

Winter 2011

Letter from Past President, Marianne Cordyack

Hello Everyone!

Now that a new Board of Directors has been voted on and installed I just have a few thoughts about my 2 years as President. Basically, I enjoyed every moment!

The Clay Connection is a wonderful group of enthusiastic, interesting people. It has a great history going back to the early 1990s. It continues to accomplish many good things for potters in this area and beyond, from educational programs, 9 Biennial Conferences, special shows promoting ceramics with high school students, Empty Bowl charity suppers, and much more. It also serves a wonderful purpose by bringing fellow potters together to share knowledge, promote our art and become friends! I had great pleasure working with each and every one of you on projects over the last 2 years.

I will stay involved with The Clay Connection as we begin the planning for the 10th Biennial MidAtlantic Clay Conference which will be held **October 3–6, 2013**. Mark your calendars now!

~Marianne

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#### *Transitional Statements and New Directions from New President, Dick White*

#### *President's Corner*

As I begin my term as President of the Clay Connection, the world around is in some turmoil. The economy remains rocky. The Occupy movement is highlighting deep and long-standing social and economic disparities. Political discourse is so polarized that government is stalemated at nearly all levels. Even our own little piece of the clay world faces uncertainty. Things that have been mainstays in the two decades of the Clay Connection's history have not been immune to effects of the recent changes in the economic and social environment. Selling our craft is very different today. The internet has, among other things, fundamentally changed the availability of educational resources for learning our craft. Social media have altered the ways we

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communicate. I don't pretend to have a grand vision of how we should ride these waves of change into the future, but I know we must. I believe that the best way to do it is through a cooperative effort across our entire community of potters and ceramic artists. Your new ideas are what will take the Clay Connection into the next two decades. Let us know what you need, what you want, and how we can best do that for you.

*~Dick*

## *New Officers and Bios*

We have a wonderful and talented group of dedicated individuals to serve as Officers in the coming term. They are:

- President — **Dick White**
- Vice-President for Programs — **Laura Fall**
- Vice President for Membership — **Linda Vroegindewey**
- Secretary — **Laurie Erdman**
- Treasurer — **Kay Belisle-Rutkowski**

Our other hearty volunteers, who are not elected, but good folks for you to know are;

- Newsletter — **BJ Schmidt**
- Database — **Dick White**
- Volunteers — **Ann Granger**
- Email communication — **Twila Johnson**
- Webmaster — **Jim Dunning**
- Video Library — **Dana Lehrer Danze**

Feel free to call on any of these people with suggestions or requests for The Clay Connection. And of course, many hands make light work, and we are always seeking additional volunteers to help make The Clay Connection the community we all enjoy. Ann Granger is happy to discuss opportunities with you that could match your interests and time available.

## *How are they involved in the world of clay?*

**Dick White**, the incoming President, is a recovering accountant. A lifelong woodworker with a smattering of metal work, he tried a pottery class at Wakefield Rec Center in 2003, and immediately fell in love with clay. After retiring in 2006 from a 30+ year career in the world of government, finance, and investment, he turned to pottery full-time. In addition to his own studio work, he teaches handbuilding and wheel throwing classes at Wakefield, and is a studio assistant at Northern Virginia Community College's Alexandria campus. He lives in Springfield with his Maine Coon cat.

**Kay Belisle-Rutkowski** is our new Treasurer. Originally from Montreal, Kay has been in the Washington area since 1989. She has been in the accounting field for over 20 years in various non-profits organizations and opened her own firm, Trouble Free Accounting, in 2009. Kay discovered her love of pottery thru Wakefield Community Center in 2008 with Dick White as her first instructor. She is currently taking classes at Creative Clay and looking forward to improving her skills with The Clay Connection.

**Laura Fall** is Clay Connection's new Vice President for Programs. In her life outside of pottery, she is a full time Realtor. Laura began her work in clay in the 1990's by taking classes at Wakefield Rec Center. In more recent years, she has enjoyed time at the Lee

Arts Center and the Alexandria Art League. Laura is currently a teaching assistant at the Alexandria Art League where she also takes classes. She lives in Alexandria with her husband, Vaughn Collins.

Linda Vroegindewey is the Clay Connection's new Vice President for Membership. She currently splits her time living in Bowie, Maryland and Sanibel Island, Florida. She started taking ceramics classes and workshops in 2000 when she lived in San Antonio, Texas and had Southwest School of Art and Craft nearby. In 2005, Linda moved to Alexandria, Virginia where she continued working in ceramics at Creative Clay Studio. Her work is, for the most part, whimsical in nature. She also uses mixed media and found objects which she often uses to create animal-related forms.

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Tribute to Malcolm Davis

It's with a heavy heart that a local potter, Malcolm Davis, has passed away. He started his career as a mathematician then moved on to become a minister, activist finally finding his love as a full time potter, teacher, and friend to many potters worldwide.

He is survived by his wife Judy of more than 30 years, who supported his new path from the beginning.

I was fortunate to take a workshop with him years ago, it was the most entertaining, fun, educational workshop that I have been in. Malcolm just loved to teach and tell his stories explaining how he came to be a potter from the first time he rolled a coil to living at Penland working for hours to develop his own style. His "white" period then discovering Shino while working at Baltimore Clayworks.

I have included a speech that NCECA posted:
<http://www.nceca.net/static/documents/MalcolmDavis.pdf>

And an interview that the Studio Potter posted: <http://studiopotter.org/pdfs/spMD17-33.pdf>

I just wish I had taken another workshop with him, rest in peace Mr. Davis.

~ Barb Oksanen

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## *NCECA Recognition of Malcolm Davis's Influence*

### *Featured Potter - A Tribute*

**THANK YOU, MALCOLM DAVIS**  
**October 17, 1937 - December 11, 2011**



It may only be when learning of unanticipated loss that overwhelming sadness brushes so assuredly against reverential grace. NCECA shared such a moment with many of you when early this morning we began to receive phone calls and e-mail messages informing us of the passing of Malcolm Davis.

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.*

Malcolm attended his first NCECA event when he was brand new to clay in 1979 at Penn State University. In the weeks prior to his passing, Malcolm was working and communicating with NCECA to gather information and craft presentations for the Past Masters program being planned for the 2012 conference in Seattle. Malcolm's heart and spirit will be with us, although not in the manner we had planned. All of us who had the pleasure of knowing Malcolm will sadly miss him. As we make moments to meditate on the life he so richly crafted and selflessly shared, we know that Malcolm would want us all to go to the studio, touch the clay and make contact once again with a friend. <sup>1</sup>

<sup>1</sup> (As published in NCECA's newsclip 12/12/11)

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Report on the 9th Biennial Mid-Atlantic Clay Conference



The 9th Biennial Mid-Atlantic Clay Conference, Sept 29-Oct 2 in Front Royal, Va. was a fantastic experience! It was well-attended by many potters from the Northern Virginia/DC area, as well as many from as far away as Phoenix, Arizona and El Granada, CA! Most potters stayed in the dorms on the 4H campus which are well-kept. The food was superb and catered to the dietary needs of almost everyone who attended.



The three Main Presenters are nationally-known potters, Hayne Bayless, Posey Barcopoulos, and Susan Halls. Their demo presentations on Saturday and Sunday were inspiring and full of ideas and techniques for the participants to "take home". Hayne is a hand-builder and works mostly with slabs and extruded pieces to produce his functional work. Posey also makes functional work that is thrown on the wheel, altered, and beautifully decorated with majolica glazes. Susan makes clay animal sculptures by hand that are full of life and personality. We felt very lucky to have these wonderful artists headlining our conference!

On Friday, there were many local potters presenting exciting demonstrations and hands-on workshops for our participants to attend. Potters who participated in the Raku Workshops led by Brett Thomas enjoyed the excitement and camaraderie that Raku tends to bring out in clay workers. Participants in the Primitive Firing workshops led by Colleen O'Sullivan and John Jensen learned many new, innovative techniques that will inspire their future pot production. Dana Lehrer Danze demonstrated a 2-part teapot construction method and Jayne Shatz gave a wonderful art history talk about Women in Ceramics. Joyce Michaud educated viewers on the way clay moves during wheel-throwing to help them perfect their throwing techniques. Mike Swauger, The Kiln Doctor, talked about Kiln and Studio Safety and Michael Hough did a hands-on workshop on combining found objects with clay to form sculptures. Guy Zoller also taught a hands-on workshop teaching high-relief figure sculpture to a room-full of excited participants. Tracie Griffith Tso taught brushpainting on pottery, beginning with practice on paper, leading to painting on ceramic tiles that were later fired and ready to take home Sunday!



Rounding out the serious fun of clay work was a Panel Discussion on Using the Internet to Promote Your Ceramic Business.

There were many other exciting activities during the



conference. About 50 people participated in the Attendee Art Show which was displayed in the Conference Center lower level. Guy Zoller, Michael Hough and John Jensen collaborated on judging the entries in the categories of Functional, Sculptural, and Non-Functional. 12 attendees received recognition for their entries at the evening report of the judges. The collection table for the Empty Bowls was over-flowing with approximately 50 bowls that were donated to the Empty Bowls charity fund drive to benefit the DC area's food kitchens. The Pot Exchange yielded 40-50 pots that were exchanged during the Friday night Annual Meeting Dinner and Dance held at the outdoor Pavilion.



The Conference also was fortunate to have some take-charge volunteers who were able to answer attendees' questions, sell Clay Connection items, and assure that the Presenters had the items they needed; among other spontaneous requests made of them. So, thanks to all who made the Conference a success! If you haven't been before, now is the time to start planning for the next Conference that will be held **October 3-6 in 2013.**

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## *Workshop Reviews*

### *My Thoughts on the 2011 Clay Conference*

Driven back to Dulles airport in an Audi ... what a fitting way to end a wonderful three days at the CC Conference. I had the most enjoyable experience. It was such a pleasure to come and work with you all. I'd never met Posey or Hayne, and due to their mega stardom in the ceramics world, was more than a little anxious. However, they were charming and funny. I think we got on extremely well. The contrast of styles, approaches and techniques was an inspired choice, and offered a rich palette of ideas and approaches - with some surprising common ground. I can't think of two people with whom I'd rather demonstrate. The information flowed; and it wasn't just the audience who were picking up tips. I also benefited from Posey and Hayne's wealth of knowledge. Collaborating with Hayne on the leaping rabbit piece was terribly exciting. Despite my angst and despair that the piece wasn't working, it was great fun and a refreshing way to work.



The participants were wonderfully responsive and enthusiastic (always something you hope for) and their questions were great too. The evening slide talks had me worried. Late back from dinner: would the audience be able to endure our life stories? The CC members did not let us down and were an astute and appreciative audience. It really was the most indulgent teaching experience! I'm very grateful to have been invited to participate in this marvelous event. Thank you everyone for making it such a success. It was the highlight of my teaching year.

*~Susan Halls*

## *Email from Hayne Bayless to our New Editor, BJ Schmidt*

Hi BJ,

I was so pleased to be part of the Conference and gratified at the strength of support among the membership. When you get that many potters together at one time something wonderful is bound to happen, and it did.

As I mentioned to several people, I wasn't convinced at first it would work to have three people on stage doing three very different things at the same time. I thought this is going to be like watching tennis, hockey and basketball together on the same court. It took some getting used to ... as workshop presenters we're accustomed to having the limelight all to ourselves. But my doubts were erased and it became immediately clear that not only did it work but that the interaction between the three of us was a good thing. I enjoyed it very much and I got a lot out of watching and listening to my co-presenters.

I also thought the first evening's dining al fresco, complete with music and dancing, was a delightful touch. The food was terrific.

Thanks very much for having me.

best,  
Hayne

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Upcoming Shows

Also, please check our website for lists of classes and workshops in Maryland, Virginia, and the District of Columbia. We encourage members who attend these workshops to share their experiences with us.

❖ **Phil Berneburg. Electic Kilns. Sat. and Sun. 9-5 January 7 and 8, 2012**

At Hood College. www.hood.edu/ceramincs or 301.696.3526

❖ **Joyce Michaud: Masters Throwing. Thurs.-Sun. 9-5. January 12-15**

At Hood College. www.hood.edu/ceramics or 301.696.3526

❖ **Kristin Muller: Trimming. Sat. and Sun. 9-5. January 21 and 22**

At Hood College. www.hood.edu/ceramincs or 301.696.3526

❖ **NCECA 2012. 46th Annual Conference. March 28-31. www.nceca.com**

Seattle Washington. Registration is now open!

❖ **Jayne Shatz. West Annapolis Art Works. Gallery Exhibit – The Splendid Table.**

Closes January 7th. (Good pottery-buddy outing!) www.jayneshatzpottery.com
Jayne also does workshops so check out her website.

❖ **Ed Bull. Creative Clay Studios. 703.750.9480, www.creativeclaypottery.com**

Saggar firing. Sunday, March 18, 1-5 (only \$45!)
Raku Firing, Sunday, April 18th, 1-6 (\$60)

- ❖ **Juried Shows at the Baltimore Clay Works.** Ceramic Sutra works juried by Novie Trump. 1/14 -2/26. www.baltimoreclayworks.org and Tea Bowls juried by Linda Christianson and John Wilson. 3/3-4/14 Both are free to the public.
- ❖ **Workhouse Arts Center.** New Works Exhibit. Free. 1/6 – 1/29 www.lortonarts.org
- ❖ **Tin Barn Pottery.** On-going raku and reduction firing workshops with Fran Newquist in The Plains, VA. www.tinbarnpottery.com

For your personal growth in pottery, try out the FREE pottery making articles on hints, throwing, and glazing. All you have to do is sign up. <http://ceramicartsdaily.org>

- ❖ **Bowman House in Vienna, VA. Classes beginning 1/9.** The BH has some wonderful, skilled teachers and Winter registration is now going on. Lori Yankovitz teaches Beginner to Advanced Wheel classes and is affiliated with Manassas Clay. Treena Rinaldi has been teaching Handbuilding classes since time began so truly knows her stuff. And though Beth Kendall is new to the BH, reports are that her skill-level and teaching expertise are phenomenal. Classes begin 1/9/12. www.Va-vienna.civicplus.com or www.viennava.gov
- ❖ **The Lee Arts Center in Arlington, VA.** Classes are beginning soon. The Lee Arts Center offers shows and classes regularly.

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### *Member News and Achievements*

Send your news and other information to Bette J Schmidt @ [bettejschmidt@rocketmail.com](mailto:bettejschmidt@rocketmail.com). Information must be submitted by the 15<sup>th</sup> of each month that the newsletter is published; that is, March, June, September, and December.

#### *Twila Johnson - Show Report — Colorfest Fall 2011*

Amber Kendrick and I did the Cotocin Colorfest Arts and Crafts Fair in Thurmont, MD last October, and since it's time to start submitting applications for the Fall show season, I'd like to pass along our experience. This show is described as "one of the top 25 art shows in America" and also claims an attendance of 100,000. This seemed like a good show to raise our visibility and sales. We were juried in with Amber's fused glass and my pottery, and our booth fee for a 10X10 was \$225, which included the city vendor license.

The attendance in the Colorfest area itself seemed to be about 20,000. Which is still a lot of people, and there were always people in aisles and constantly noisy, but the crowd demo and the show was much closer to a garage sale. Just like a garage sale, the first shoppers arrived at 7 AM for a show that opened at 9AM, and the majority of shoppers were pulling wire carts lined with black garbage bags. Not how one hopes a beautiful pot, carefully crafted, will be hauled home.

The application requires a signature attesting that the applicant personally handmade everything to be sold, or the vendor would be asked to leave. So Amber and I believe that there are an amazing number of vendors who are fluent in Mandarin Chinese, and "Why Yes, as a matter of fact I DID personally hand craft this 10 cent trinket, individually wrap it in plastic and write Made In China (IN CHINESE!)," We were surrounded by buy/sell, some of it more obvious than others, but we were outnumbered. Further, there are two areas roped in with yellow tape that are officially "Colorfest," and "juried," but outside of

those areas are vendors who rented parking lot space from stores like Ace Hardware, paid a lot less than the \$225 booth fee, and put up tents on the street with anything they brought. These vendors still looked like part of the show, but it was a carnival without the rides.

Can it get worse? Yes. It was also the "OFFICIAL" Thurmont Yard Sale Day!! So every home and sidewalk surrounding Colorfest had all kinds of "stuff" for sale on card tables. So any visitor had to make their way through garage sales, then through the traveling bulk buy/sell tables and tents, just to get to the Colorfest. And it became clear that most of the shoppers had come for the garage sales. Within the official Colorfest area, there were a few other true artists/crafters (two other potters in our section, one stained glass person, and a couple of others). So there were some fine art/craft gems, and a few gem shoppers. Occasionally there were delightful people interested in our work and fine craft in general, interested in understanding glass and clay, knew what they were holding, and were generally, a complete fit with our body of work. The kind of shoppers that make a show rewarding and fun, whether or not they make a purchase. And a fair number of them did choose to take glass or pottery home. We did more than pay for our booth fee, but after show travel expenses, it was a loss. And no fun at all. And why do this if we aren't having fun? This was our experience, your experience may be entirely different. We have received the invitation to apply for 2012 (we are declining). Please note that there is a fundamental change in Colorfest for 2012. The official Colorfest organization for the last 20 years has had two separate locations for vendors, the Park and the Fire Company grounds. For 2012, the Fire company has declined to rent the space to Colorfest. They will be renting the space to vendors on their own since they believe it will be more profitable for the Fire Company. They will be essentially operating a competing crafts fair naming it 1st Annual Thurmont Arts Festival. In my view, this makes the situation even less appealing.

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Studio Tips and Shortcuts

Do you have a great time-saving tip, shortcut or interesting way of doing things? Please send your studio tip to the editor to share with the group. Have you tried any studio tips that have appeared in *The Cracked Pot*? Did it work for you? Are you using the new technique all the time? Or maybe you tried a studio tip and it didn't work out so well. Please let us know so we can share this feedback with other potters.

Glaze Colors Trending Now

Glaze colors go through phases similar to the fashion industry. Right now two colors are on the top of the list as being 'IN'. Peridot, a forest-greenish color is best achieved using chrome at 0 – 2%. It will work in various glazes without zinc or tin. It works better in alkaline glazes with zirconium pacifiers. Works at various temperatures in both reduction and oxidation.

Maroon, a reddish-brown, mauvish color is also trending. It can be obtained by adding chrome oxide at 0.15 – 0.5% combined with tin oxide up to 7.5% for chrome/tin pink. Use in glazes with calcium and without zinc. Fire in oxidation at various temperatures. This trend color can also be achieved using manganese carbonate.

New Products

The **AccuAngle** is a one-step cutting and beveling tool. It has 11 pre-set angles to create basic geometric shapes. It's designed to be used with the needle tool and has a sliding cutter which can cut as low as a 30 degree beveled edge, and up to a 90 degrees beveled angle. Try finding it at www.accuangle.com

The **Bailey Quick-Trim** is a tool that could possibly replace the Giffin Grip. This trimming system uses hard-sponge-covered magnets with a coated metal, concentric-ringed bat. The marked rings help you with centering your greenware for trimming while the heavy-duty magnets hold your piece in place. Although you could probably accomplish the same thing directly on the wheel-head using your own heavy-duty magnets, this production version could save you the effort. Available from Bailey. www.baileypottery.com

Black Slip Recipe and Use

Hayne used this slip in his Conference demonstrations to fill in the sgraffito patterns he made. The pigment recipe below can also be found in Leach, **Potters Book** (p.130) and Cardew, **Pioneer Pottery** (p. 149). For the pigment, make a dry mix of the following, in percentages by weight:

Manganese dioxide 40	Black iron 30
Cobalt oxide 20	Red clay or ochre 10

Use that mixture as you would any oxide in a slip recipe. For instance, to make a 10 percent black slip, add 100 grams of the above mixture to 1000 grams of dry ingredients of a base slip. The base slip recommended for use is Miller 550 porcelain, crumbled and dried. Then add water to make the consistency you want. For brushwork, use a 10 to 15 percent mixture. For stenciling and for work on slabs you are going to stretch, use 15 to 20 percent.

The Clay Connection

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<http://www.theclayconnection.org>
email: potter@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.

2012 Board Members

President
Dick White

Vice President for Programs
Laura Fall

Vice President for Membership
Linda Vroegindewey

Recording Secretary
Laurie Erdman

Treasurer
Kay Belisle Rutkowski

Conference Planning Team Leader
Marianne Cordyack

High School Show Coordinator
Joan Bickelhaupt

Empty Bowls Bowl Collection
Committee

Volunteer Coordinator
Ann Granger

Past President
Marianne Cordyack

Hospitality
Vacant

Internet Resources
Jim Dunning

Lending Library
Dana Lehrer Danze

Email Coordinator
Twila Johnson

Database Coordinator
Dick White

Newsletter
Bette J (BJ) Schmidt

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## *Volunteer Opportunities*

- ❖ **PR/Marketing** - The Clay Connection needs volunteers to assist with marketing and publicizing our events and activities. This involves maintaining the media contacts mailing list, writing and sending out press releases, contacting media representatives to ensure that our events are properly publicized, making and posting signs and other such activities to get the word out.
- ❖ **Hospitality** - We need volunteers to purchase and set up refreshments for events and act as hosts at the events.
- ❖ **High School Competition** - As the chair of this committee, Joan Bickelhaupt needs some volunteers to assist her with set up and judging of the event.

There are easy to follow guidelines for all volunteer jobs so volunteers can feel supported and easily know what to do. You won't have to spend a lot of time trying to figure out how to carry out your duties. We are hoping to have 2-3 volunteers for each of the above positions so that the work of maintaining our organization is distributed evenly.

Please call Ann Granger, Volunteer Coordinator, to let her know you're willing to help. She can be reached by phone at [703.470.3038](tel:703.470.3038) or email [AnnThePotter@gmail.com](mailto:AnnThePotter@gmail.com)

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Classified Ads

If you have pottery equipment, tools or supplies that you want to buy or sell, please send your information to the editor (bettejschmidt@rocketmail.com) before print dates: March 21, June 21, September 23 and December 21.

The Kiln Doctor Store, the place for all your pottery needs with the largest stock available! In fact, saying they have everything you could think of would not be accurate - only because they've already thought of things you haven't! *202 East Main Street, Front Royal, Virginia 22630. 540.636.6016 or toll free: 1.877.545.6362 www.thekilndoctor.com.*

A nice day trip for pottery buddies, it's less than an hour and a half drive out Rte. 66 from the DC area. Arlene runs the store while Mike travels to fix and replace kilns. Besides being extremely knowledgeable, both are such very friendly pottery people that they'll even give you info on the nearby restaurants!



When you need a doctor, it's nice to know a competent one!

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## *A Note from the Editor*

Dear Fellow Potters,

As Graciela sadly hands the baton for writing the newsletter to me, I graciously accept and reflect her two loves: pottery and writing. Both are an intricate part of my life too so I'm excited about the possibilities for our newsletter. As I come to the job with 10 years of experience doing a different newsletter, and almost twice that as an avid clay hobbyist, I realize that The Cracked Pot can be only as good as readership allows it to be through your contributions. Graciela has given of her time freely to help transition me to editing the writing that has been sent in, and in the procedures for meeting deadlines. But there is much more that goes into being the editor of any publication: dedication to purpose, devotion of time, love of the genre – all of which Graciela gave willingly, without complaint; as a mother to her child. To be sure, her shoes will be hard to fill without the backing of The Clay Connection members doing their part to support this newsletter connection between area potters. I feel fortunate to have had time to learn The Cracked Pot way from Graciela, and look forward to this opportunity to help potters connect with each other. Please feel free to contact me with newsletter contributions at [bettejschmidt@rocketmail.com](mailto:bettejschmidt@rocketmail.com). Please use the subject heading: **Clay Connection Submission**. Thanks, in advance, for your alliance with our clay community.

*~~ bj*

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The Clay Connection
DVD Library

The Clay Connection maintains a small library of DVDs that are available to members for borrowing. A list of the titles available is attached below. To borrow a DVD, contact Dana Lehrer Danze danaclay8@msn.com.

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Juried Shows, photographing your work and setting up your booth, Bruce Baker, 3 CDs (audio)

The Potter's Meal - A film about Joseph Bennion

Video Catalogue of Burmese and Thai Art – The Konrad and Sarah Bekker Collection

Traditional Potter of Thailand

Variations on Raku with Gordon Hutchens

Raku Ceramics with Jim Ronden

Making Marks Program with Robin Hopper:

- 1 – Surface Removal Processes
- 2 – Marks of Addition and Impression
- 3 – Liquid and Colored Clay
- 4 – Pigment and Resist
- 5 – Glazes and Glazing
- 6 – Firing and Post-firing Effects

Throwing on the Potter's Wheel with Robin Hopper:

- 1 – Beginning
- 2 – Advanced

Soft Slab Techniques

Various titles with Jepson:

- 1 – Introduction to Handbuilding
- 2 – Glazing and Firing
- 3 – How to Throw Large Pots

Pottery Decoration – Shafer

Making Larger and Compound Pieces – Davis

Daughters of the Anasazi

PaperClay Workshop I – Rosette Gault

Gifts from the Fire, the Ceramic Art of Brother Thomas

Successful Firing Practices: Loading the Kiln – The Orton Firing Institute

Sandi Pierantozzi, 2-DVD Set titled *What If?*

The DVDs are available to borrow at all Clay Connection meetings and workshops. You can also contact Dana Lehrer Danze at [danaclay8@msn.com](mailto:danaclay8@msn.com)