2019 WORKSHOPS at the Bray

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ABOUT THE BRAY

The Archie Bray Foundation for the Ceramic Arts is a public, nonprofit, educational institution founded in 1951 by brickmaker Archie Bray, who intended it to be “a place to make available for all who are seriously interested in any of the branches of the ceramic arts, a fine place to work.” Its primary mission is to provide an environment that stimulates creative work in ceramics. At the heart of that mission is a group of rotating ceramic artists who come to the Bray to work and who make up our residency program. In over 65 years, we have served over 600 residents. Click here for more information about our residents.

HOW TO take a workshop at the Bray!

1. Register
   - To register please visit workshops tab at archiebray.org or call 406/443-3502 x11

2. Reserve Accommodations
   - Students are responsible for booking their own housing.

3. Plan Transportation
   - Getting here and being here.

4. Gather Supplies
   - Suggested tools list will be emailed before workshop

5. Get Excited!
   - Workshops run 9 am to 5 pm daily.
   - Studio access extends beyond workshop.
   - Plan to bring sack lunches or cash for order-in lunches.
   - For questions, view FAQ’s or email education@archiebray.org.
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**REGISTRATION BEGINS**
January 16, 2019 at 9 am MST.
JUNE 1, 2019
TUITION $100
MAXIMUM ENROLLMENT: 18
OPEN TO ALL LEVELS

THE ART OF LEARNING: FINDING YOUR CREATIVE VOICE WITH

CHRIS STALEY

JUNE 1, 2019

REGISTER
How does making art generate new ideas? During this one-day hands-on workshop, Chris Staley will share from his own experience as a veteran educator how participants can develop their own artistic voice. Students will be guided by Staley through a wide range of creative exercises to begin the process. These exercises and demonstrations will ask unique questions developed over years of teaching and will include a range of materials such as clay—using throwing and handbuilding techniques, paper and movement.

This workshop is recommended for artists looking to find or develop their own creative voices or educators hoping to guide students in their own artistic journeys.

Staley finds it incredibly exciting when the creative process reveals something new about ourselves and encourages us to join in this shared search for meaning.

Chris Staley is a Distinguished Professor of Art at Pennsylvania State University. More recently, he was awarded the Universities Milton Eisenhower Distinguished Teaching Award of Pennsylvania State University. He has traveled extensively as a visiting artist from Bezalel Academy in Israel to Haystack Mountain School of Crafts in Maine. He has received two National Endowment of the Arts Grants. His work is in many public collections including the Smithsonian's Renwick Gallery of the National Museum of American Art. He has received the Distinguished Teaching Award of the Pennsylvania State University. He has been a visiting artist from Bezalel Academy in Israel to Pennsylvania State University. He has received two National Endowment of the Arts Grants. His work is in many collections including the Smithsonian's Renwick Gallery of the National Museum of American Art.
During this seven-day hands-on workshop, Simon Levin and Linda Christianson will give daily demonstrations and facilitate discussions on creating well-crafted and thoughtful pottery. With personalized attention from Levin and Christianson, students will have the opportunity to develop their own ideas, curiosities and style of making. Tailored to student interest, demonstrations will include Levin and Christianson’s style of throwing, slab-building and altering forms. Students will have the opportunity to learn about sustainable and healthy studio practice. This workshop is recommended for anyone—all skill levels are welcome—who wants to experience aesthetic growth with their work. Both wheel throwers and handbuilders are welcome. A bisque firing is included for students to bring home work.

“As we improve as makers, we must approach our aesthetic choices with more intention and consideration.”

JUNE 2–8, 2019
TUITION $875
MAXIMUM ENROLLMENT: 15
OPEN TO ALL LEVELS

REGISTER
Simon Levin has been working in clay since 1990, when an elective ceramics course in college changed the direction of his life, leading to an MA and an MFA from the University of Iowa. He is a full-time studio potter working exclusively with wood firing. His award-winning work has exhibited internationally and appears in several contemporary ceramic books. Levin writes for many ceramic journals, and in 2013 he traveled to Taiwan as a Senior Fulbright Scholar researching local materials. As a kiln builder, Levin has built wood kilns for US colleges and universities as well as schools in Taiwan and China. Between 2004 and 2018 his apprenticeship program has trained and influenced 17 potters. A resident of Wisconsin for 18 years, Levin has recently moved to Pawnee, Illinois, where he is currently re-establishing his pottery.

Linda Christianson is an independent studio potter who lives and works in rural Minnesota. She studied at Hamline University in St Paul, Minnesota, and the Banff Centre School of Fine Arts in Banff, Alberta, Canada. She exhibits nationally and internationally, including one person exhibits in London and St. Louis. Her pieces are in numerous public and private collections, including the American Museum of Ceramic Art and the Glenboe Museum. An itinerate educator, Linda has taught at colleges and universities, including Carleton College and Hartford Art School. She received fellowships from the National Endowment for the Arts and the McKnight Foundation. Her recent writing appeared in Studio Potter and The Log Book. One of her goals is to make a better cup each day.
During this seven-day hands-on workshop, Richard Notkin will demonstrate his unique processes—both conceptual and technical—to create ceramic relief tiles in multiples and in series. Students are encouraged to bring design ideas—whether narrative, abstract or decorative—of deep personal meaning with which they will create a series of tiles.

The first day will begin with developing ideas through thumbnail sketches followed by the fabrication of prototype tiles from these sketches in clay and other materials. Plaster molds will then be made of each prototype, and different approaches to casting multiple ceramic tiles will be demonstrated. Final surfaces—glazed, unglazed clay, saggar-fired, etc.—will also be explored, with an emphasis on choosing the best approach to enhance the concepts and aesthetics of each student's tile designs. Finally, various methods of mounting tiles to create wall pieces and murals will also be presented.

Students can expect the following techniques to be demonstrated in-depth: clay relief carving, textures and detailed surface techniques, plaster mixing and mold making, multiple casting and replication techniques, alterations and combinations of various glazing and firing techniques. This workshop will
provide an excellent opportunity to gain knowledge of basic plaster and casting technologies from Notkin who is recognized as a master mold-maker with over 50 years of experience.

Richard Notkin is a full-time studio artist. Notkin’s teapots, ceramic sculptures and tile murals are visual explorations into social and political commentary. He is perhaps most known for his series of unglazed stoneware teapots which are inspired by the remarkable Yixing wares of China but consciously maintain a separate cultural identity and reflect the current dilemmas of our contemporary human civilization. His work has been exhibited internationally and is in more than 70 public collections, including the Metropolitan Museum of Art, NY; Smithsonian Institution, Washington, D.C.; Los Angeles County Museum of Art, CA; Victoria and Albert Museum, London; Stedelijk Museum, Amsterdam; and Shigaraki Ceramic Cultural Park, Japan. Notkin’s awards include three fellowships from the National Endowment for the Arts and grants from the John Simon Guggenheim Memorial Foundation and Louis Comfort Tiffany Foundation. In 2008, Notkin was elected a Fellow of the American Craft Council and awarded a USA Hoi Fellowship by the United States Artists Foundation. He is also the recipient of the Meloy Stevenson Award from the Archie Bray Foundation, Helena, MT and the 2014 Honorary Membership Award from NCECA, National Council on Education for the Ceramic Arts.

**Echoes of a Million Unheard Screams II.** Ceramic, glaze, copper patina, 14.5” x 14.5” x 1.5”. 2013. Photo credit: Tom Ferris

**The Last Syllable of Recorded Time.** White earthenware, glaze, watercolor and pastel. 77.5” x 51.5” x 2.5”. 2010
In this one-day demo-only workshop, Ann Agee will share her unique style of handbuilding and surface decoration. Working from sources in museum collections, antique stores and thrift stores, Agee then produces a series of works that copy, mimic and riff off of old things to make something new. In these series, she makes a form such as a vase, figurine or, in the case of her most recent work, her version of an Italian hand-warmer in the shape of a shoe and then produces a series of variations of these objects. Participants will see this process first-hand, including current artwork being made during her residency at the Bray.

Agee will discuss how her ceramic sculptures often become a part of larger installations including other mediums such as blown glass, welded steel or painted rolls of paper and how her use of period rooms, domestic interiors and memory of place informs these installations.
Ann Agee is a contemporary artist living and working in Brooklyn, NY. Agee received her MFA from Yale University in 1986 and her BFA from Cooper Union School 1981. Her work has been exhibited at the Brooklyn Museum of Art, NY; Philadelphia Museum of Art, PA; Institute of Contemporary Art, PA; Walker Art Center, MN, and Katonah Art Museum, NY. Works by Agee can be found in the collections of The Brooklyn Museum of Art, NY; The Philadelphia Museum of Art, PA; The RISD Art Museum, RI; The Los Angeles County Museum of Art, CA; The Henry Art Museum in Seattle, WA; The Kohler Art Center in Sheboygan, WI, and The Museum of Contemporary Art in Miami, FL.

2019 VOULKOS VISITING ARTIST FELLOWSHIP

The Bray is pleased to award Ann Agee with the 2019 Voulkos Visiting Artist Fellowship. Agee will spend a few weeks in August at the Bray working in the Voulkos Visiting Artist Studio.

The Voulkos Visiting Artist Fellowship was created in memory of the renowned ceramic artist Peter Voulkos. His family and friends established the fellowship at the Archie Bray Foundation to invite a distinguished artist to work at the Bray each year. Peter Voulkos taught by example, working alongside other artists in the studio, fostering artistic exchange and dialogue and nurturing mutual respect. In the same spirit, the Voulkos Fellow is invited to work in an environment that encourages interaction with the artists and the Bray community.
This four-day hands-on workshop invites participants to explore narrative in functional and sculptural ceramics with Sue Tirrell and Carole Epp. Tirrell and Epp are known for their unique approach to illustrating the ceramic surface and including a range of subtle to dramatic undercurrents of social and political statements in their work.

Participants will be guided through design principles, numerous practical making techniques and all stages of the production as a professional artist. Tirrell will demonstrate how she builds a sculptural piece in tandem with her two-dimensional work. Epp’s demonstrations will include producing sculpture by combining slip-casting with hand-building techniques and creating desired surfaces with ceramic glazing and/or cold finishing techniques. Additionally, the workshop will engage dialogue surrounding the use of narrative in contemporary ceramics and how to communicate ideas through individualized visual aesthetics.

Demonstrations, lectures and presentations will be given during the workshop to elaborate on a variety of topics. Students are encouraged to bring their own ideas and sketches.
Sue Tirrell was born and raised in Red Lodge, Montana, a small ranching and tourist community on the doorstep of Yellowstone National Park. She received a BFA from the New York State College of Ceramics at Alfred University in 1997 and an AA from Cottey College in Nevada, MO in 1995. Her functional and sculptural work draws inspiration from her life-long experiences in Montana and the West, her fascination with animals and interest in folk art, vintage kitsch, western art and culture. Her work has been exhibited widely in the United States, as well as Canada and Australia. She has been a resident artist at the Archie Bray Foundation in Helena, MT; California State University, Chico and the Custer County Art & Heritage Center in Miles City, MT. She has logged hundreds of hours teaching ceramics and multi-media workshops in community centers, college classrooms, convalescent homes and one-room schoolhouses. Tirrell lives, works and rides her pony on the banks of the Yellowstone River in Montana’s Paradise Valley.

Carole Epp is a Canadian ceramic artist living and working in Saskatoon, Saskatchewan. She received her Master’s Degree in Ceramics from the Australian National University in 2005 and has maintained a full-time studio practice since. Her work includes a line of figurative sculptural objects as well as domestic functional objects and has been exhibited throughout Canada, Australia, Scotland and the United States. She has taught workshops in Canada, the United States and Australia on ceramics, social media and professional practice. Her artwork and writing have also been published in magazine publications, websites and books, most notably in 2017 in Ceramics Monthly when she was named the Ceramic Artist of the Year. A fierce advocate for the ceramics community, she is editor of Musing About Mud, an online blog that showcases information, calls for entry, exhibitions and artist profiles related to the ceramic arts, and is the co-founder of Make and Do Ceramics, a Canadian collective focused on the promotion of Canadian ceramics internationally.
In this five-day hands-on workshop, Richard W. James will ease the challenge of sculpting the human figure by tackling the head, hands and feet separately. The ability to rotate, inspect and work on each body part free from a standing sculpture will lead to a more intimate understanding of each aspect of the figure. James will discuss and demonstrate how to develop and use an understanding of skeletal and muscular structures to build dynamic sculptures that feel alive. Participants will learn advanced construction techniques and how to combine additive and subtractive methods to build up the human form.

This workshop is recommended for artists who have found certain components of the figure to be challenging, who might have a basic understanding of anatomy and want to learn more or who are new to sculpting the figure. By the end of the week, students will have a better understanding of anatomy, will have improved their own sculpting techniques and will have produced maquettes of what they have learned to keep as a references for future ceramic sculptures. To maximize the making time during the workshop, a post-workshop bisque firing will be available with the option of shipping artwork for an added packing and shipping fee.

Using a construction method that borrows heavily from traditional doll making, Richard W. James makes contemporary figurative sculptures that incorporate found objects as well as materials and processes that he associates with his rural upbringing. His work explores how the aggregate nature of personality and memory construction affects the sense of self and, by extension, interaction with the world around us.

Richard W. James grew up in rural Tennessee. He earned his MFA in ceramics from the University of Kansas in 2016 and was a 2016-17 long-term Artist in Residence at Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee. He has been a summer Artist in Residence at Zhenrutang in Jingdezhen, China, a special student in ceramics at Indiana University and received his BFA from the University of Tennessee at Martin in 2001. James is the recipient of Sculpture Magazine’s 2016 Outstanding Student Achievement in Contemporary Sculpture Award and joins the Bray as the 2017 Speyer Fellow and 2018 Windgate Fellow.
Focusing on industrial processes, this five-day mold-making intensive will examine all aspects involving the design and production of ceramic objects with plaster molds. Skills learned in this class can be used for sculptural work, pottery, architectural elements and more.

Hatch will guide students through the design process including concept development, maquette making and a variety of prototyping strategies. Hatch will discuss and demonstrate the stages of production: mold making in plaster and rubber, selecting appropriate clay bodies, slip casting, press molding, altering and assembling, glazing and firing.

This workshop is recommended for beginning students who want to learn the complete process of mold making or advanced students who want to learn new techniques or solve a specific problem. Students will take home finished molds.

Jeremy Hatch is currently an Associate Professor of Art at Montana State University. His studio practice employs a variety of techniques and concepts linked to ceramics, ranging from vessel-based, wheel thrown sculpture to large-scale slip cast porcelain installation. In 2008, he founded Ricochet Studio as a means to explore the intersections between craft, art and design. One goal of Ricochet is to collaborate with artists from various disciplines to develop limited edition ceramic products. He regularly exhibits nationally and internationally and has attended a number of international residencies including the Takumi Studio in Japan, the European Ceramic Work Center in the Netherlands, the Archie Bray Foundation, Kohler’s Arts/Industry program and the Bemis Center for Contemporary Art.

August 5-9, 2019
Tuition $800
Maximum enrollment: 15
Open to all levels

Jeremy Hatch
Plaster Mold Design and Production with

Register
This three-day hands-on workshop will explore the relationship between mark-making and the ceramic form with ceramic artist Mel Griffin and charcoal artist Lindsey Meyers Carroll. Each will demonstrate their unique styles of drawing and discuss their own journey of defining their drawing “voice” as it relates to clay. The goal of this workshop is twofold: to help students hone their own drawing voice and to identify and practice techniques to achieve their desired ceramic surfaces.

Various drawing media will be explored including colored slip, underglaze, underglaze pencil, glaze and decals. Griffin and Carroll will demonstrate mark-making techniques based on student interest including slip trailing, painting, inlay, sgraffito, carving, glazing and decal application. Some drawing and painting exercises will begin on paper and move to clay. Clay tiles will be available as a canvas for participants to use.

Students will be asked to provide images of their own work and images of work that they wish to emulate. This workshop is recommended for artists who love drawing and working in clay, want to improve their drawing skills in clay or are 2-D artists wanting to work in clay but are unfamiliar with the material or techniques. Since this is a drawing-intensive workshop with the focus of building skill rather than producing a final product, there will not be a firing.

May 24-26, 2019
Tuition $425
Maximum Enrollment: 16
Open to Intermediate and Advanced Artists

Mel Griffin & Lindsey Meyers Carroll
Drawing on Clay with
Mel Griffin enjoys making art, spending time with animals and engaging with nature. Her functional work and wall tiles are decorated with imagery inspired by the natural world. In 2010, Griffin was a summer resident at the Bray and received the Bray’s Sage Scholarship. She went on to become the 2012 Taunt Fellow and 2013 Windgate Fellow at the Bray.

Griffin received her MFA from the University of Minnesota in 2011 and her BA in 2001 from Carleton College in Northfield, Minnesota. For several years, she worked in the outdoor industry as an educator and guide, traveling and leading trips all over the United States and South America. In 2003, she began her artistic career, working as an apprentice for potters Doug Browe and Jan Hoyman in Ukiah, California. She has since been a resident artist at Medalta International in Alberta, Canada, a visiting professor at Saint John’s University in Collegeville, Minnesota, and won the 2011 Leap Award from the Society of Contemporary Craft in Pittsburgh, Pennsylvania.

“The work seeks to directly remind the viewer of his own physicality as well as to rekindle his sense of wonder and discovery. Making and drawing allow me to investigate fluid and profound relationships between the body, handmade objects and landscape, both inside the home and out in the world. Through imagery and metaphor, line and clay, I am exploring the manner in which corporeal experience, mindfulness, memory, and mood combine to create meaning in both every day and imagined environments.”

Lindsey Meyers Carroll is the Archie Bray Foundation’s Education Manager. Carroll is a professional artist working in realism and large-scale charcoal drawings. Although Carroll is known primarily for her charcoal drawings on paper, she also works in clay and is on the eternal quest of combining drawing and clay. She received her BA in Fine Arts and Spanish Literature from the University of Montana in 2008. Exhibitions include the Art Spirit in Coeur d’Alene, ID, Turman Larison Contemporary in Helena, MT, and the Radius Gallery in Missoula, MT. Carroll is a recipient of the Grants to Artist Award from the Myrna Loy Center in Helena, MT.
During this four-day hands-on workshop, Lauren Smith will demonstrate her unique process of spraying and layering multiple glazes then cooling the kiln slowly to create dynamic, atmospheric-like surfaces. Students will have an opportunity to experience Smith’s exact method including using her glazes, employing her glazing process and firing work in a cone 10 oxidized gas kiln. Since cone 6 electric kilns are common in home and community studios, Smith will also fire a cone 6 oxidized electric kiln. While the kilns are firing, Smith will demonstrate her making process and discuss the intention behind her design choices to encourage desired glaze surfaces. Fired results will be examined and recommended changes will be discussed.

By the end of the workshop, participants will have a deeper understanding of the glazing process, techniques for taking control over the glazed ceramic surface and tricks for firing in electric kilns. This workshop is also recommended for artists transitioning from firing in gas kilns to electric kilns. Students are encouraged to take notes, bring questions and set goals for finished glazes. Students will also get a copy of Smith’s cone 10 and cone 6 glaze recipes and Bray cone 6 studio recipes. Participants should bring high-fire cone 10 Grolleg porcelain bisqueware—note that Smith’s glazes will blister on anything but a Grolleg porcelain. For the cone 6 firing, Bray cone 6 studio glazes will be available and can be used on any cone 10 or 6 clay body. A respirator is recommended.

Lauren Smith is a professional artist living and working in Great Falls, Montana. Smith received her MFA with an emphasis in Ceramics in 2011 and her BFA in 2005 from University of North Texas. She studied with Steven Hill who is a renowned artist known for his spraying techniques. Smith has been a resident at Center Street Clay, Red Lodge Clay Center and the Archie Bray Foundation. Smith has taught classes at the American Museum of Ceramic Arts, Ceramic Services, Paris Gibson Square Museum of Art and the Archie Bray Foundation. Her work is found in galleries all over the United States.
Currently, Stuart Gair is an Artist in Residence at the Archie Bray Foundation, where he is exploring a new body of work and teaching classes. Recently, Gair was named an Emerging Artist by Ceramics Monthly magazine and Emerging Craftsman by the Ohio Craft Museum. Gair examines a wide range of wares that have endured through time with a particular interest in how form follows function, balance, elegance, silhouette and volume. By examining these forms, Gair thinks about how objects are displayed and how they can occupy a space in similar ways to those historical objects that he admires. He also strives to lure in the viewer for a closer examination of each piece to examine the subtlety and variation of surface. All of the pieces that Gair creates are fired to cone 10 in a soda kiln. He has participated in residencies across the country including Watershed Center for the Ceramic Arts and Harvard Ceramics Program. Gair is represented by numerous established galleries which include Lillstreet Art Center, The Clay Studio of Philadelphia and Clay AKAR. Gair received a history degree from Ohio University and completed an MFA from the University of Nebraska-Lincoln.

In this five-day hands-on soda-firing intensive, students will deepen their understanding of soda firing and have the opportunity to fire a cone 10 cross-draft and cone 10 downdraft soda kiln with Stuart Gair. Participants will have the opportunity to make work, discuss how their design choices will be affected by soda firing, load and fire two soda kilns and discuss the results as a group. During the week, Gair will discuss slips and glazes that work well in a soda kiln and why. Firing two types of kilns will offer the opportunity to observe the similarities and differences between the two kilns.

Clays, slips and glazes designed for soda firing will be provided and recipes will be shared with students. Although participants will have an opportunity to make and fire work based on aesthetic considerations that Gair recommends, students are encouraged to bring cone 10 bisqueware.

REGISTER
REGISTRATION DEADLINE: August 6, 2019
REGISTRATION FEE: $600
MAXIMUM ENROLLMENT: 16
OPEN TO INTERMEDIATE AND ADVANCED ARTISTS

AUGUST 12-16, 2019
In addition to the full-immersion experience of workshops, the Bray offers intensive technical seminars, community classes for all ages and educational internships.

Seminars are quick intensives that focus on developing a specific, technical skill.

Classes are designed for beginning to advanced students of all ages and offer the opportunity to develop new skills and reach personal goals while working with our resident artists. Classes are offered all year round.

Every summer we invite a team of interns to immerse themselves in a summer at the Bray. Interns assist in various aspects of Bray life including preparing for and providing support during educational programming. Interns work directly with Visiting and resident artist instructors. During their stint at the Bray, interns are provided access to the Education and Research facility, clay and firings. Summer intern applications open February 1, 2019. Find more information here.

**EDUCATION BEYOND WORKSHOPS**

Join the Clay Business’s Todd Pentico to learn the basics of electric kiln repair including changing elements, replacing relays and damaged bricks and installing a new thermocouple. During this 4-hour seminar, Pentico will explain general kiln maintenance, tools and supplies needed, repair costs and what type of repairs need immediate attention.

This is a great class for educators, anyone with their own kiln or anyone thinking about buying a used kiln. Participants will get an opportunity to practice repairs as Pentico guides participants through the stages of repair.

The voice of the Clay Business, Retail Manager Todd Pentico has been answering all types of questions at the Bray since 2015. He is a working potter and lover of technical ceramic information. Pentico is familiar with clays, glaze materials, electric kilns and studio equipment. He shares information in the manner in which he would like to hear it—straightforward and thorough.

Seminar Schedule:

9:30 am: Check-in, orientation
10 am-12 pm: Instruction and repair of electric kiln.
12-12:30 pm: Seminar breaks for lunch, students should bring a sack lunch.
1-2 pm: Instruction and repair of electric kiln continue until 2 pm.

**ELECTRIC KILN REPAIR SEMINAR WITH TODD PENTICO**

**APRIL 20 AND OCTOBER 19, 2019**

**TUITION $100**

MAXIMUM ENROLLMENT: 14
OPEN TO ALL LEVELS

**REGISTER**
## Classes

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Visit the Workshops & Classes tab on archiebray.org for more information about class offerings and how to take a class at the
About the Archie Bray Foundation (the Bray):

What is the Archie Bray Foundation?
The Archie Bray Foundation for the Ceramic Arts is a public, nonprofit, educational institution founded in 1951 by brickmaker Archie Bray, who intended it to be “a place to make available for all who are seriously interested in any of the branches of the ceramic arts, a fine place to work.” Its primary mission is to provide an environment that stimulates creative work in ceramics. At the heart of that mission is a group of rotating ceramic artists who come to the Bray to work and who make up our residency program. In over 65 years, we have served over 600 residents. Click here for more information about our residents.

Where is the Archie Bray Foundation for the Ceramic Arts?
The Archie Bray Foundation is located in Helena, Montana.

Workshop Registration

How do I register for a workshop?
Workshop registration for the 2019 season opens Wednesday, January 16, 2019, at 9 am MST. To register, visit http://archiebray.org/workshops_classes/workshops.html or call the Bray at 406-443-3502 ext. 11.

What if I don’t have easy access to a computer or have an email address?
Not a problem. You may call to register at 406/443-3502 x11. You may also request that any information regarding the workshop be mailed to you.

Will I receive information about the workshop?
Yes. Immediately following completion of workshop registration, you will be emailed a receipt and a confirmation letter with detailed information about the workshop schedule and about traveling to Helena so you can make preparations. You will also receive a reminder email a month before your workshop that will include detailed information about what you will want to bring.

Payment and Costs

How do I pay for a workshop?
Payment in full is due at time of registration for registrations made online and over the phone. Visa, MasterCard, Discover and American Express are accepted online and over the phone. Cash, check and gift certificates are eligible for registration over the phone.

I’m registering for more than one workshop. Can I pay a deposit now to reserve my spot and pay the rest later?
If registering for more than one workshop, a 50% deposit for each workshop is due at registration. Registrants will then be emailed an invoice for the remaining balance(s) which will be due 6 weeks prior to the start of each workshop. To pay a deposit when registering online, use the coupon code “DEPOSIT”. Registrants may pay remaining balances online at https://goo.gl/ocMwRc. (case sensitive)

Is there a lab fee?
There is not a separate lab fee. The entire cost of the workshop is included in the workshop price listed.

Will there be extra costs beyond the workshop price?
No, not to participate in the workshop. Your workshop price covers tuition and materials that are essential to the workshop topic. Most workshops ask students to bring basic tools and/or recommend that students purchase certain tools germane to the topic that they will want for future use.
Additional costs outside of the workshop will include travel, transportation, housing accommodations, food and any tools or materials purchased for personal use beyond what has been provided for the workshop to take home after the workshop. The Bray Clay Business offers workshop participants a 10% discount on items purchased during the time of the workshop. For more information, go online at archiebrayclay.com or call the Clay Business 800/443-6434 or 406/442-2521. Normal Clay Business hours are Monday–Friday 9 am–5 pm and Saturday 9 am–1 pm. To ensure that your desired items are in-stock, you may put in an order ahead of your workshop and pay for it, discount applied, at the time of the workshop.

Is there a workshop discount offered to students?

Students with current university student IDs are eligible for a 10% discount on most workshops. Please ask at the time of registration if registering over the phone. To receive student discount when registering online, apply the coupon code “STUDENT”. Email a copy of your ID to education@archiebray.org within 7 days of registering to retain your spot in the workshop.

Do you offer scholarships?

The availability of scholarship funds varies from year to year. To find out availability of funds, please contact education@archiebray.org. When available, the Bray offers scholarships for up to 33% of the cost of tuition. Past scholarship students have found success when seeking assistance from a grant or their university to match the Bray contribution bringing assistance up to 66% of the tuition cost.

Cancellation and Refunds

I have to cancel my registration. Am I eligible for a refund?

If the Education Manager is notified of a cancellation 45 days or more before the first scheduled day of the workshop, registrants will receive a full refund less a $100 cancellation and processing fee. Cancellations 44 days or less before the first scheduled day of the workshop will not be eligible for a refund. The Bray and its instructors invest considerably into planning for workshops. Cancellations are often difficult to fill. Cancellation fees help to offset these vacancies.

If unforeseen circumstances cause the Bray to cancel a workshop, workshop registrants will receive a full refund or be given the option to attend another workshop. Although the Bray has never canceled a workshop, registrants are urged to make flexible travel arrangements (e.g. refundable airline tickets or trip insurance). The Bray is not responsible for any losses on non-refundable travel arrangements.

Accommodations and Transportation

Does the Bray have on-campus housing?

No, there is not housing on the Bray grounds. Workshop participants are responsible for booking their own accommodations.

Where do workshop students stay during their workshop?

Students are responsible for their own accommodations. The Bray does not offer on-campus lodging or camping. Common recommendations include Mountain Meadow Inn, Best Western Premier Helena Great Northern Hotel and Airbnb or VRBO locations. For more information about hotels in Helena, visit HelenaMT.com. Camping is available at the Lewis & Clark County Fairgrounds Campground and Cromwell Dixon Campground.

The Mountain Meadow Inn, a nearby bed and breakfast, offers a reduced rate to workshop participants. Students may request a reservation for a single bed with the Mountain Meadow Inn at the time of registration, after which their staff will contact you to finalize details regarding your reservation including arrival and departure dates, scheduling an airport shuttle, room requests, etc. Payment will be due at the end of your stay and will be paid to the Mountain Meadow Inn. For any questions regarding your stay, please contact the Mountain Meadow Inn directly.

Mountain Meadow Inn
2245 Head Lane
406-443-7301 | mmibnb@aol.com
Your stay at the Mountain Meadow Inn will include a hot continental breakfast, airport shuttle and one morning and one evening shuttle to the Bray studio. Kitchen and laundry facilities are also available for guests. Smoking and pets are not permitted at the Mountain Meadow Inn. Common areas within the house are co-ed including shared bathrooms. Housing is available on a first-come, first-serve basis. The earlier you make your housing request, the better chance of receiving your preferred choice.

Is there camping available on the Bray campus?
No. The Bray does not allow camping on the premises. The closest campsite is Lewis & Clark County Fairgrounds Campground. Past students also recommend Cromwell Dixon Campground.

Can I bring my dog?
Regrettably, the Bray does not allow dogs on the grounds. Please leave your pets at home during your workshop. We apologize for any inconvenience and appreciate your understanding.

Does Helena have an airport?
Yes. Participants may fly into Helena through Helena Regional Airport (HLN).

I won’t have a car. Is there public transportation I can use?
No. Helena is a small town without public transportation. We recommend renting a vehicle if your accommodations are not walkable to the Bray or you would like the independence of exploring the Helena area. If you are staying at the Mountain Meadow Inn, they offer a shuttle to and from the airport and to and from the Bray every day of the workshop for students. Bike rentals are available through Big Sky Cycling & Fitness.

If I extend my trip or bring a friend, what else can I do in the Helena area?
Next to the Bray is a small spring-fed man-made lake called Spring Meadow Lake. It is a great place to take a quick swim or a nice walk. Thirty minutes east are a couple larger lakes called Canyon Ferry Lake and Hauser Lake and just northeast you can find the Missouri River. These areas offer nice beaches and many opportunities for sailing, canoeing, wind surfing, boating, fishing and rafting. A couple of Helena health clubs have gyms, spas and swimming pools. There is also a city pool which is heated. Just south of the Bray is Mount Helena, a beautiful mountain city park where people may hike and picnic. Nearby are many mountain bike trails, camping spots, hot springs and golf courses. As you may know, both Glacier and Yellowstone National Parks are less than a four-hour drive from Helena.

Please visit HelenaMT.com to explore Helena area attractions.

The Workshop
I’m flying and would like to ship my tools there ahead of time. Can I do that?
Yes. Anything that you would like to send ahead of you can be shipped to:

Archie Bray Foundation
ATTN: Your Name and workshop name
2915 Country Club Ave
Helena, MT 59602

What do I bring to my workshop?
We generally recommend bringing your preferred clay tools, particularly those relevant to the topic of the workshop. You will receive an email one month before your workshop with more detailed information regarding which tools you should bring and what the Bray is providing. The Bray always provides materials and studio equipment that are essential to the workshop topic, including clay, glaze, plaster, etc.

What is a typical schedule for workshops?
A hands-on workshop typically runs from 9 am–5 pm every day with an hour lunch. The first class begins with an orientation and tour of the Bray with staff. Workshops go until 5 pm on the last day. Click here for questions regarding accessibility.

Demonstration-only workshops typically run from 10 am–4 pm with a 30 minute lunch. We recommend students bring a sack lunch.
Where will my workshop take place?
The workshop will take place in the Education and Research Facility which was opened in
October of 2017. Click here for more information about the location of the Bray and its
campus.

Will lunch be provided during the workshop?
No. Students are responsible for their own lunch. The Bray does not have a food service on
campus nor is there an easily walkable lunch location. If you have a vehicle, you will have the
opportunity to get lunch. There is a refrigerator, microwave and eating area available for
student use in the Education and Research Facility. We recommend students bring a sack lunch
or bring cash to order lunch each day to be delivered.

How long will the workshop break for lunch?
Hands-on workshops break for an hour. Demonstration-only workshops break for 30 minutes.

Studio Use

Can I work in the studio outside of allotted workshop hours?
Yes! The studio is open to workshop students 24/7 during your scheduled workshop days.

Can I rent studio access before or after the scheduled workshop days?
No. We do not offer rented studio space. Your only option is to take a workshop, seminar or
community class. For more education programming, visit the Workshops and Classes tab at
archiebray.org.

Firing is not a part of my workshop, and I really want to take my piece home.
We understand that you will work really hard while at the Bray and may want to take home
work. We will fire and ship your piece after the end of your workshop for a firing and packing
fee of $50 per box plus shipping costs. It will need to fit in a 16”x16”x8” box for shipping. We
apply the same best practices to your work as we do when shipping artwork from our gallery.

My workshop says to bring bisqueware. Can I buy bisque at the Bray?
No. However, we often have leftover bisqueware from previous workshops that you can use.

I forgot my tools! Is there somewhere I can buy tools?
Yes! We have our very own Bray Clay Business which supplies not only the Bray
artists but this entire region with tools and clay. The Clay Business offers workshop
participants a 10% discount on items purchased during the time of the workshop.
For more information, go online at archiebrayclay.com or call the Clay Business
800/443-6434 or 406/442-2521. Normal Clay Business hours are Monday–
Friday 9 am–5 pm and Saturday 9 am–1 pm. To ensure that your desired items are
in-stock, you may put in an order ahead of your workshop and pay for it, discount
applied, at the time of the workshop.

What kind of clay will we use?
Bray Clay. We manufacture a selection of our own clays and offers select Plainsman
and Laguna clays which we use for all workshops. The type and temperature range
is dependent on the workshop. Students will receive an email one month before
your workshop with more detailed information regarding which tools you should
bring and what the Bray is providing.

For more information regarding workshops at the Archie Bray Founda-
tion, visit

http://archiebray.org/workshops_classes/workshops.html
or contact the Education Manager at:

Archie Bray Foundation
2915 Country Club Ave.
Helena, MT 59602
phone: 406/443-3502 x11
e-mail: education@archiebray.org
Workshops are held in the Bray’s new 7,500 square foot Education and Research Facility which opened during the fall of 2017. Fulfilling Archie’s dream of providing “a fine place to work” that stimulates creative work in ceramics and is “available for all who are seriously interested in any of the branches of the ceramic arts,” this new studio contains large flexible classroom spaces, state-of-the-art equipment, a research library, plaster room and so much more! Our hope is to offer educational opportunities that “give artists from the local community and around the country access to the spaces and resources they need to build new skills and develop their creative voices,” states Steven Young Lee, Bray Resident Artist Director.