

The Potter's Shed



"The Groundling" IS AN EARTHENWARE SCULPTURE {14W "x10"W} BY **CHRISTINE KLINGER**, A SCULPTOR, PHOTOGRAPHER AND WRITER OF YELLOW SPRINGS, OHIO. IN THE ABOVE WORK PHOTOGRAPHED BY THE ARTIST, SHE EXPRESSED, *"I HAVE ALSO BEEN DRAWN TO ISSUES OF A MORE EMOTIONAL AND PSYCHOLOGICAL NATURE."* THIS PIECE IS ONE OF MANY SHE DESCRIBES AS *"VISUAL POETRY THAT RELATES TO PSYCHOLOGICAL AND EMOTIONAL CIRCUMSTANCES AND CHALLENGES THAT I HAVE ENCOUNTERED. THE WORK IS DRIVEN BY CATHARSIS, BUT WITH THE HOPE THAT OTHER VIEWERS CAN SOMEHOW UNDERSTAND AND RELATE AS WELL."* TO LEARN MORE ABOUT CHRISTINE AND HER FAMILY, VISIT WWW.KLINGERART.COM.



Where's

Exploration of human nature has been a mystifying subject since the beginning of time. Throw in the comparison of nature and all the different types of thriving plants and animals and you have a plate full of questions and theories, with no clear explanations. So why do we try and relate to others and the feelings brought about by the world? Isn't the whole principle somewhat futile?

Ponce De Leon might have proven this point best by sailing to the Florida shores in 1513, in search of the Fountain of Youth. Finding nothing but land, plants and natives, his group returned to Spain only to make the journey once again in 1521. Why? Intrigue, mystery, the unknown, but also the beauty and connection of all living things that they had discovered took them on a new direction of life. That human element of searching for answers and never getting quite close enough to touch it will always mesmerize the human mind.

Christine Klinger is a sculptor, photographer and writer from Yellow Springs, Ohio who not only likes to apply the theme of nature but also its interaction with the inhabitants of the world. A background in psychology and journalism has brought Christine to the point of discovery of a personal level: *How do we treat each other?*

Christine?

What affects us deeply? What might we become?

The quality of her photography and her style can be visually recognized in how she has captured these self-works shown, those of her husband Jim as well as others that bear her photo accreditation. Also, her travel stories appear in newspapers and magazines. In addition, Klinger has a bachelor's degree from *Antioch College* in Yellow Springs, Ohio and a master's from *Ohio University* in Athens, Ohio.

Since 1995, Christine has been working with clay; tangible, tactile and sensuous in texture, it is the richest and most appropriate medium that she has found for expressing themes of nature. She shares her passionate skills with students at *Antioch College* in Yellow Springs, Ohio. She has also taught photography and ceramics at *Edison College* in Piqua, Ohio.

Asking this artist what profound meaning "*The Groundling*" was trying to portray, she responded, "*This piece is one of many that is visual poetry that relates to psychological and emotional circumstances and challenges that I have encountered.*" Some of

her other pieces, "*Blue Couple*," "*Side Kick*," and "*Submission*" also demonstrates similar pathways that were embraced for an understanding and released in its creative form.

"*Riding the Tides*" is an interesting piece taking the mind on a journey through day and night, feelings and emotions, mixing Mother Nature and the seasons with Raku clay and luster glazes.

Everything Christine makes is hand-built and sculpted, using a variety of clays, oxides, and stains, under glazes, glazes and patinas. Her individual style has captured attention throughout Ohio

and other states. An intensive workshop from master New York sculptor **Philippe Faraut** was certainly a learning experience for her in her work and teaching.

Christine Klinger is also open to discussions in private and small group classes in sculpture or photography, and she does photographic portraits, events and studio documentation of artwork. For more information, visit: www.klingerart.com.

Come explore the possibilities and let the earth teach all of its wondrous mysteries as Christine leads your inner being to places unknown. > *More works next page*



Side Kick, sculpture, earthenware, underglazes, multiple firings, gold leaf, 10.5"H x 10"W

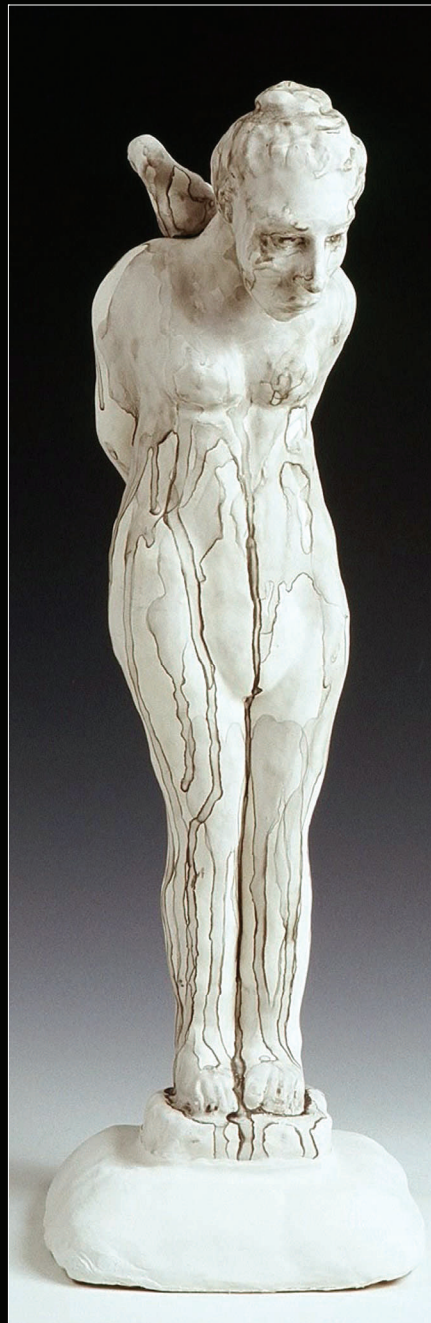


"Riding the Tides"

Raku clay, luster glazes, 13"L x 11"H x 6"W



"Blue Couple" earthenware, underglazes, 8"H



"Submission"

earthenware, underglazes, multiple firings,
21 1/2"H x 6 1/2" W

A controversial masterpiece rocked the French art world

In the 1880s, the state of sculpture in France — and indeed much of Europe — could be defined as “shallow.” The longstanding fashion was to imitate antique Greek sculpture in the fanciest possible way. This “Neoclassical” style resulted in some silly sculptures. Nude figures were everywhere, even when they were completely inappropriate. For example, the Italian Antonio Canova sculpted Napoleon I, a short, stocky man with an unimpressive physique, as a colossal nude Caesar.

The powerful sculptures made by **Auguste Rodin** (1840-1917) hit this sappy environment like a bomb. True, he often used the nude figure, but it was meant to evoke strong emotion. He changed the entire world of sculpture, leading it into the modern age.

One of his finest pieces, now considered a masterpiece, was also his most controversial. He was commissioned to create a great monument depicting the proudest moment in the history of the French town of Calais. In 1347, during the *Hundred Years' War*, the city of Calais had defiantly

withstood almost a year's siege by the English.

Edward III of England at last set a price to stop the siege; he demanded the execution of any six prominent citizens of Calais. Six leading burghers (*citizens*), including the mayor and the most revered elder, volunteered to be sacrificed to save their town. Edward wanted to kill them, but their bearing was so noble — and their bravery so moved his queen — that he spared them and the city as well.

Rodin read the history books carefully. Eyewitnesses described the six men, trailed by the weeping populace, setting off to the English camp in the way stipulated by the King: bareheaded, barefooted, with halters around their necks and the keys to the city and castle in their hands. Rodin felt that this dramatic moment should not be reduced to a single formal figure, but should include all six burghers expressing the emotion of the situation as they move toward their fate.

Things didn't look good for the sculpture in the beginning. The Calais committeemen were outraged when they reviewed Rodin's early models of the work. This wasn't the way they had visualized their glorious forbears. They had expected one symbolic, heroic figure to represent the event, not six terrified men in shabby robes with ropes around their necks. They told Rodin to dress the burghers better, and make the statue more elegant.

Rodin blew up. The last thing he wanted to depict was elegance. How dare these petty people dictate to him!? He told the committeemen he would be more than happy to drop the project. However, the mayor of Calais liked Rodin's work, overrode the committee, and asked him to go on with the work.

Over the next four years the sculpture evolved into its final form. “*The Burghers of Calais*,” is sculpted in the rough-surfaced style that was Rodin's trademark. It shows the six burghers painfully walking to their fateful meeting with Edward — who was not known as a compassionate man — in a complex agony of emotions. They are heroic, but they are also terrified. One man looks back despairingly toward his

mourning friends; another clutches his head in despair; another is tense from head to foot. One man gestures with resignation to another, whose face is twisted in fear. Even the deep vertical shadows of the men's robes weighs them down, giving a sense of sorrow and doom.

Rodin's skill in conveying motion shows that despite their fear and horror the six men are heroically doing what they feel is necessary to save their town. The figures are more than six feet tall and the final work now stands in the heart of Calais, near the town hall. Rather than being set on a high pedestal,

the two-ton monument is on a low, simple stand at ground level, where viewers can literally get next to the figures. This is the location Rodin envisioned, so that the public could get close to the sculpture and “*penetrate to the heart of the subject.*” What impresses us most about this work is not Rodin's incredible skill, but his compassionate understanding of human emotions.

By Kay Sluterbeck



Currier & Ives

became America's printmakers

Currier & Ives recorded and preserved scenes of American life from 1834 to 1895, earning them the title of "Printmakers to the American People." They produced over 7,000 prints covering all aspects of American life.

They hired artists to create the scenes, which were reproduced using a process called "**lithography.**" The word comes from the Greek, meaning "*to carve on stone.*" The lithographic process begins when a slab of porous limestone is covered with a thin layer of sand, which polishes the stone to provide a smooth surface. A picture is sketched in reverse onto the polished stone surface with a greasy, water-repellant crayon. The sketch is then placed in a nitric acid bath. The acid affects the area left uncovered by the crayon, and only the sketch remains untouched. The entire surface is then saturated with water and a special ink is applied by roller to the stone's surface. The ink adheres to the design, but not to the wet portions of the stone. A sheet of paper is laid across the stone, pressure is applied, and then ink transfers to the paper. The stone can be used to make numerous prints.

Nathaniel Currier began working for a lithographic firm when he was a boy. In 1835, he decided to open his own small printmaking factory.



His big career break came when he made a lithographic print of the "**Lexington,**" a steamboat which burned on Monday, January 13, 1840 while en route to Connecticut from

New York City. Because news traveled slowly in those days, it took two days for the story of the disaster to reach New York. On January 16, 1840, a single sheet edition of the New York Sun appeared on newsstands throughout the city, featuring Currier's print entitled:



"An Awful Conflagration of the steamboat Lexington in Long Island Sound on Monday Eve'g Jan. 13, 1840, by which Melancholy Occurrence over 100 Persons Perished." (In those days, the title of the picture gave you all the information you needed!) The print drew national attention and established Currier as a prominent



American lithographer.

James Merritt Ives, Currier's relative by marriage, joined

Currier as a business manager and by 1852 was a full partner. At the time there were 400 lithographic firms in operation, but Currier & Ives soon became the leading lithographic firm in the

country. It became highly fashionable to have one or two Currier & Ives prints hanging in one's home.

Currier and Ives were aggressive salesmen who knew what the public wanted, and gave it to them. Their business slogan was "*Publishers of cheap and popular pictures.*" Prices ranged from about 15-20 cents for a small print all the way up to \$4 for a large print. The reasonable price and availability of lithographic prints allowed the average farmer to buy several to frame and hang in his home.

The prints covered a wide range of subjects, including country home scenes and landscapes, humorous and satirical prints, historic events

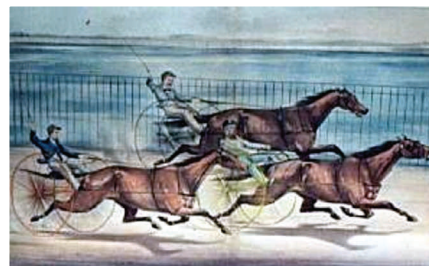
(inaugurations, wars, fires), transportation (railroads, riverboats), portraits and still life, scenic views, prints for children (including puzzles), sporting events (especially trotting horse prints – over 700 prints were devoted to harness racing), and the wild west.

Both Currier and Ives enjoyed the sport of harness racing immensely. They both owned trotting horses, and they loved to

watch races. They used these races to create new scenes for their prints. One out of every seven Currier & Ives prints features a trotting horse.

After 1895, the invention of photography and the deaths of both Currier and Ives resulted in a decrease in popularity of Currier & Ives prints. However, the prints remained and many Currier & Ives

prints are being reproduced today. It is not uncommon to find a Currier & Ives scene on such



items as contemporary Christmas cards, china, or glassware.

"The Crossing"

INSPIRED BY THE EARLY GREEK CYCLADIC SCULPTURE, **TIM BOONE** OF CINCINNATI INITIALLY VIEWED THIS STYLE THE CINCINNATI ART MUSEUM. *"I WAS INTRIGUED BY THE SIMPLICITY OF THE WORK. IT SAID SO MUCH WITH SO LITTLE,"* SAID ARTIST BOONE. THE WORK IS 14" X 8" X 8" AND IS A CARVED ONE OF A KIND IN INDIANA LIMESTONE. TIM IS CURRENTLY DEVELOPING A SERIES AND CAN BE CONTACTED AT 513-791-7044



People, Places, Events



Asian culture seen in potter's works

Shirley Wassenaar has become fascinated with the beauty, symbolism and simplicity of Asian designs, and it is reflected in her own pottery works.

Pottery has been a useful form in the Asian culture for many centuries. The **rice bowl** is a very functional because rice is a staple food dish. Each Asian person has an individual bowl while other food items are presented in communal bowls or plates. The Chinese eat three billion bowls of rice every day.

With the many cultures in America, handmade rice bowls and chop sticks offers new users a delightful adventure in dining.

To complement her bowls in a complete set, Shirley creates sushi trays, sake bowls, and fruit plates. In keeping within the Asian cultural traditions, her serving pieces are glazed in black and iron red.

Creating pottery for last 15 years, she is a member of the **West Michigan Potter's Guild**. Activities and shows provides her joy and she has found that pottery is a lifelong learning experience. *"It is rewarding when my works are purchased."*

For more information, please email Shirley at: swassenaar@netzero.net.



A little history

People, Places, Events

Who did it? When it happened? What they did?
Where it all began? and Why it was?



Kentuckian finds creative peace on farm

Matthew Gaddie is a potter from Bardstown, Kentucky. This twenty-six year old changed his major from painting to ceramics at the *University of Evansville* in Indiana. He admired **Les Milley**, his college professor, who was nearing retirement age. *"Les had energy and much enthusiasm for clay and student learning. Also, he was an excellent role model,"* said the potter.

After college, Matt decided that he wanted to live a simple life and moved back to the family farm upon graduation. He has developed a wonderful line of functional pottery and has taken an active interest in building various types of kilns.

Gaddie's studio is on a 315-acre family farm that began as a log cabin homestead in the late 1700's. In the 1800's the house served as a stagecoach stop and as an Inn on the Wilderness Trail. This history has influenced his works. Matthew states, *"My work reflects the ebb and flow of the simple life I grew to admire as a child. In this age of cheap and disposable plastic, I create permanent objects purposely made to be used, kept, and cared for daily – to become a part of people's everyday lives."*



Gaddie works in both stoneware and porcelain using gas and wood-fired kilns. He sometimes introduces soda to the kiln chamber at

peak temperature in order to create bright turquoise surfaces from copper in his glazes. His pottery is often altered into ovals and his surfaces are textured and lively.

In the age of quick marts, high-speed connections and one-stop shopping, Matthew creates works that are labor intensive. His aim is to produce each vessel that is packed with integrity. People will find his works to be subtle, simple and requires time to appreciate. It is his hope that everyone using his pottery, will slow down just for a moment and enjoy talking, connecting and observing.

More on Potter Gaddie at: meadows@bardstowncable.net.



Potter teaches love of her life

Indiana potter **Rebecca Denman** became initially interested in ceramics in her high school years, and more clay classes in college.



Today, she has been actively creating works for over thirty years.

Rebecca sells her work at the *Nashville Art Gallery* and the *Gallery by the Green* in Nashville, Indiana.

The artist-educator excels in conducting Raku workshops. Students enjoy the glazing and firing processes, a range from crackle to metallic.

For more details, visit: www.boxturtlepotteryinc.com.

See
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for
Art Classes
Workshops
Cultural Events
And more

Man on a mission in Yellow Springs

James Klinger is an accomplished potter from Yellow Springs, Ohio. He has a solid and varied background for his many artistic successes, ranging with his academic credentials, fine work experiences, and impressive clay creations. These three areas have been influences affecting the nature of his present day vessels.

With an art education degree from *Wright State University*, Jim went on to study music at *Central State University*, and Architectural

Technology at *Sinclair Community College*. With the latter, he served for eight years as the Chair of the Art Department at *Carroll High School* for eight years; applied his artistic skills with two businesses for five years, and he is currently the Ceramic Coordinator and Artist-in-Residence at the *Rosewood Art Centre* in Kettering, Ohio. Klinger is responsible for all clay classes, firings, material ordering, and studio maintenance.

Known for his long-standing relationship with Raku clay creations, an Ancient art form which combines Buddhist philosophies, Raku ware and the Zen tea ceremony, his works have random patterns that reflect the interaction between the flames and the precious metals of copper and silver in the glazes.

The work shown on the left, *"Moon Goddess"* {clay, underglazes, smoked, 40"H x 32"W x 28"D} and on the right, *"Secret Weapons"* {clay, underglazes, glazes, lusters, 28"H x 16"W} were juried in and took Second Place Award during the 2007 *Wright State University Alumni Exhibition* in Dayton, Ohio. More on Jim at: www.klingerart.com



Her hands have raised the bar

Since 1948, **Bonnie Staffel** of Charlevoix, Michigan has raised the bar in making pottery. Her pottery vessels range from functional pots,



unusual fired pieces, award-winning sculpture and giant clay works.

Although functional pots have been the mainstay of her 55-year career, the Primitive pit and smoke firings have given Bonnie much delight when the ashes are washed away. However today, she focuses not only on throwing giant pots, but also very tall lamps, tea sets, cups, and classic forms.



To discover the range of this remarkable potter, you are encouraged to visit: <http://webpages.charter.net/bstaffel>.

His travels has raised him up

Larry Watson's artistic skills took on new heights when he became part of a *Sister City Art Exchange* to Nancy, France. The trip provided him with more knowledge of the cultural diversities and human differences. His abstract figurative works have taken on more emotions and portrayals of the human conditions as a result from his travels abroad.

With a now wider and deeper focus, his goal to achieve higher artistic levels, with the use with line, form, color, texture, and content, are now seen in his pots. More emotion and spiritual components are evident with emphasis on the handles. "I enjoy



making twisty handles which are more involved and complicated."

A visit to the Swiss Alps expanded awareness to add more square and textured designs on his pottery. "Climbing around

Mount Pilatus, and seeing rocks protruding in random patterns, gave me much new appreciation on how these elements and formations rose around a natural crystal lake."

More on Potter Watson at: www.watsonclay.com.

Tater Knob is dual's 'Heaven on Earth'



The purity and beauty of their works has taken this creative team to national recognition. Potters **Sarah Culbreth** and **Jeff Enge** live on a 30-acre farm near Berea, Kentucky with their son, **David** who shares in this extraordinary artistic and natural environment.

They call their pottery "**Tater Knob**" which is wheel thrown with red clay. The pieces are fired in a kiln reaching 2185 degrees F. Each vessel is lead free for food uses, including safety for the oven, dishwasher and microwave.

Graduates from *Berea College*, the couple draws their inspirations from their peaceful

surroundings for more than 25 years.

People throughout the United States have been to



"**Tater Knob**" and from 34 other countries. "Children and adults range in age from 2 to 82," said Sarah. Visitors are given an impromptu clay lesson and are offered the opportunity to make pottery.

For more information, see www.taterknob.com.





T teacher to potter: Dream fulfilled

Elaine Gregory became interested in pottery while pursuing an undergraduate degree in art. Although sculpture was her major, she was especially drawn to any type of 3 dimensional works. As an art teacher in the Michigan Public Schools, Elaine taught basic throwing and hand building.

While teaching a unit on the Moche Indians, she took her students to an exhibit of their artifacts and became taken by the face and animal pottery of their works.

Eventually, she began thinking about making pottery more sculptural in nature. These thoughts prompted her to begin a series of faces on pot, plates and bottles. Elaine embarked upon her pottery series soon after retirement as a classroom teacher, and the *Toledo Potters' Guild* served to validate her longing to become a potter. In fact, Elaine found her niche by the connections between clay and nature with emphasis upon plants, animals and humans.

Elaine discovered some of her pottery forms evolved as humorous. She further realized that art doesn't need to be serious all the time. Her pottery forms have been created with personalities and a full range of



human emotions.

"Belonging to Toledo Potters' Guild is very rewarding.

You are with a group of people who share your passion. They provide a studio and equipment most people cannot afford or do not have the space to house it. Guild members share ideas, glaze recipes, answer question, and lend a shoulder to cry on when an entire firing goes bad," said potter Gregory.

For contact, email: zoser@accesstoledo.com.



The Toledo Potters' Guild



5403 Elmer Drive - Toledo, Ohio 45615
419-535-6937

www.toledopottersguild.org



"OLYMPIA"



orks in Smithsonian gallery

Beth Cavener Stichter of Portage, Ohio is one of four artists exhibiting in the 2007 Renrick Gallery in the Smithsonian American Art Museum in Washington, D.C. Lloyd E. Herman the gallery said: *"Stichter extends the long tradition of figurative clay sculpture and celebrates the tactility of clay in her energetic and lively animals."*

The artist has individual vision and it is strikingly evident in her mature works with a defined focus. Her clay sculptures involve animals that relate to human psychology. She has been able to better understand the human condition through the simplicity of animal behavior.

Animals have primitive instincts that are outside the reasoning power of mankind, but Beth relates that people may come to understand our own aggressive moments, desires, fears, and isolated times through animal observations.

"My larger pieces may take four to five weeks to complete. It usually takes one-eighth of my time to sculpt, but the other seven-eighths is in the hollowing out process." It takes great effort for her to use almost a half-ton of wet clay to form the animal. She strikes the clay mass with wood chunks for the expressions, and then hand digs into surfaces to create finer details. *"Animal emotions become more evident as I slam more clay around various surfaces."*

Artist Stichter has given enthusiasts many mysteries of the human condition to ponder and to find answers.



"EMPIRE OF DUST"

Top: Detail
Left: Full





"I AM ONE"

Left: Detail
Inset: Full



"MEGRIM"

Top: Detail
Inset: Full



"THE WILDNESS WITHIN"



"CONFESSIONS AND CONVICTIONS"



"THE INQUISITORS"



"Two roads diverged in a wood, and I--

I took the one less traveled by,

And that has made all the difference."

The Road Not Taken - Robert Frost 1874-1963, U.S. Poet

Potter shares his gift back home on his 'Mercer County Mountain'

For the Kerns, the Flecks, the Dabbelts of Mercer County, Ohio those ordinary family riches came again. They were showered with gifts that money cannot buy, but as former First Lady **Barbara Bush** once put it, *"To us, family means putting your arms around each other and being there."*

During a summertime reunion, the generations were given another special treat by **Tim Kerns**, a potter who now makes his home in Tennessee. All had the creative fun to test out his kick wheel, and throw their own pots.

Tim is a production potter at the **Pigeon River Pottery** in Pigeon Forge, Tennessee. He started as an assistant for mold making and assumed the tasks of the reduction firings for three large kilns to cone 10 temperatures. Eventually, he became a thrower and now has four years in this pottery expertise.



When asked, what is the best time of day for you to do production wheel work? he said, *"I like to throw in the late afternoons and evening hours. I like the solitude that comes with being all by myself in the throwing process. There are few if any distractions during my working hours. My whole life has become an inspiration for me living in the Blue Ridge Mountains."*

More see: www.old-mill.com or email: prpotteryman@aol.com.

"The best portion of a man's life, His little nameless, unremembered acts of kindness and love." William Wordsworth 1770-1850, English Poet

Her creations are timeless

"For a number of years, I have been concentrating solely on smoke fire clay tile installations," said **Nell Devitt** of Bloomfield, Indiana. *"My work in clay comes from a functional pottery tradition,"* Nell added. Her tiles begin as pencil drawings and others have evolved from experimentation. The different images have evolved from both workflow methods because of choices made to eliminate non-essentials.

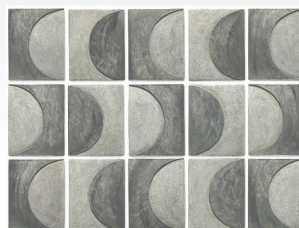
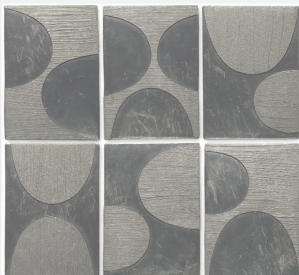
She uses abstractions to find the core of an idea when creating wall installations of black clay tiles. Minimal images are strong, unique and within the parameters of a single smoke firing.

Clay tiles are made by hand using a slab roller. A template is then pressed into the clay to produce the basic pattern. Incising, carving and scraping add the textural detail. A clay slip is applied to areas for the semi-gloss surface. The black color and straw marks are the result of a post-firing technique of smoking.

When the clay reaches maturation temperature in the kiln, the tiles are individually removed with a pair of tongs and placed in a closed reduction chamber full of straw. The straw is ignited and the oxygen is cut off, and then carbon molecules enter the clay which causes the tile to change. Nell's technique produces highly irregular, imperfect and uneven surfaces on these invaluable works.

"I am potter because I love the smell and feel of clay, and the physical part of working in a clay studio.."

More on this artist, see: www.nelldevitt.com.



Clay symposium was a hit

When the *Springfield Museum of Art School* in Springfield, Ohio hosted its second annual clay symposium, in the first part of the year, it achieved its objective at helping clay artists on every level, according to **Charlotte Gordon** of the museum's art school's clay program, who organized the event.

Betty Talbott, director of the *Ohio Designer Craft Museum* spoke on visit to potters in Macadonia and how clay studios are similar around the globe.

Other activities involved one-on-one problem solving sessions in which the participants consulted with **Scott Dooley** and **Juliellen Byrne** on their own work

Janis Mars Wunderlich not only demonstrated her figurative handbuilding techniques, but also explained the process of applying for exhibitions and documenting work.

Gail Russell, a studio potter working in porcelain, was at the wheel sharing 30 years of knowledge: facts, tips, short cuts, and tricks of the trade of throwing, trimming and running a studio business.

And to top it off, the traveling exhibit of *"Shades of Clay: A Multi-Cultural Look at Contemporary Clay"* was in the museum's main gallery.

Clay bead artist has much to share



Andi Fasimpaur is a ceramic bead

and jewelry artist in the Dayton, Ohio area. She is co-founder of *Beads-of-Clay*, an organization for ceramic bead artists.

For more, see: www.mysticspiral.com.



Artists create by ancient methods

Jim and Susan Whalen of Horse Shoe, North Carolina explore the primitive and mysterious approaches to pottery and creativity. Their direction is to strip away all the

trappings of the modern world by using the basic elements of fire, earth, water, and air.

The artistic couple creates simple forms with complicated processes. They are not inspired by nature, but rather how nature works. They explore and refine rounded forms to find mystery in them. **Meaning** is found through the ritual of their creations. **Analogies** are used to create a distance between objects and abstractions. **Paradoxes** are found where an object and an abstraction connect.

For more, take a trip to: www.paradoxpottery.com.

41st event draws reviews . . .

The Annual Conference of the National Council for the Education of the Ceramic Arts, held in Louisville, Kentucky in the Spring has brought the Potter's Shed some exceptional reviews:

"One other special feature of every conference is always the commercial displays, all kinds of books, tools, equipment, education and employment opportunities, in one huge room. Also, the opportunity to meet some famous potters and writers, who I would not normally encountered in my life. That made the trip more memorable. Coupled with all the others, got to meet and talk with some people from Jingdezhen, China, from the very old porcelain region in China." **Greg Seigel, Owentown, Kentucky**

* * * * *

"This is my second NCECA Conference. What I learned is not only is one day is not enough, but also three isn't enough! I can't even imagine all the hard work that went into preparing for these conferences.

During my visit, I went on the Louisville Stoneware Tour and the Walking Tour. My favorite exhibits were the juried "Shot Glass" and "Bourbon Bottle" shows, the Potters for Peace Water Filtration Container Show, and the k-12 show which was so amazing with young artistic talent

The lectures, discussion groups and demonstrations offered plenty of educational opportunities. In addition, more exhibits and vendors offering tools, equipment and endless more.

And, the very best part of the conference was meeting some of my personal pottery making heroes, but also potters from all over the America, and outside country." **Gwen Briscoe, Sharonville, Ohio**



The toss of the clay set his creative path

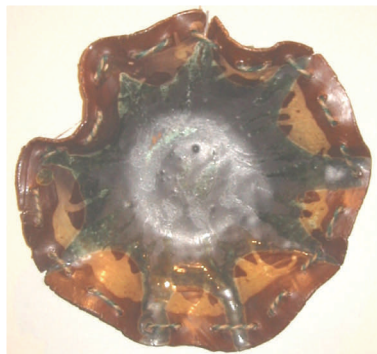
Dan McMahan is a young potter who is a highly talented that lives in Van Wert, Ohio. He became interested in the clay arts while a senior in high school. He and another student were the first in this school's history to take more than two art classes; in fact they took four. After some instructions on the use of an old kick wheel, Dan learned to center clay, however throwing techniques whetted his interest in ceramics.

After several explosions in the kiln, due to very thick clay vessels, Dan managed to create some good works. Eventually, he became a student at *Winthrop University* in South Carolina.

Due to making some fine friends with pottery majors, he switched from Graphic Design to General Studio with concentrations in ceramics and jewelry/metal to complete his degree program.



Upon reflection of his past influences in clay works, *"I have come to realize that pottery fulfills my passion for a hands-on approach to learning,"* said Dan. He has always enjoyed building things whether it was a toy sword or building houses with the **Habitat for Humanity**. *"Clay attracted me more than any other 3D works because of the gratifying moments."* As a result, Dan becomes highly motivated when observing his forms taking shape.



Dutch settler finds success in America

Born and raised in Amsterdam, the Netherlands, son of journalists, **Rogier Donker** came to the United States on a scholarship, and completed his Bachelor of Fine Arts at *Indiana University* in Bloomington. Before he pursued his own artistic path in stoneware pottery, he was a ceramic artist and consultant for the **American Art Company** of Indianapolis. Today, Rogier continues his art, gives lectures and demonstrations.

Check out his pottery at: www.donkerstudio.org.



Mason artist selected for show in Louisville



Denny Means of Mason, Ohio ceramic whiskey bottle was selected for the show earlier this year. The show, *"Serving the U.S." - the Master Kiln Builders Invitational Exhibit* was at the *Glass Works Gallery* in Louisville, Kentucky. His work was shown along with nationally known ceramic artists, such as, **Don Reitz, Peter Callas, Jack Troy and Ann Christenson**. *"I was gratified for my work to be shown beside such great artists,"* said Means.

Denny fired his whiskey bottle at 2400 degrees that produced an artful outcome of a jaunty personality and a mixture of tawny color with abundant sodium accumulation from the soda kiln.

Means is the bearer of other awards for this sculpture and ceramic works. His work is available at *Leapin' Lizards Gallery, Maple Creek Artisan Center, Pendleton Art Center*, and other galleries through the Southern Ohio region.

More information at: <http://home.earthlink.net/~crookedtreepots>.



Teacher reaps joy with youth

After an intense study of pottery, **Karen Herbert** of Bethel, Ohio is not only avid in the clay medium, but also is a traveling artist who specializes in pottery instruction for school age 6-12 children throughout the state of Ohio. Also, she teaches pottery at the *Artisan Center of Maple Creek*, hand building at various venues.

Karen demonstrates the clay processes from the wedging of clay to finished pieces. She uses the vocabulary words to the level of student and the pottery tools are then explained.

The highlights of these pottery sessions offer young people actually throwing on the wheel.

"Although I started working with clay in my adult years,

I am amazed at the level of creativity and their desire to work with clay," said Herbert. Her goal is to introduce this art form to children. *"I want to offer them this experience so they can choose to continue or not,"* she added.

More on at: www.riverhousepottery.com.





Love affair spans decades

Mike Baum of Lebanon, Ohio probably didn't know the enjoyment he received trampling in mud, when he was a young lad, could have been an unforeseen sign of his future, including another life event was another predictor to what was to come. "I was an art education major and was required to take clay courses. My first clay classes were in handbuilding, but when I sat down at the wheel, I fell in love with throwing." It must have because he said, "When I came home after working on the wheel that day, I told my wife {Karen} I was going to be a potter. That was over thirty years ago!"



Potter Baum has found his artistic inspiration comes from various sources: the company of other potters and the satisfaction participating in all-clay art

fairs. "It absolutely amazes me that all potters are making different kinds of pots," he said. Also, Mike has a high appreciation for quality ceramics exhibitions. "Last year, one of the best I viewed was the Chinese Black and Brown Ceramics from the Shatzman Collection at the Taft Art Museum in Cincinnati."

Today, Mike continues his professional chosen path by selling his works in his home gallery and in art fairs. "I throw all the pots and Karen helps me wax, glaze and decorate." Furthermore, his teammate assists in loading the kilns and manages the business fiscal affairs.

More information on the Baums, see: www.baumpottery.com.



Potter in touch with nature

Doug Dacey specializes in porcelain clay bodies that are recognized for their

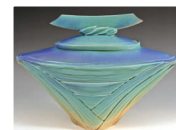


distinct variegated surfaces. He creates large vessels through a combination of throwing

and hand building by spraying glazes, oxides, colored slips, and sanding to accomplish such distinctive works.



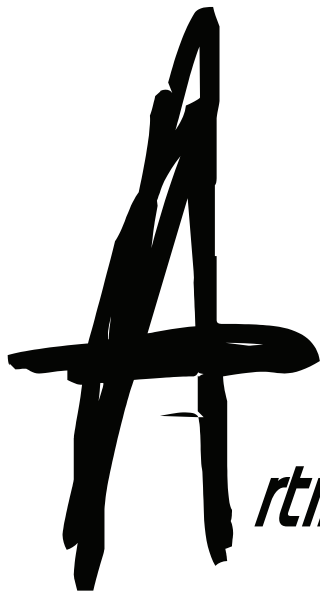
Influenced by nature and palms, Doug's vessels are included in major collections: the Museum of Ceramics at Alfred, New York, the North Carolina Museum of Natural History and the South



Carolina Craft Collection.

Earlier this year, this highly acclaimed potter was the featured workshop presenter for *Functional Ceramics 2007* in Wooster, Ohio.

More information, see: daceyporcelains.com



Artist's works are 'pure' jewels

Ellen Leonard creates unique pieces with Art Clay Silver. She manipulates this medium like any clay body. Prior to firing, Art Clay Silver can be added to a variety of media: glass, ceramics, porcelain, and polymer clay. It can be rolled, sculpted, stamped, sanded, filed, engraved, drilled and pre-polished. Once fired, it becomes pure silver and can be treated like any other fine silver.

This medium allows not only Ellen, but also any artist endless creative opportunities they can imagine. For Ellen, she fashions works that incorporate beauty and simplicity.

She enjoys being able to express creatively and finds a great sense of internal peace throughout this process. *"I enjoy wearing my own jewelry and realize how each item was created. Ideas strike me as I find endless ways to keep making these distinctive pieces,"* she expressed.

Ellen especially enjoys two categories of works: **language** and **earrings**. The language series have been inspired through her strong admiration for the written word and the beauty of language in itself. Each piece has something to say and is open to multiple interpretations.

The earring works have been developed around the Chinese script and the beauty of that language. These jewelry pieces bring an ancient feeling to the modern finish of the silver.

More on Ellen, www.prophecygirl designs.com. Also, she is the co-founder and shares the presidency of Art Space 30, www.artspace30.org.



Library exhibit 'wows' viewers

Three hundred pounds and three months later, the *"Adam Miller Self Portrait Exhibit"* went on display Granville Township Branch Library in St. Henry, Ohio. His large sculptural work was cast in bronze, using a "Foam Vaporization" process. *"Most people seeing this exhibit for the first time have a wow reaction,"* said **Pat Kunk** of the library. *"We have talent in our small town."*

The process consisted of where the foam pieces were buried tightly in moist packed foundry sand. Once the sand molds were dried, the hot molten bronze was poured into them. The carvings became instantly lost when the molten metal hit the foam, and the form was replaced by an exact copy made of bronze. This plan allowed Adam to add many fine details and textures in his sculpture.

Artist Miller finished the pieces by sandblasting off all the utilitarian elements. Selectively he wired brushed, bent, and welded steel rods to imply an underlying musculature. This unique artwork is on a pedestal lined with sand.

This library presentation drives home visually the idea of a personal struggle in which an individual may cope with emerging or sinking reactions to personal events.

Adam can be contacted at: rellimada@gmail.com.





Artist loyal to clay

Page Candler of Campbell, Kentucky clay works that range from decanters, masks, vases, hobo boxes, pitchers and many more are like a mystery: They tell a good story in much detail, but also visually speak. The artist admits, *"I find difficulty in stating how or why something is*

created," however she wants to let the elements: the **interaction** of the subjects doing or about to do something, and **moment**, size, arcs and detail, to project the visual story.

Her process starts with a lump of clay. *"When the form evolves, I search its potential, tapping into my education and hands-on skills."* Page has been a working artists since the 1970s, and earned her educational credentials from the Virginia Commonwealth University.

More information at:
www.candlerclay.com.





Inspiration is always within sight

Sheryl Holstein of Ellijah, Georgia receives her creative inspiration from nature's artwork: mountains, rivers, and



flowing landscapes. These natural



wonders are woven into her functional pottery. "Becoming a potter is a passion and a goal. It is an extension of who I am. I love making beautiful vessels that can be shared with others," she said.

The potter prefers to overlap patterns and textures with relaxing and natural colors in brown, blues, and greens. These colors are what she sees when looking out the window of her home.

For several years, Sheryl has been working daily in pottery with a full-time goal path.

More: www.mountainoakpottery.com.



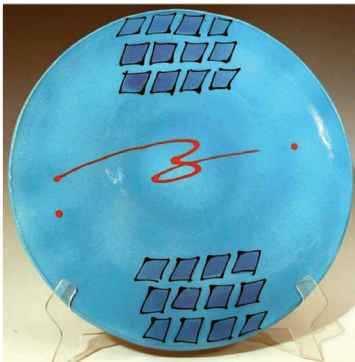
Color and texture are rich in pottery

Diana Wittliff of Gobles, Michigan prefers to do many raku firings because of the vibrant colors of copper, red, and blue colors. The pieces are initially created either on the wheel or by hand building.

When the clay is in the bone dry stage, the vessels are bisque fired to cone 08. These works are then glazed and fired to 1830 F in a "claim sheel" kiln. The raku wares are taken from the kiln at peak temperature and placed in trash cans lined with combustibles. When the flames peak from the trash can, the potter covers the can with a lid for 30 minutes. The lid is removed and the raku works are washed and waxed on the bottoms.

In addition, Diana creates horse haired vessels from the wheel.

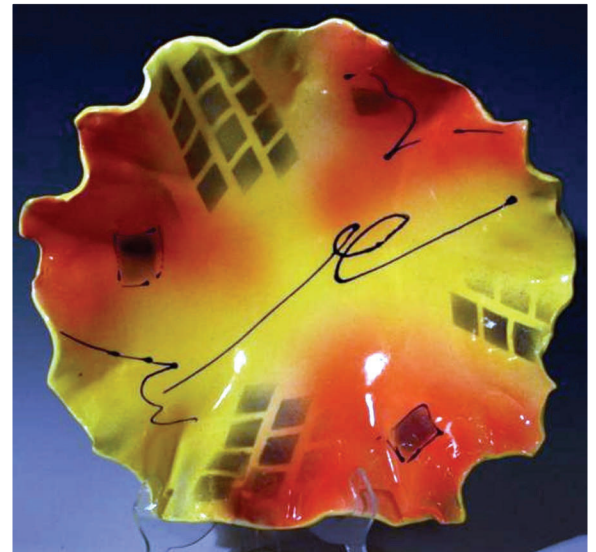
When bone dry, she applies several coats of terra sigillata and burnishes after each coat to achieve a very smooth and lustrous look of near glass like quality.



The ware is placed in a raku kiln and fired to 1200 F. She pulls them from the kiln and applies horsehair sporadically for spontaneous designs. Ferric chloride is sometimes sprayed on vessels to obtain orange tints.

Diana knows that such process is highly toxic and uses gloves and masks with this spraying technique. The pieces are then washed and a coat of wax applied to protect the surfaces.

Email contact: bosley@btc-bci.com.



She captures art belong the naked eye

Have you ever looked under a microscope at a strain of bacteria or watched a documentary on tiny sea creatures? To know that they are living, breathing organisms too small for the naked eye to see is incredible. Everything living is miraculous in the mere essence of life but even more so when it is as minuscule as a grain of salt.

One artist has also found a fascination with such life in the representation of plants and the microscopic world. Imagining and creating new anthropomorphic forms (or maybe they already exist), energizes **Marcy Neiditz** to manipulate the

ceramic process into a pulsating, growing form of both beauty and repulsion.

Tree branches, roots, bones, and microorganisms are a few of the ingredients in Marcy's imagination that

help her conjure up forms that come to life. She uses several different building techniques, from paper clay slabs and slip castings to pinched coils and wheel thrown parts, enabling her to build large, lightweight pieces, forming unique, unheard of objects.

Educated in wheel throwing and high-fire glazing at the *Potter's Studio* in West Los Angeles, California, Neiditz continued to study the world of ceramics at *Santa Monica College*, receiving her bachelor of Fine Arts in Ceramics at *California University* in Long Beach, California. Her Masters came a few years later at *Indiana University*, Bloomington, Indiana.

Marcy's home is now in Bloomington, Indiana where she continues to blaze a trail to the unknown mystique in sculpture by mixing

stoneware, low-fire, glazes and stains in her creation of "*Keeper of the Secrets*," a forty-three inch tall figure that depicts life and death together.

Another piece, organic in nature called "*White Root*" is made of earthenware, glaze and stains, this sculpture needing no introduction.

Neiditz has gained much recognition with awards and honors at *Indiana University*, Bloomington, Indiana; *Columbus Art Center* in Ohio; *Viterbo University Gallery* in La Crosse, Wisconsin and others in addition to conducting workshops and lectures. A different type of art form; alive, foreign, mesmerizing but beautiful with a gasp of air.

To discover more on Marcy: <http://m.neiditz.home.insightbb.com>.





The professor expects detail examination

Assistant Professor of Art, **Scott Dooley** at Wittenberg University in Springfield,, Ohio, expects

people to view his work with a critical eye, however some opinions simply mean more than others.

Dooley was one of 68 artists, writers, choreographers and composers from around the state, and the only one from Clark County, awarded an **Individual Artist Fellowship** by the *Ohio Arts Council*. Scott was one of three clay artists to earn the award and he is the fourth Wittenberg professor to earn an Individual Artist Fellowship since 1998.

The 'Program' offers fellowships to artists of exceptional talent based on the quality of their work, and a jury of between three and five panelists reviews slides of artwork submitted by thousands of applicants each year. It is a blind jury, meaning the panelists view the works and the artist's statement multiple times during the judging process without any knowledge of the applicants or their backgrounds.

The director of the *Ann Miller Gallery* in Wittenberg's Koch Hall, Dooley was also awarded \$5,000 through the fellowship, which can be used for any artistic purpose he chooses. According to **Jami Goldstein** of the *Ohio Arts Council*, less than 10 percent of the applicants are chosen each year for the fellowships.

"Being selected for the Individual Artist Fellowship is a great honor," Dooley said.

"Unlike many grants, this is not tied to a specific activity. I can use the grant money flexibly to aid in my artistic research and production."

For contact, email: sdooley@wittenberg.edu or see: www.wittenberg.edu and to discover more of his extraordinary talents and credentials.



Clay became his artistic road taken

Daniel Sommerfeld has always enjoyed artistic pursuits throughout his growing years, however after high school Dan enrolled in the Mechanical Engineering program at *General Motors Institute*, which later led to frustration because of the lack of creativity. While at *Western Michigan University*, friends convinced him to start working in clay.

After pulling a tendon in his arm, he focused his attention on hand building, and has never looked back. Today, Dan concentrates on extrusions designed with an architectural feel. *"Endless possibilities exist within a freshly extruded section, and how the piece is trimmed and assembled to bring out the true intent,"* he said.

He is fascinated with salt firing because of the often occurrence unexpected results. Glazes are usually reserved for only accent



purposes because these firings produce colorations.

He uses slips and engobes as decorative elements in salt-firing with a palette of glazes for the inside of these vessels. Annually Dan does an anagama firing which then he experiments with many different glazes to find the most appropriate ones.

More at: www.byhand.us.



'Peach' potter is a natural

Gail Russell of Lewis Center, Ohio is not only a gifted potter and workshop presenter in wheel thrown pottery, but also an Assistant Professor of Ceramics at *Ohio Wesleyan University* in Delaware, Ohio. In addition, she was named the "2007 **Artist of the Year**" at the *Delaware Arts Festival*.



Artist Russell gained a national reputation in creating acorn finials. These acorns are produced as one-of-a-kind wheel thrown forms, and finished with her artistic details by hand. The acorn motif is evident in lids and handles of her many pottery vessels.

In contrast to the acorns, Gail especially makes bowls. "My bowls are the ultimate functional piece that can be used with food, floral arrangements, special collections, or simple pleasure," she said.

See www.peachblowpottery.com.



Animal physical beauty captured

Jeri Hollister of Ann Arbor, Michigan became interested in horses during her childhood on the farm. When she entered college, horses became less meaningful, however various animals became more of a part of her artistic endeavors. After graduate school, Jeri became used to the suburbs and horses became the focal point of her creations through clay extrusions.



When she works on freestanding horse figures, she starts by extruding long hollow shapes and throwing closed forms on a wheel. She will cut or tear the thrown and extruded parts when the clay has lost moisture, and then creates the pieces to form the legs, haunches, shoulders, belly, neck and head of the horse. She works intuitively, changing the parts in a random manner to shape according to the animal's posture.

The piece is built from the ground up, and there is evidence of the ceramic process through the surfaces of the extrusions. The finger marks in the wheel thrown parts are apparent; the character of the clay forms becoming a very important part of the piece; with the intended artistic purpose to show the physical attributes of each animal. "My goal is for the viewer to have a sense of how the sculpture evolved as well as the energy involved in the building process."

Animal movements and gestures are emphasized, through linear elements derived, from the intersections of forms. This includes the figure as well as those found in any silhouette. Mass and volume are described by both form and negative space. The surface is treated with slips, stains, and glazes with concern for allowing the building processes to show.

"I often am surprised after seeing my finished work. There are forms I could not have imagined as a unit, but they evolve from my hands."

For more information on this artist, www.jerihollister.com





"WE THE PEOPLE"



"SENSELESS"



"HEART"



"GARDEN GUARDS"



"ESPRESSO"



"SEE THE LIGHT"



rtistry is deep-rooted

The black soil farming country of Kansas where **Cheri Wransoky** grew up, and the red clay in north Georgia where she lives and raised her children on 30 lush green acres, are not only deep-rooted, but also has been a creative influence. Her sculptures philosophizes man's kind and unkindness, and how humans interact with their surrounding environment.

In her works, she combines roughly textured coil and slab hand-built pieces with recycled objects. *"The objects have an affect on the outcome which may be a happy surprise or disturbing,"* she said. Cheri also is intrigued with entrances, exits, keys, and locks in relationship to human existence which are expressed in her theme-related pieces shown.

More at: www.seebutcreations.com.

Essence of Corrugation

Gayle Rodgers finds corrugated water tanks, sheds and lean-to's are a part of everyday life in Australia. "I've always liked the way they rust, fall apart and end up back into the earth.

The pagination and beauty of the surfaces with their rusty browns and reds, give them a dignified appearance in the landscape," she said.

In her last exhibition in Melbourne, Rodgers used the form of



corrugation. "I used a hump mold that I had made from a piece of corrugated iron sheet. I draped the rolled out clay along the mold and constructed various

forms, mostly sculptural and some functional." For the surface, it was enhanced with matte and metallic type glazes that was fired to cone 7, 1240 degrees centigrade in oxidation.

Some of her work has custom made decals, fired onto the surface, as shown in the photos. She added the colors and fired them at 750 degrees centigrade, on top of the glazed surfaces, to reinforce the concept of corrugation on corrugation.

"I used local Australian clay. It has a very white mid fire porcelainous body because it takes the glazes very cleanly with pure color tones." She added rusted old nails and pieces of wire in the clay, to enhance the surfaces to represent the exterior of old sheds.

"I experienced numerous challenges, however by stretching the boundaries of the surfaces and maintaining my objective to come up with different forms, I have been able to keep the surface treatment to minimal."

Fascination with clay has been with Rodgers for the last 30 years, in fact, she exhibited in South Korea galleries last year. For more information, see: <http://gaylerodgers.typepad.com>.



Newfound medium sparks Ohio teacher to paint

Rebecca Reiff became very interested to use gourds as a medium for her artistic paintings. While her students studied a unit on South America, she got them enthusiastic about Peruvian gourds. As a result, this Celina Intermediate teacher became motivated to paint on these remarkable surfaces.

She likes the thickness of these gourds for rich paintings that comes from a California outlet. A wood burner is used to create lines, and then colored inks are then used to fill in the spaces. Her paintings have a great sense of color depth throughout the whole series as well as they reflect her rural background. Very vivid

scenes of nature are portrayed with living animals.

A drawing sketchpad is one of her main artist tools. She said, "Doodles release my subconscious mind for deeper and more meaningful creations. My conscious thoughts have a disciplined framework from past academic experiences in art."

Rebecca's art has a spectrum of wide ranging accomplishments. Her first notable creations dealt with watercolors and landscapes. Then 3-D paper works dominated her time and energy levels. As far as her next artistic pursuit, she plans to return to watercolor.

She can be contacted at: crhouse@bright.net.

