

SPRING 2006

The 6th Mid-Atlantic Clay Conference

By Polly Beach

Reprinted with permission from the January/February 2006 issue of *Clay Times* magazine, www.claytimes.com, 1-800-356-2529.

For the sixth time since 1995, members of the Clay Connection, a Washington, DC area clay guild, volunteered their time and energy to produce what has become a very professional and successful biennial clay conference. A non-profit organization registered in the Commonwealth of Virginia, The Clay Connection was established in 1991 to promote clay arts in the metropolitan DC area.

Held in late October 2005, at the scenic 4-H Conference Center in the mountains of Front Royal, Virginia, the four-day event offered everything from mini workshops, charitable bowl contributions, a pot exchange, and live music to an exhibit of participants' works and an auction of speakers' creations to raise money for victims of the Gulf Coast hurricanes. For the added benefit of participants interested in a bit of extra pampering, an on-site massage therapist was available throughout the weekend for private massage sessions.

This year's slate of guest presenters was headlined by husband-and-wife team Neil Patterson and Sandi Pierantozzi of Philadelphia, Pennsylvania, and *Clay Times* columnist Bill van Gilder of Gapland, Maryland. The three shared the stage and offered simultaneous demonstrations of their techniques before an audience of more than 100 attendees from the East Coast region.

In essence, the entire event was a sort of retreat for its attendees. Registration fees included room and board in on-site dormitory-style housing, as well as admittance to all of the various activities which took place Thursday through Sunday.

The event was officially launched with a wine-and-cheese reception, hosted by Beth Wiley of Earth and Fire Gallery in Vienna, Virginia, and Mike Swauger, whose Kiln Doctor business has been a key supporter of the conference since its inception.

A series of several miniature hands-on workshops took place throughout the day on Friday. These included everything from Ramon Camarillo's ever-popular raku workshop, held in one of the Center's outdoor shelters, to Jennie Coffin's techniques for surface decoration and Jane Cullum's practical approaches to goblet making. Also on the agenda were sessions on soft porcelain slab vessels by Beth Kendall; Joyce Michaud's "Physics of Throwing" demonstration, and Bill Schran's discussion of cone 6 crystalline glazing. Michael Hough led a session on "Building Big", while DeDe Mandrell demonstrated her techniques for working with silver clay.
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Bill Van Gilder at the Mid Atlantic Conference, photo by Rex Looney

November Program

Ceramic Art Using Indigenous Clays in the Vicinity of Arlington, Virginia

On Tuesday, 08 November 2005, members attended a program at the Lee Art Center to hear a synopsis of Marcia Finnerty's one-year project to locate, test, evaluate, and use locally dug clay to make ceramic art. This project was funded by a \$2,500 Individual Artist Grant administered by the Arlington Commission for the Arts and hosted by the Cultural Affairs Division of the Department of Parks at the Lee Art Center.

After receiving notification that her grant application had been approved, Marcia Finnerty implemented a plan that involved historical research to determine areas that might contain appropriate clay deposits. After conducting field tests (rolling into a ball and making an indentation; rolling into a coil and then bending the coil) to determine plasticity, she selected four sites to serve as clay sources. The two hillside sites were located on the NVCC Alexandria Campus and along the GW Parkway in Arlington County; the two streambed sites were located in Marcey Creek and Pimmit Run.
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For What It's Worth

By Nancy Udell

Reprinted with permission from January/February 2006 issue of *Clay Times* magazine, www.claytimes.com, 1-800-356-2529

Would you talk about pricing?" The question was addressed to presenters Sandi Pierantozzi, Neil Patterson, and Bill van Gilder, as they were making pots on stage recently at the Clay Connection's biennial clay conference in Front Royal, Virginia. Yes, the presenters would talk about pricing; and so, it turned out, could a number of attendees.

"Price pots based on how much money you need to pay the bills," van Gilder said. "How many kiln loads of pots do you need to make and sell to cover your expenses?" He added that what you produce must, of course, play a big part in this analysis. "And, don't be afraid to undercut the competition in the beginning." When van Gilder was supporting his young family, he used these techniques.

Pierantozzi conducts detailed time studies on each of her (exquisite) pots so that she knows how much time she invests in each piece. Then, she prices accordingly. She also considers if the piece is one-of or part of a series. She will charge more for a one-of-a-kind piece because, well, it's one-of-a-kind.

Patterson tries to price based on what the market will bear, but begins his pricing analysis with the time he puts into each piece.

"Charge the amount of money that you want more than you want the pot," a sculptor in the audience suggested. Another audience member volunteered that she tells her students to weigh the pots, multiply by 15 and then add or subtract dollars based on their gut reaction to the price. Of course this suggestion led to a series of jokes about the benefits of making heavy pots.

Cutting prices

But things really got interesting when we started on the topic of cutting prices and

requests for bargaining. Pierantozzi told a story about the Smithsonian Craft Show, which, according to its Web site, is "the most prestigious" juried craft show in the country. On the last day of the sale one recent year, a potter cut prices in half to avoid shipping work home. Fellow exhibitors were livid. By cutting prices on the last day, the errant exhibitor sent these messages to patrons: don't buy early because the prices might come down later; don't take these prices seriously. And this at the *Smithsonian* of all shows!

Pierantozzi told another story of a man who came into her booth and asked, "Can you do any better on the price for that teapot?" "Yes," she answered. "I could probably get \$350 for this, but because it's a new form, I decided to start it at this price." Needless to say, his attempt at bargaining failed.

Van Gilder echoed the point, urging potters to raise prices gradually. "It is up to us to discover what our customer base believes our work is worth," he said. He agreed with Pierantozzi: cutting prices after the fact leads to sticky issues.

Most of the audience was with them. After all, people commiserated, you wouldn't be very happy if your boss walked into your office and said, "Can you do your job for a little less this week?" You wouldn't go into Hecht's [department store] and ask whether they can do any better on that pair of shoes. So don't do it to potters!

Well, not all of the audience was there. "People are being asked to take pay cuts every day," another audience member, Amy, pointed out. "Bargaining and price reductions are commonplace. That's the world we live in. Buyers like to shop for sales; they like to get bargains. And sellers often do reduce prices when it's in their economic interest. Why is that wrong?"

That got me thinking about value.

During a break, the conversation continued. Amy was on to something. "You're a lawyer," she said. "What's your hourly rate? I could really use your help on this issue, but can you give me a bit of a break?" It happens all the time, she argued. Realtor, can you cut your commission so we can get this deal done? Contractor, is that the best you can do on price? If I buy a dozen, can you give me one more for free (the famous "baker's dozen")?

But it's not true that everyone discounts. Willingness to discount is a statement about value. Tiffany's does not have clearance sales. And David Boise doesn't give volume discounts. (OK, potters, he's a famous and in-demand trial lawyer.) Pierantozzi's pots shout quality from the highest rooftop. There is absolutely nothing markdown about them. Shouldn't people be able to recognize this and stop asking her if the price will go down tomorrow? That got me thinking about branding.

Protecting the Brand

Selling work has to be in part about transmitting notions of its value to the potential buyer. It would be nice if gradations of value were automatically transmitted through our common aesthetic sense (ah yes, this pot is \$15 more valuable than that one). But conceptions of value are not transmitted that way. That's partly because there is not (in my opinion) any exact intrinsic or Platonic value associated with every item. Beauty and value are in the eye of the beholder, especially when it comes to art and craft. But there are things that influence the beholder's view.

Perceptions of value are partly created by branding and marketing, and sales venue is a good part of that process. As Patterson tells his students about pricing, see what work is selling in different venues, and where your work might fit in. Just as in real estate, location, location, and location are very important factors in pricing.

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*“The 6th Mid Atlantic Conference”
continued from page 1*

Exhibitors from clay-related businesses including Highwater Clays, Clayworks Supplies, The Ceramic Shop, van Gilder Professional Potters’ Tools, The Kiln Doctor, Tin Barn Pottery, Mecca Tools, and Clay Times offered their wares in a trade show open to attendees throughout the weekend.

Saturday and Sunday events were devoted to presentations by van Gilder, Pierantozzi, and Patterson, complete with individual slide shows of their work and personal histories. Following are some of the tips they offered as they demonstrated their techniques:

- When he cuts a lid or spout off the hump, Patterson makes a second cut just below the first to form a clay pad that will absorb any distortion that takes place during lifting.

- To make his many thrown-and-altered forms, Patterson does a lot of joining. When he does this, he makes sure the clay is at a ‘hard’ leather-hard level of dryness. He scores and slips areas to be joined with a lot of thick slip, applying pressure to the point where the slip oozes out to form a thick bond.



Sandi Pierantozzi at the Mid Atlantic Conference, photo by Rex Looney



Niel Patterson at the Mid Atlantic Conference, photo by Rex Looney

- Patterson recommends the use of MDO (medium density overlay), an exterior grade plywood, as ware boards.

- Bill van Gilder offers this hint when trying to soften up commercially prepared bags of clay: Drop the block of clay onto the table or floor two or three times before wedging, which will loosen up and soften the particles.

- When trimming a series of pots on a clay pad, van Gilder says it’s important do the large-diameter pieces first, then work inward. This way, the trimming scraps that drop onto the wheelhead will be prevented from sticking to pot rims.

- To better see the profile of the pot’s foot when trimming, van Gilder places a flat wooden board across the top of the foot. That way, he can see just how the foot will connect with a flat surface.

- To help freshly-made pots hold their shape when handling, both van Gilder and Pierantozzi use a sheet of newspaper to trap air within the form (see van Gilder’s column on page 43 of the January/February 2006 issue for more on this technique.)

- When making darted feet, Pierantozzi says, it is important to maintain the shape of an equilateral triangle. When joining the seams, she presses inward, not downward. Then she lets the foot set up, keeping the top of the pot covered. She uses templates to cut the darts for the feet.

- Pierantozzi also uses a cup inside the form to guide the rim into its nice, round shape. She stuffs the form with dry-cleaning plastic for partial drying.

- When making her textured works, she stamps patterns into the slab first. She marks the slab with a template before stamping so as not to cut off the patterns.

- Before cutting the darts into her rounded forms, Pierantozzi ‘poofs’ out the inside to gain a greater sense of volume.

- To get the proper dimension for adding a coiled rim to her handbuilt round forms, she measures the top of the pot by wrapping a coil around its circumference.



Michael Hough at the Mid Atlantic Conference, photo by Rex Looney

To learn more about the Clay Connection and the Mid-Atlantic Clay Conference, visit the Web site at www.theclayconnection.org.

Spring Show and Sale

REGISTER NOW TO RESERVE A SPACE!



DATE: Saturday, May 6, 2006

TIME: 10 A.M. to 5 P.M.

**LOCATION: Vienna Community Center
 120 Cherry Street, SE, Vienna, VA**

Guidelines:

- € Each participant will have one large rectangular table to display items.
- € You may bring table-clothes and display materials to individualize your table.
- € Tables will be assigned randomly.
- € The committee requests a head count by April 13.
- € All items should be priced no less than \$5.

The Board of Directors of The Clay Connection has determined the two sales a year we hold should both be **high quality pottery** and that we should have Studio Clearance Sales only on an occasional, as-needed, basis.

We need to assure maximum attendance to the sale with the room bustling all day with buyers and pots, so we will need assistance implementing marketing ideas.

Non-members are welcome to participate.

Contact: Creationsinclay@msn.com

Clay Connection members who participated in previous sales will receive \$5 off the registration fee for this sale*.

Participation in this sale will make you eligible for the registration discount in the next Clay Connection Sale.

*You are eligible for this discount if you are a current Clay Connection member and you participated in at least one of The Clay Connection's last two sales (Spring or Fall of 2005).

REGISTRATION FORM

Name _____

Address _____

City, State, Zip _____

Telephone _____

E-mail _____

Are you a member of The Clay Connection? (Check one)
 Yes No I want to join The Clay Connection**

Participation Fees:

\$55 for members (if registered by April 6, 2006)
 \$65 for members (if registered after April 6, 2006)
 \$75 for non-members

Past participants (who are also members) are still eligible for the \$5 discount.

**This makes you eligible for the member fee. We will send you membership information. Send additional \$35 annual dues to The Clay Connection.

Check all that interest you. You will be contacted with final assignments. There will be morning and afternoon slots.

- _____ Affix price tags into notebook
- _____ Cashier
- _____ Clean up the pottery wheel demo area
- _____ Greeter
- _____ Pottery wheel demo
- _____ Promote at The Clay Connection publicity table
- _____ Runner
- _____ Set up and replenish refreshments table
- _____ Wrapper

Let us know what you can do to help before the sale.

- _____ Distribute posters
- _____ Notebook set-up
- _____ Marketing implementation
- _____ As needed. Please call me.

Number of announcement postcards you need: _____

If you wish to have more than 25 postcards, there may be a nominal charge to cover printing extra cards.

Make check payable to "The Clay Connection" and mail to:

The Clay Connection Spring Show and Sale
 c/o Sheila Ford
 5810 Cannon Lane
 Alexandria, VA 22303-1000

LOCAL STUDIOS CLASSES & WORKSHOPS

Baltimore Clayworks

5707 Smith Ave. Baltimore, Maryland
21209
phone:410-578-1919

CLASSES - SESSIONS VARY SEE
[www.baltimoreclayworks.org/education/
classes.html](http://www.baltimoreclayworks.org/education/classes.html)

WORKSHOPS

A Workshop with Kyle & Kelly Phelps:
Alternative Treatment on Ceramic Forms.
Saturday-Sunday, April 22-23, 10am-4pm
This workshop will demonstrate how you
can approach surface treatment on
ceramic forms outside of using glaze.
Glaze application has an important place
within the ceramics world, but there are
other materials that might be a better
choice to surface your ceramic forms.
Fee: \$160 members;180 non-member

Richard Cleaver Slide Lecture

Friday, April 28, 7 pm
Nationally known Baltimore artist Rick
Cleaver shows slides of his work from
the past ten years emphasizing his use of
paint and other materials in combination
with ceramic.
Fee: Free to members; \$5.00 non-member



*A selection of work by Patterson at the
Mid Atlantic Conference, photo by Rex
Looney*

lee arts center

5722 Lee Hwy, Arlington VA
703-228-0560
www.arlingtonarts.org/leearts.htm

WORKSHOPS

Fountain Making with Herb Weaver
Saturday March 25, 2006; 10:00-4:00 pm
Join us as Herb shares a variety of
delightful options and insights into the
art of fountain making.
Fee: \$110.00
Materials Fee: \$40.00 (Payable to
instructor on the first day of class)

A Renaissance of Clay and Materials,
Workshop with Alfredo Ratinoff
6 weeks, Thursdays, April 5- May
11,2006: 6:30 pm- 9:00 pm
This comprehensive workshop will cover
medieval techniques and styles for
ceramic artist interested in achieving
various finishes beyond traditional glaze
techniques.
Fee: \$220.00
Materials fee: \$25.00 (Payable to
instructor on the first day of class)

Creative Clay Studios

5704-E General Washington Drive
Alexandria Va, 22312
703-750-9480
creativeclaypottery.com
NEXT CLASS SESSION
SPRING: March 18 - May 14

WORKSHOPS 2006 THE BOTTLE FORM (SKILL BUILDING)

Learn to throw bottles with Ed & Gail
Workshop offered twice for your
convenience:
Thursday, March 23 from 6pm - 10pm
Thursday, April 13 from 12pm - 4pm
\$35 for Creative Clay Community/ \$40
for all others

RAKU PARTIES

Three opportunities currently scheduled
to Raku your pots with us:
Tuesday, March 28, Sunday, April 9
Tuesday, April 18 (naked raku &
sgraffito only)
11am to 3pm \$50 (base price)

BILL VAN GILDER

An Intimate Afternoon at his studio,
gallery & school with Lecture & Demon-
strations. Saturday, April 22 from
10am - 5pm, \$75

GLEN ECHO POTTERY

7300 MacArthur Blvd., Glen Echo MD
20812, 301-229-5585,
glenechopottery.com/workshop.html

WORKSHOP

Workshop with Linda MacFarling
This workshop features master studio
potter, Linda MacFarling, who will
demonstrate throwing, altering and
assembling her work. A reception and
slide show on Friday evening is
followed by the two-day workshop.
April 21, 22 & 23 at Glen Echo Pottery.
The \$150.00 fee includes breakfast and
lunch both days.

HOOD COLLEGE

Hood College 401 Rosemont Ave.,
Frederick, MD 21701 301-696-3456 fax
301-696-3531, [www.hood.edu/academic/
art](http://www.hood.edu/academic/art) clicking on the Ceramics Program.

CERAMICS CLASSES

Beginning, intermediate and advanced
levels; teens and adults; 6week sessions,
workshops; handbuilding, wheel instruc-
tion, multiplevisiting artists and special
topics; electric and gas kilns



*The "Kiln Doctor" Mike Swauger at the
Mid Atlantic Conference, photo by Rex
Looney*

LOCAL STUDIOS CLASSES & WORKSHOPS MANASSAS CLAY

9122 Center Street
Manassas, Virginia 20110
(703) 330-1040
www.manassasclay.com

CLASSES

Session 4: June 4 - July 29

Session 5: August 13 - October 7

Jayne Shatz Pottery

Jayne Shatz Pottery Studio
www.jayneshatzpottery.com
Contact at jesclay@aol.com or call 410-
757-6351 for information on location.

CERAMIC WORKSHOP

Environmental Ceramics and Glazes -
Adorning Your World in Clay - How to
Create Tiled Tables, Wall Murals and
Decorative Garden Ware

Level of instruction-Beginning to
Advanced, English only
July 15 & 16, 2006
9:30 am- 3:30 pm. each day
Fee is \$100.00

Barbara Wagner

Barbara Wagner 703-503-9037, Fairfax
Station, VA. 22039 tileflora@cox.net

TILE MAKING AND HANDBUILDING CLASSES

10 – 3 hour classes beginning Friday,
June 2, 2006; M-W-F June 5 – 23, 2006.
Beginning to Intermediate. 25 lb. bag of
clay, glazes and firing included. \$200.00.

A Brief Message from the Editor

Roberta Couver is on sabbatical for reasons of “input overload” and did not submit an article this issue. Roberta has come in for more than a fair amount of criticism the last year and this writer has been critical as well. In her defense, Roberta has worked very hard to take The Clay Connection beyond the coffee klatch that could. So I say, deal with it or run for office. There is an election coming up and, by the way, there is an editor here that would love to be deposed.

Russ Witt

Clay Connection June Program

Large Scale Vessel Making: The Traditional Japanese Fire Technique Using a Contemporary Blowtorch, featuring Jayne Shatz.

Join us at 1 pm in the Creative Clay Studios on Sunday, 04 June 2006, when Jane Shatz uses a contemporary blowtorch to demonstrate the traditional Japanese fire technique for creating large scale vessels. This stimulating workshop will provide new alternatives to an ancient pottery technique for the contemporary artist potter.

Jayne Shatz recently moved to Arnold, Maryland, after a successful thirty-year ceramic career based in Albany, New York. This award-winning potter has exhibited her environmental sculpture, wall reliefs, large-scale vessels, and functional pottery in galleries throughout New England.

She has a PhD in Prehistoric Ceramics, a Masters degree in Pottery and Sculpture, and an undergraduate degree from the State University of New York at Albany. Her articles have been published in Ceramics

High School Student Clay Competition & Exhibit

The Clay Connection will be sponsoring its High School Student Clay Competition & Exhibit (17 to 25 May 2006).

The Northern Virginia Community College (NVCC) will host this event in its Tyler Teaching Gallery (301 North Beauregard Street, Alexandria, VA 22311-5987).

We will offer a program pertinent to a clay career immediately following the awards ceremony (Finding Your Voice featuring Beth Kendall).

Please join us on Thursday, 25 May 2006, for the Closing Reception (6 pm) followed by the Awards Ceremony (7 pm) as we recognize the best of student ceramics in the northern Virginia area.

Monthly. More information on her workshops, lectures, and private instruction is available on her web site (www.jayneshatzpottery.com).

Free for members; \$15 for non-members.

Other Recent Programs

Holiday Party & December Program (Terry Gess)

Over 50 people attended our Holiday Party at the home of Bath Kendall to share a variety of foods and hear about Terry Gess' journey in clay. Gess will be a participant in Reston's Northern Virginia Fine Arts Festival on 20 and 21 May 2006. Be sure to stop by his booth if you plan to attend. January Program (Glaze Making) Thirteen members learned how to mix their own glazes during our popular workshop led by Marianne Cordyack. If you are interested in participating a repeat of this workshop later this summer, call her at 703-860-1476 to get your name on the waiting list.

February Program (Phil Berneberg)
March 2006 Program

On Saturday, 04 March 2006, fellow member and ceramic engineer Phil Berneberg led an open discussion about solutions to some very common problems: black coring, bloating, cracking, crazing, rim cracks, s-cracks, shivering, split joints, swelling, and warping, to name a few.

Many of these problems can be corrected by following those directions our instructors repeated to us over and over during those first pottery classes: compression (the bottom), compression (the walls), compression (the rim). Slowly drying each piece and proper firing also help.

For more information on correcting these problems, consider attending one of Berneberg's classes or seminars at the Glen Echo Pottery (www.glenechopottery.com) or at Hood College (www.hood.edu/academic/art)

“For What its Worth”

Continued from Page 2

Imagine the same pot sitting in three different places: On a crowded table at a clearance sale; on a nicely lit shelf in a mid-range gallery; and in a booth at the Smithsonian Craft Show. You know very well which can most easily support the highest price. And that’s why marked-down pots at the Smithsonian Craft Show feel so very destructive to the other participants. It’s damaging the brand.

The Smithsonian brand has been built up over the years to scream “top of the line.” One person’s act of marking down the work is a powerful indicator to customers that perhaps this brand is not exactly what they thought it was. The work might not really be worth it. Maybe they should haggle a bit.

Major corporations have entire departments devoted to brand management. Even Harvard University and other Ivies, according to a recent *New Yorker* piece, spend a lot of time during the admissions process making sure that a Harvard Man or Woman has the potential to live up to the brand and thus keep it strong—so strong that people will pay top dollar to get a Harvard degree.

So I say more power to potters and other artists who value their work highly and want the public to understand that value. If markdowns send the wrong message, by all means, don’t mark down. Build up your brand. But remember van Gilder’s advice—raise prices slowly.

And a tip from the lawyer in me: vendors (at the Smithsonian Craft Show, for example) cannot get together and agree that no one will mark down any ware on the last day of the show. That would be an illegal agreement affecting price. But the Smithsonian can, and perhaps should, make a rule that no markdowns are allowed at its venue. After all, they have to protect the brand. Remember, at high-end retailers like Tiffany’s, things *never* go on sale. (Unless, of course, the items are very light—in which case they would be almost free to begin with.)

Nancy Udell is a lawyer and a potter who lives in Maryland. She and her husband are moving to Santa Fe, New Mexico, where she expects notions of value to be very different.

“November Program” Cont. from Page 1

Once sites were selected, she obtained and dried clay samples, pounded and sieved dry clay into a powder; added water to produce a slurry, air-dried the slurry to a working consistency; made test tiles; test fired each clay sample; performed measurements; calculated results; and made clay objects using a variety of forming methods (e.g., coil; extrusion; pinch; press mold; slab; and wheel).

She enlisted the aid of several local professionals (geologist; naturalist; photographer) as well as scouts from Brownie Troop #5618 and students from the Ceramics Program at the Washington-Lee High School (under the leadership of our fellow-member Joan Bickelhaupt).

The project’s accomplishments included developing alternative test tile design; evaluating shrinkage, warping, porosity, and color; determining the best forming method for a clay body; acquiring technical skills; and discovering beautiful clays to use as decorative slips. According to her lessons learned, always collect more clay than you think you’ll need; age the clay after it is developed into a working consistency and before beginning to work on obtaining test results to increase its plasticity; and during testing and experimenting, use the materials in new ways.

A strong advocate of sharing the knowledge, Marcia has provided a copy of her presentation to our organization. Check our web site at www.programs.theclayconnection.org to see the presentation in its entirety.

Join the Clay Connection!

Participate in our workshops/sales, Empty Bowls Charity benefit, clay conference, and other events. Meet other potters and receive our newsletter. All skill levels welcome. The membership year begins in October and the annual dues are \$35. Mail to Clay Connection c/o Marianne Cordyack, 11432 Tanbark Dr., Reston, VA 20191. Call Marianne (703)860-1476 or email her at marianne@cordyack.com, if you would like more information.

The Clay Connection

P.O. Box 3214
Merrifield, VA 22116-3214
<http://www.theclayconnection.org>
email: potters@theclayconnection.org

The Clay Connection is a nonprofit organization of potters mainly from the Washington D.C. metropolitan area. Members range from beginners to hobbyists to full time professionals who work in a broad range of styles. The organization offers programs designed to provide its members educational and networking opportunities.

Board Members

President

Roberta Couver (703)731-9808

Vice President For Programs

Marianne Cordyack

Vice President For Membership

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Empty Bowls 2006

Vacant

Mid-Atlantic Clay Conference 2007

Vacant

High School Student Clay Competition & Exhibit

Steve Gammicchia

Spring Clearance Sale

Sheila Ford

Holiday Show and Sale

Vacant

Consolidated Calendar

—02 April 2006, deadline for submitting items for the April board meeting agenda

—09 April 2006, Board Meeting

—30 April 2006, deadline for submitting items for the May board meeting agenda

—06 May 2006, Spring Show & Sale

—07 May 2006, Board Meeting (one week early due to Mothers Day)

—17 to 25 May 2006, High School Student Clay Competition & Exhibit

—25 May 2006, Closing Reception and Awards Ceremony for the High School Student Clay Competition & Exhibit

—25 May 2006, Program featuring Beth Kendall

—04 June 2006, Program featuring Jayne Shatz

—01 June 2006, deadline for submitting inputs to the Summer 2006 Cracked Pot Newsletter
(newsletter@theclayconnection.org)

—04 June 2006, deadline for submitting items for the next board meeting agenda

—11 June 2006, Board Meeting

Volunteers!!

Volunteerism is the backbone of our organization. Without the generous donations of time and talents that our members offer, we would be unable to sponsor our many programs.

Volunteering is easy: contact our Volunteer Coordinator, Helen Hensgen, at 703-524-7630 and let her know how you would like to help!!

Elections

Elections will be held later this spring. If you might be interested in helping accomplish one of the many tasks required to keep an organization of this size performing at this phenomenal level, please send an email to potters@theclayconnection.org or call Roberta Couver at 703-731-9808.

All volunteers are asked to complete a task appropriate with their skill levels, interests, and time constraints. In addition, members who serve on the Board of Directors are asked to attend the monthly Board Meetings (always held at 12:30 pm on the second Sunday of each month).

As an added bonus, meetings are often scheduled during mealtime, and our volunteers seldom walk away hungry!