is a vote for more of the same Newsletter.

Jennifer Jasaitis, Finance Committee: I have served on various boards in the past, and have taken leadership positions in education advocacy groups. I have a law degree. After being a member of OPA for several years, I want to step up and get more involved in OPA. I am interested in serving on the finance committee and becoming more knowledgeable about the organization. I am looking forward to representing OPA at NCECA in Seattle next March." to this group of artists would be an honor.

Larry Nelson, Member at Large: Larry has been a steady OPA member since 1999, participating in Ceramic Showcase beginning with his first year of membership. During his years of participation in OPA he's held several positions including Member at Large, Data Coordinator, and President (two terms). He also held the position of Ceramic Showcase Credit Card Sales Chair for two years. Through

more than a decade of active involvement in OPA and Ceramic Showcase Larry has gained a solid understanding of the organization and what drives it's success. Vote for Larry Nelson for Member at Large if you want another swing set on the playground and longer recesses.

Meaghan Kunzmann, Member at Large: Member at large have experience interested in doing more. I enjoy being on the board.

Kristy Lombard, Member at Large: Hello my name is Kristy Lombard and I am running for the member at large position. I have been working in clay for 13 years, have taught a variety of clay classes for the past seven years and have been an active OPA member since 2005. I have also participated in Showcase for the past three years. I feel as though I can bring a fresh perspective to the organization and now that I am a full time clay artist, I am ready to be more actively involved. My aim is to help this organization grow by finding a way to attract more new and younger members.

CANDIDATE STATEMENTS
Continued on next page

CANDIDATE STATEMENTS *continued from previous page*

Debi Nelson, Clay in Education: Debra Nelson has been a member of good standing in OPA since 1999. During these years she has held several OPA positions including Member at Large, Picnic Chair, and Clay in Ed Director. She has also held the position of Ceramic Showcase Paid Advertising Chair for three years; during the past year as Clay in Ed Director she has coordinated the completion of seven OPA artist residencies in our local schools, bringing art education to kids that may otherwise have no exposure to clay education. Vote for Debra to keep kids happy, creative and covered with mud.

Bill Sanchez, Empty Bowls Chair: I am hoping to continue as one of the Empty Bowls Co-Chairs. I see this role as one of our most impressive contributions as an organization on our way to \$250,000 in net donations to the Oregon Food Bank. I look forward to working with OPA members who graciously volunteer and help organize our major Empty Bowls event at the Waterfront Blues Festival and the 'throw-a-thon' events leading up to the Festival. I also hope to support and recognize other OPA affiliated Empty Bowls events, increase donations to the Oregon Food Bank, and ultimately help feed the hungry in our local communities.

Pat Brame, Empty Bowls Chair: I was OPA Education/non-profit chair, '08-'10. I've been a public school teacher in Washington and Oregon for 34 years... most of that teaching pottery at St. Helens high school, and some for PCC. My pottery background before teaching it here... was a total of two classes at Eastern Washington U. I earned a C! Much of what I know and do has been from those of you willing to freely share your talents and techniques. I've been an Empty Bowls regular for the past six or seven years.

I offer my high school classes a chance to participate by donating two of their salable pieces in lieu of a semester project. The number we've donated has ranged anywhere from 70 to 120 student pieces. Our effort received local recognition, which in turn got the Columbia Pacific Food Bank to solicit our help. We shoot for 200 bowls donated for their March event--the traditional soup dinner. The effort to give service has done wonders for a number of my students, including one or two/year who take leadership of

the effort for their Senior Project.

My teaching career is winding down; I'm ready to step up to the plate and work more actively in OPA.

Mickie Harshman, Empty Bowls Chair: Hi, my name is Mickie Harshman and I am a candidate for Empty Bowls Co-Chair. I have been involved with Empty Bowls projects for years, both here in Oregon and in Colorado where I am from. I would love to be a volunteer for OPA and help the Oregon Food Bank with its largest fundraiser of the year!

Kris Paul, Membership Chair: Re-Upping for Membership Chair. Being the Membership Chair has been a joy and a privilege and I would love to continue. I have been your OPA Membership Chair for the past three years and have enjoyed the opportunity to be an active Board member.

Dee Montague, Mentor: I am running for OPA Mentor and would love to continue working in this position. This year we held our first New Member Raku Party. It was great fun! It was such a success I plan to make it an annual event, and hopefully create even more events in the near future.

Brenda Scott, Mentor: Since my membership in 2005 I have been a Board Member at Large, Board Secretary, Vice and Chair of Ceramic Showcase and volunteered at various OPA events. This experience gives me a good base and background to introduce new members to our organization and help them find ways to get involved in this wonderful, but sometimes complex association.

Eric Horn, Video Librarian: Hello, I'm Erik Horn and I've been the Video Librarian for the past few years and would be happy to continue for another year.

Linda Klaus, Voice Mailbox Chair: A member of OPA since 1998, former Hospitality + Board-Member-at-Large, she has the knowledge of OPA needed to route contacts to the appropriate channels. I would perform functions of the chair in a professional manner, be a courteous initial contact to the public, and always keep member's confidentiality in mind.

2012 OPA BALLOT: Deadline: Must be received by January 11, 2012

Your vote is anonymous, but we need to keep a record of who has voted, *your name must be on the outside* of the envelope. Mail this completed ballot in a stamped envelope with your return address to: Dan Noble, 111 Little Rd, Skamania, WA 98648. *Deadline for receipt at the above address is Thursday, Jan. 11, 2012.* If you miss the deadline, you may deliver your ballot to the General Meeting on Friday, Jan. 13, 2012, or vote then after viewing candidate fliers at the meeting

President Elect (vote for one)
_____ (write in)

Secretary (vote for one)
_____ Aimee Herring
_____ (write in)

Newsletter Editor (vote for one)
_____ Janet Buskirk
_____ (write in)

Finance Committee (vote for one)
_____ Jennifer Jasaitis
_____ (write in)

Board Member @ Large (vote for 12)

1. _____ Chris Baskin
2. _____ Larry Nelson
3. _____ Meaghan Kunzmann
4. _____ Victoria Shaw
5. _____ Karen Peters
6. _____ Kristy Lombard
7. _____ Marlene Huntsinger
8. _____
9. _____
10. _____
11. _____
12. _____

_____ (write ins)

Clay in Education (vote for one)
_____ **Debi Nelson**
_____ (write in)

Data Coordinator (vote for one)
_____ Nick Molatore
_____ (write in)

Empty Bowl Co Chairs (vote for two)
_____ Bill Sanchez
_____ Pat Brame
_____ Mickie Harshman
_____ (write in)

Hospitality Chair (vote for one)
_____ (write in)

Justice Center Windows (vote for one)
_____ Grace Francis
_____ (write in)

Manual Editor (vote for one)
_____ Julie Asbury
_____ (write in)

Membership Chair (vote for one)
_____ Kris Paul
_____ (write in)

Mentorship Chair (vote for one)
_____ Dee Montague
_____ Brenda Scott
_____ (write in)

Picnic Chair (vote for one)
_____ Jan Rentenaar
_____ (write in)

Programs Chair (vote for one)
_____ Deborah Moen
_____ (write in)

Video Librarian Chair (vote for one)
_____ Erik Horn
_____ (write in)

Videographer Chair (vote for one)
_____ (write in)

Voice Mailbox Chair (vote for one)
_____ Linda Klaus
_____ (write in)

Webmaster Chair (vote for one)
_____ Jim Johnstone
_____ (write in)

OBITUARIES

MALCOLM DAVIS: October 17, 1937- December 11, 2011. *The following is an excerpt from an email sent out by NCECA:* Dear friend, mentor and inspiration to thousands working in clay, Malcolm's life journey served as an exemplar for many who have chosen the path of the publicly engaged studio potter. As a humanitarian and potter, Malcolm somehow managed to seamlessly interweave strands of altruism, idealism, pragmatism and improvisation. He taught us what was required to lead a meaningful life as a maker, teacher and friend. In the process, he shared with us lyrical, carbon-kissed pots that came from his own hands, raised our awareness of the great works made by others, and generously gifted his knowledge, passion and love for material, process, meaningful moments and human connection. In the introduction of his closing lecture for NCECA's 2010 Conference in Philadelphia, entitled How Did I End Up Here?, Malcolm shared...

The earth binds us potters to one another; none of us are here without the other, so gratitude must be paid to this community of makers and creators... And then there is The Clay. None of us would be here today, struggling and surviving, creating and making, if it weren't for the power of the living earth that seduces, sustains and keeps us growing. Thanks to The Clay, to all those workers and makers over the millennia who paved our way.

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, 2011: Anne Stecker, 503-399-0590, AnneStecker@comcast.net

OPA President, 2012: Sarah Chenoweth, 503-558-8141, checowa77@gmail.com

OPA Secretary, 2011: Sarah Chenoweth, 503-558-8141, checowa77@gmail.com

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

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

Ceramic Showcase Secretary: Jamie Anderson, 503-747-6180, jamie.anderson.ceramics@gmail.com

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

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