

Earthworks #46, 2019 – Juror’s Comments

Juror: Maureen Mills

#1 –Beggars Bowl – wood and soda fired – this is a pretty nice bowl, nice definition of glazing, lots of movement, intended to be a casual bowl – hand trimmed a little bit. The shape of the way it comes in at the bottom, form changes curve in a way that even though casual, feels like maybe lacks some continuity. Yes.

2 Midnight Splendor: rattle in the lid. I could say this argument – one side says landscape but it doesn’t go around to make it 3 dimensional. Otherwise a well-constructed form but the 3d pieces need to be involved all the way around the piece. Exploring what that might be all around. No.

#3 – In Repose – RAKU – pretty sensitive little piece, cross between baby and bunny – the way the legs sit. Ears very sensitive so yes.

#4 kaleidoscope: some nice design work with in underglazes and the bird is a nice addition. Only this sort of is about the design and not the platter. But the clayness of it – clean thin precise thing so I can put a design on it. The weight of the slab, the weight of the rim, see what the clay has to offer. Functionally it feels fragile to me. It’s just about the design, not the clayness of it. No to this.

#5 Ocean platter: nicely constructed and nicely glazed, hard to get this shape piece to look like it was intended, they like to slump a lot. In my experience it can be daring to cut those edges, the way the glaze pools with the theme of the piece. While it’s a platter it could be on a wall very nicely. Yes.

#6 NO Icarus – under glaze on stoneware – this is a reasonably well thrown form, not sure how decisive the rim is. This is a round piece without handles or directional information – but divided with one scene on front and back. Would benefit from more thought as to how composition of drawing works with the form.

#7 The ravens wish: there’s a raven and a little canary...oh. Nice attention to finishing, quite extensive drawing, interesting that there’s loosely brushed white underglaze, picks up again over there...about the drawing and not the piece. All rough on top, maybe be branchlike, not careful handling. Needs to be a little more branch like if that was intended. Can’t say yes to this. The drawing more important than the clay piece.

8 The star child’s blaster: liked it better lying down? That’s a really nice drawing going on in that piece. Hard to know how it stands. It’s funny. There’s some glaze and some not glaze and some underglaze, the drawing moves around the body of it as part of the construction of it. I like the way it wraps around. I want to say yes.

#9 Float: same comment on this some of the others. Round form thrown well, finial on it, without the drawing going all around it makes it irrelevant. It's about the drawing. Experiment with the composition so the drawing involves the whole piece. No.

#10 NO The Tree of Unending Sadness – first walk though liked branch poking thru, interesting the drawing is unglazed and rest of pot glazed. Clearly a vessel form intended to be a vase and this branch has pulled away from wall and broken off before firing. Branch is a problem to be solved. Not a lot of attentiveness on how it is attached inside. Feels like attachment secondary to drawing. Bottom edge tooled? Bottom edge very rough.

#11 MAYBE Moon, Raku – raku is fickle in outcomes, intense crackling moving around it. Form has a nice curve – a little bottom heavy but trimmed into a nice curve.

#12 table: I'd like to put my coffee cup on it. As a sculptural the legs sit nicely, nice construction bend around and circle round, I like the incorporation of it, a bigger form that goes with it. Yes.

#13 Huwk come walk: As a sculptural piece, it cradles the big old hook, modeled iron mimicking in the shape, nicely developed surface, looks like it came out of the ocean with that. Nice proportion to it, eye moves back around, balance and asymmetry in the piece. Pretty interesting response to the found object.

#14 Toza Rampa: great little piece, challenged in the kiln with all that copper glazing and taken care of it with ...nice features cut out an notch there, quite a nice bit of movement, all the way around it. The construction is really nice, almost imagine it being part of a bigger sculptural form, holds together nicely. The strategies of taking apart and rearranging. Yes.

#15 trout pool: nice finishes, I like the way it hangs, I feel like there's more or that its cut short, hesitating ...maybe it's about the drama of the negative space Or how that changes on the side. Seems not quite finished. Proportion of it ..it's well constructed and pretty nice. Say yes. There's an awful lot about it. I hope this artist takes this lots of places and develops more pieces.

#16 MAYBE Bee Pot – nice little pot, good weight and size. Intended to be a functional teapot, super-duper lightweight lid – very efficient throwing. Lid should be heavier or with a flange so as a functional pot lid could fall out.

#17 Carleen's gravy boat: this is intention is nice, carving on the dish and the pitcher, the pitcher is really heavy, and the way the handle attaches is a little bit pinched at the attachment, wish that were less pinched. No.

#18 Cup and Saucer – these are nicely handled work and the Mondrianesque(?) pattern and color – nice choice of handle mimicking that pattern and rim around plate as solid color and putting blue under plate a very thoughtful choice. I like that.

#19 Smoke Fired Series #1 – Pretty thin walls for a closed form. Like that it is not just sitting up – turn on side, lid fits on it okay. Intentional choices of turning it and cutting it and not letting knob be round, great choices about it.

#20 Smoked Fired Series #2 – You know, I actually this piece lid fits better, a little more movement around edge, angle cut a little deeper. The other is more even and it sits less well. Might consider these as one piece if possible. If not, I'd pick this piece. Might switch one out of these two #19 and #20

#21 MAYBE Turret Cottage – this pretty well constructed as a little sculpture, nice attention to edges and finishing. Not sure if turrets fall below roof of the house – do I really want to be that picky? Having turret higher up makes a little more sense and compositionally more interesting? Near the water I want to think beach cottage, where you'd see that? Thinking about artistic choices and what they mean to the relation of the piece.

#22 Slabbed Seascape – this is an interesting piece, when you think of landscape, you think of horizon line as horizontal, title explains the sand and water, coming and going, defined with different textures out of the dark blue frame. Not regular, each one slightly different, has charm for me. Like the light and dark blue, many thoughtful parts to the piece.

#23 NO Dr. Seuss Tea Set – good title, nice handle forms. I like the idea of what this is, movement of the form. Needs a little more care taken with lids – wants to sit a particular way, marking off some of the surfaces – worth paying attention to it. Movement around pieces very nice. Nice choices but would like construction to be a little better.

#24 Carved pot – nice decisions about glazing and great rim around bottom.

#25 Horse hair and feather – appreciate horse hair with feathers, framing it a little bit - yes.

#26 Trees – pretty successful technique for type, like movement going around pot.

#27 – NO Naked Raku pot – this piece feels a little bit like it wants something else from the rim for me. Not sure I could say the proportion feels a little bit awkward.

#28 Box – nicely constructed piece, lid fits nicely, appreciate use of the square feet mimicking the shape of the box, reverse architectural, successful technique.

#29 NO Covered Pot – same as previous – not sure about shape and size and lid – lid may not need to be that large – lid could sit a little better.

#30 Covered Jar – nice solution for the lid, whole surface finish moving up to that rim with the cap sitting over the top. Those are good choices about it. The lid a little dark for size of the piece but matches some of the dark lines in the pot, not too overpowering.

#31 – MAYBE blue bottle – a tough one. Overall the way the dark lines cross and come around create a nice movement around. Curve is not really deliberate – changes curve a couple of times. Off to the right start.

#32 NO Copper Nesting – nice coloration and articulation the way color crosses over. Is it supposed to be a knob.? If it is it doesn't work. Not sure causes a question in my mind.

#33 NO Bubbles – Raku – feels less definitive to me, feels a little weight, rim seems small in overall composition

#34 cyclops: there is lot going on in this piece....i first saw it wow where to start with it. The more I look at these figurative elements and the whole religious symbolism and cultural symbolism keeps you kind of engaged in the thing. It's a complex form that you can't really land to rest, no resting there either. The cyclops eye – multi cultural references pretty extraordinary. It's in the show.

#35 Yellow & brown vase with frogs: nice effective staining job. I don't know if I like one better than the other. Do we need 2 in the show, set aside, maybe.

#36 Yellow and Green Vase – Nice job of using the glaze inlay under yellow glaze and letting the clayness of the clay come through. A little bit of manipulating on lid to look like a garden, with stamping very deliberate and moves around this a bit. Must be done as a slab piece laid out to create composition and has nice movement around it –works well with the rim, decoration and multiple lines imposed deliberate with a 'horizon' line very interesting.

#37 Rose Vase with Bird and red buttons – this is a very interesting little piece, nice sensitive arm, very interesting choice. Little buttons seems to move down, not straight down which I like very much. It has a kind of narrative quality to it that I like – the birdy on top

#38 Wood fired bowl: So mostly nice bowl, wide little shape and variety of the glaze this particular bowl has a pin hole in the bottom of it, particularly functional so the hole and stress fracture on the bottom – it's a no. Should be more selective.

#39 – White and Blue Green Vase with Dunes – Bees in a garden – nicely constructed little piece, a little bit of a different kind of solution taking cut out and filling it in, like the dunes. Hmmm.

#40 Awaiting dafs: nice glazing job, nice little detail with contrast on it, I'm not moved greatly by its overall composition, thought there are nice elements in it. Not sure the flattening works with the base. Nice elements on it. Not completely sold on the form. No

#41 MAYBE Vase porcelain – Nice layers of glazing going on, nice attention to its edges. Lovely layered glazes. Inclined to say, this is a vase, handling of glazes done SO nicely that I take a second look. This glaze is almost goldish, or green over those blues. Want to take second look at this after.

#42 fiddelhead: frog forms are overlapping for that movement, pretty nice. I think there's a repair on this. ?? I can't show a piece that has a crack. No

#43 Reaching for the stars: pretty, really simple slab form but that glaze vibrates in the changing light and movement. That it made it out of the kiln alive is a testament to handling. Sitting on the slab, think about tree forms, a few pieces have had nice movement, how it meets the ground, movement at the bottom. Is the base sufficient to the movement? Intention to it meeting the top and the ground. Maybe.

#44 Crimson moons: nice little piece, another one coming with circles on it. Nicely managed glaze application. Kind of lovely with the copper glaze. Yes to this piece. Nice decision on the rim. Golden edge has sheen on it.

#45 MAYBE Copperwired Raindrop, soda fired wood I am really interested in these as a series and trying to rationalize where I am with cracks and where I am not. Put on maybe pile to be considered as a grouping as well as thinking about what that means to me to have the split in there. There is nothing about the construction of this that says that should really happen.

#46 Oxide Bird: porcelain. This is balanced well for a big piece which is nice. The carving is perfectly fine, hitting that middle mark. Color is dark so it shifts this a little bit. The curve at the bottom should be addressed, it sits a little bit.... The shoulder very well curved but the proportion of it, needs the bottom to be narrower curve. No for right now.

#47 Olivia's Glaze: is Olivia in the glaze? This is great facility of glazing, nice firing. But chips in the bottom of it, ways to address that so that doesn't happen. Confident in the throwing and glazing. Top is skimpy for the size of the pot. Marks are international? They don't go all around the pot. Top is kind of skinny, different shape for the top I'd like for this piece, no to this one.

#48 MAYBE Porcelain Clear Glaze Chatter – this is for sure an ambitious piece, thrown well, nice base and definition to the bottom with little edge. I think it looks like maybe there a little chatter on the top rim – not sure though which makes me think I wish if there was supposed clearer understanding of whether they were.

#49 Black Ancient Jasper – porcelain, thrown well, nice glazing. Appreciate the distinction between lines transition of brown and darker glaze to create depth of surface. Deliberate curve of shoulder transitioning to neck. Neck height works, too.

#50 Nesting: very nicely done, birdy in the bottom, quite lovely. Not an easy thing to manage. That's going to have to be in the show. Very clever how to display? Good luck.

#51 Beacon – stoneware – this is a really nicely designed and assembled piece everything about this looks very intentional the way the feet on the bottom are cut and the way the divisions come up from the bottom – nice detail work to it.

#53 MAYBE Treasure – this is very nice, neat, clean construction. I might have thought that these are springs but these are little bits added on and keyhole carved all the way through. Might like lid to move a little more easily.

#53 MAYBE The first Raindrop soda wood fired porcelain – so, here I am walking around this piece too. There is a fracture in side of piece, a sculptural piece – not a place I'd expect to see a fracture. I'd rather like the idea of it as an object. Curve in middle feels a little less controlled. Glaze layered on I like very well. Want to revisit it. Always a lot of discussion about cracks whether it affects the function or not – need to arrive at your own okay place with it. Decisions made between function and sculpture.

#54 Brutalist Raindrop, soda and wood fire with glass inclusions – this piece feels a lot more deliberate and controlled to me. Irregularity of form everywhere says either no control or a lot of control. Inclined to say yes to this piece, working with whole form suggesting deliberate action by the artist. Curves tricky to do.

#55 NO Blue Glass raindrops – porcelain with glass inclusions – there is something going on across the middle of this piece – two forms put together not too well? Handling on top half looks different with separations that makes me not want to consider this.

#56 MAYBE Banded Raindrop – porcelain – pretty interesting actually to me. I don't really know that that is at top? This demonstrates some control of this material for sure. And interpreting and reinterpreting the form is interesting to me as an exploration as an artist. And there are starts and stops all the way around and despite a couple of fractures under the glaze, because not a structural issue is okay with me.

#57 MAYBE Callinectes – contrast between unglazed and satiny finish over crab body – the yellow is also reminiscent of art nouveau. Reminiscent of wall patterns, a lot of space between crab, nicely composed and like contrast with shine of satin and unglazed part.

#58 Fruite de Mar- porcelain -Oysters maybe? A lot of nice choices about this – art nouveau with fans and swelling curves. I like glossy in inside and satiny on outside. Fan of unglazed clay, the way the pattern moves around piece very interesting.

#59 Good fortune bowl: really nicely drawn fish and they're what you might think you'd see the same fish but they're all different fish at different angles. Moving a little different, a lot of movement. The color choice is quite nice and appropriate. Nicely thrown and finished and nice handling of resist and glazing and design work. Yes.

#60 Self Portrait: architectural, kiln aspect. Betty Woodman did painting on slabs popped into form, reminds me of it. I like the depth, impressions that feel hieroglyphic, very interesting, yes.

#61 Square Tea Jar, holding jar opening to audience, "Do you see what's going on – tea jar with cut outs?" No, it's a double wall box – very clever! Pretty nice solution to that – nice

construction, sits well. A double set of legs holding up very nicely, nice glazing job – feet mimic the cutout pattern, very nice.

#62 casserole: reasonably well thrown and finished. Small knob for a casserole. A real consideration as to how to use the handles and the knob. Being able to lift it off, the knob is skimpy compared to the handles on the side. Could carry the strap design on the top of lid. Say no.

63 Ginger jar: nice glazes and finishing on the base and the shape, well thrown. My first reaction is I'd like the knob to be less squished, I wish the lid fit a little more snugly. Then I feel better about that. No to this piece.

64 Three-some: perfect nice little bowls, with splash of glaze around them. In my head I questioned there's 3, they must nest, they don't make a nest particularly, one has flat bottom and the others have feet. Small little crack in the bottom. Little spots of glaze in the foot, one or the other. If they're a set they need to be the same. No.

65 Platter: nice piece, plates & bowls are hard to deal with in the center. The way this has the glaze and the slope on the rim and pools in the center, makes it about the overall shape. Nice lightweight plate, thrown well. Yes.

66 dogs at rest: nice modeling of those little animals in the bed. But when I look under the piece the inside of the shape is slumped around the foot. The base is too narrow, it doesn't look comfortable, and not a nice comforting curve and foot is unsettling. That important choice to make in the making. How it is elevated, maintain that curve. No.

#67- From the Rubble Comes my Innocence –intrigued by it – baby in blanket - #717 stamped on back – I don't know. To me it can't mean they made 717 baby heads – spout has opening – leaves you engaged and wondering what it might be about and I think I have to say yes.

#68 Upside down thoughts: Legs out of the head and upside down, intrigued by this...slip caste or press mold. Very nicely handled and managed and glaze applied I really holds together really well. I want to say yes.

69 Burst of color: well nice handling of a form for sure. The casting and assembling and adding on the slips or underglazes. Little holes in the ear lobes...interesting thing to do. Pattern going different ways. Intrigued by it, the really large head and pattern going against the body. Maybe.

70 Back to the basics: thrown perfectly nicely. Don't know what's going on with the glaze. Glaze is nice layers. Did someone try to polish off scratches? Can't show that. No.

#71 I see you: Dragon under there! This is nicely made with very nice attention to sculptural pieces, white claws and horns and spines, nice composition. Detail underneath is lovely too, this form is hard to do, nicely attended to, nice presence on the table, yes.

#72 – MAYBE Teaparty on the beach somewhere – hmmm. Little lid fits really nicely and nice creative solution on the handle. Handle pretty comfortable and will pour pretty well. Guessing looks like sand on the beach on the underneath.

73 High of horse: has a lot of nice detail in it. Little additions are nicely crafted and the appliques as well and the knob and step reference , it leaves me a little lacking for something – not enough reference to pyramids, attempt to modeling of glazes to make it feel old. Not sure its completely successful that way. No to this.

#74 set Friends with Attitude – when I first walked by these this am I noted the system of making a set – friends should be together – they have a nice bit of variety between them – a nice exploration – there is great attention to bottom with a little bit of curving – a signature thing with artist? Fairly thin piece but owl top thicker is a nice deliberate choice. This one has little marks on edge – careful to have nice variety in pieces.

75 Tribute of unconditional love: not just any urn, its Ziggy's urn. I'm torn about ...what I'm saying, it's very personal work. But this feels like a little bit over that. It's not about the piece but about the animal. I wouldn't want to see a piece in the show of this particular manner. Someone is not in it yet, don't want to make light of it. So no.

#76 Latina Market –It can go any way. This is a really well crafted little form. I like the fact that they are not all attached and that they have some play with it. Nice decisions. If I wanted to be really picky this top rim is different - just a thing to play with that they are supposed to be all variations to play with? Like the assembly with an atypical use of the little drum form.

#77 Teapot & 4 cups: porcelain soda fired. This is very nice. The porcelain, it handles very well and the glazing and textured slab. To get that interest with a couple different glazes is quite nice. Small bit of glaze in the lid. Works very well, just the right size cups for the body. Yes.

#78 Brownzino: (?) This is obviously well thrown piece, thin and the layers of glaze. Question is interesting, taking the cut out and putting it back in the bowl. I think there are other variations to be explored, doesn't need a foot ring on the bottom. I think that's – I'm hesitant maybe this is the first time they've done this. Nice piece in general. I want a little reserve about which way this falls. When you say that's what I usually do, think about that, can I do this another way? Question one more time.

#79 Rhythms: this is really nicely constructed and the cut outs turned back in to create that rhythm, way the glaze breaks on those edges, yes to that.

#80, set Two Tequila Bottles, cone 10 stoneware – these are nicely made, good seams and bottoms. Like architecture of both lets seams be a focal bottom adding definition of that base, makes a frame around which patterns show up. This has an oval with front and back, designs meet at seams which seems like a reasonable solution – made proportions work well on both pieces.

81 Keyhole: wood fired. Some nice things going on, got a lot of movement and a little bit, I'm a fan of generous handling of forms, allowing forms to be that way. The foot ring added on is particular except for being in the center of the piece. For as generous as the piece is the foot seems reserved. Maybe.

#82 Northern lights; these are low floating shapes are hard to do and this one is done really well, nice curve, nice closure, ends nicely at the neck. The way the marks are splashed, there's movement around the form like this, a nice addition. Yes.

#83 MAYBE Piston Teapot – I like this little pot – always interested in teapot form as a structural object even if not functional. It should be able to pour water and seems to function reasonably well the way it is designed. More about sculpture. Thinking about another piece I saw that looks like a similar piece which I want to consider before saying yes.

#84 The Boiler Teapot – so this has some appliques – a pretty funny little pot – I like the steam pot thing going on – nice glaze choices with that concept behind it – the boiler sort of thing. The handle coming up and then back down – a great angle, less than typical solution.

#85 NO Twisted Raku Twisted forms have a lot of torque probably from firing. I think this neck not quite what I expect from this piece and the proportion of it.

86 Abstract bottle: My brain is thinking on the title. A landscape is not abstract at all. Abstract perhaps is the asymmetrical bottle, nicely constructed. I expected the landscape to wrap around, it's the same landscape on each side, not wrap around. I think would be interesting with a little more variety how that bottle ends up. I like the landscape is high up, nice activity down there. Maybe.

#87 Twisted triple – nice choice of glaze for piece, iridescent, the way it breaks with the piece creates nice accents for design. Every direction, the way the square forms torque a little bit, nicely constructed. Joining together this type of thing very hard.

88 Vase pit fired: nice firing results. Thrown reasonably well but the hardest part of this size and style of form is what happens from the belly down and how those curves come down. Been particular about the curve is not consistent from top to bottom. Like the upper part, nice curve but the lower portion changes and it think I can feel that change when I feel it. The transition needs to be a stronger form. No.

#89 vase: thrown reasonable well, nice control of it vertically with strong throwing lines, brush marks moving up and across the lines...sometimes conflicted to see throwing lines with other patterns but this catches the lines, different kinds of movement. But then these incise marks up top they were sort of afterthought, maybe mimicking the brush marks but the mark are more about movement and rhythm. A little bit more than it needed, the top markings. Nice and pretty well thrown. I think yes, kind of interesting to me.

#90 pitcher: large form thrown really well. The placement of the handle don't really fit for me. Imagining this full and it centers the weight in the middle and I wouldn't have control of it if it has fluid in it. The handle is pulled well and the finishing is fine but the handle doesn't work in proportion to the vase – no

#91 Wall hanging: it is pretty clever and what I'd really like from them is that – I'm big on edges, cut with a knife and just left, they're not all same kind of cut....deliberateness to the edges. It's not really doing that for me. I'd prefer the edge quality to be addressed. They spent some time deciding all the rest. So not as thoughtful as the rest of it. Choices to make along the way. From a distance its interesting. Stress attention. No

#92 MAYBE -Rhinoceros – I can see more detail in the slabs when it was on the counter – has nice sensitive in the form and the handling of the form and manipulation of the slab. His head feels like there wants to be more weight here but not sure this matters with a piece like this. Nice little form with nice artistic process.

#93 MAYBE small vase - slipped cast clay with glazes – interesting to hear its slip cast. Always interested in how the mold was, the glaze is sort of thick – not perfectly smooth around like you'd expect a slip cast to be. Artist may have molded it a bit. Valuable to consider that you can alter slip cast, makes it more personal. Feels like its about dress, or a collar, not completely convinced by opening at the top. Maybe mainly because neck not quite even from side to side, but not enough to indicate gestural. Somewhat unsettled regarding thickness etc.

#94 NO Lamp – texture and pattern have to work well together - texture on side and so much activity it doesn't hold well together. Would it matter if it was taller or came more to an apex?

#95 spring tweet: nice little – like the impressions and the addition on it of the drawings and embellishments, it's kind of sweet and reminiscentdetails of accents popped in there carries your eye around nicely. Drawing is quite good. yes.

#96 – Nourished – gas fired stoneware – nice shaped bowl with nice continuous curve, stained exterior to give that contrast. Fan of decisiveness – like the glaze from outside meeting glaze from inside.

#97 Spike: interesting solution with the spike, the blue against the platinum machine, the blue oozing out, and it's interesting. Almost like a Mohawk, it's not a head, as a sculptural form its exciting. Element in my head, see interesting work, so many variations possible. No one is going to make the same piece again. That level of interest beyond the piece, continue to be drawn back to a piece and make another version of it. Engage in it over & over. Yes.

#98 MAYBE Fisherman – holds face to audience to see better. He has a lot of expression and an interesting solution to not put eyes in. Hard part of figures is they have to be right to work – he is missing a lot of head. On maybe list because otherwise a really good effort – like the way the hat sits – a pretty good nose and mouth – with a happy aspect.

#99 Untitled Earthenware – slab thrown vase with very nice composition and drawing skills, creating space with flowers and leaving space where vertical line patterns sit within objects and nice deliberate choices. Bottom a bit rough, but signature should not be rough – a finishing touch. Really strong proportions about how neck sits.

#100 NO Untitled Earthenware – nice balance to it and carving is solid but the way the neck sits when it starts round and drops down it goes up and down. It is not same enough that it works together and not asymmetrical enough to work in that way.

#101 NO Good Bones inspired by Maggie Smith poems – has some fractures – automatically a no. because it is a vase, fractures won't work. Carving very nice – like the deco'ed edge.

#102 NO Vortex – Earthenware I see that there are lines moving up and around I think mostly it looks like those ridges are following this line, getting a little confusing, some lines going over ridges. Feels static like it just stops. Made in two parts, maybe three? Top section doesn't quite sit with rest of piece

#103 Small batch tea service, star of the sea: something in it moved, little rubber stoppers? Stuck on the side there. Not a good design. No. The proportion of these things, someone has some good skills, not sure of the proportions work. Otherwise well thrown. Other design considerations I can't figure out, no.

#104 MAYBE Pinnacle Hamlet Jar – some nice little drawing on this piece – has a hole in the lid like it may have wanted to be a tea pot but didn't make it this far? If it were intended to be a jar with story would expect it to wind around the back – question intention of piece not skill of it.

#105 Let there be lilies: Nice drawings, nice shaped bowl for the taper of the flowers. Say yes to this piece.

#106 milk & honey set: to be perfectly frank, it think it was assembled from 3 pieces, because the trimmed foot ring on one and not the other. They were not similarly designed. I'm sure I would have taken the form on the handles to match up. It will function as a honey jar perfectly fine, little tray but no sense it has anything to do with the set as designed. Saying no.

107 Interactive Globe: please touch. This is the way the globe looks, signature on the top, interesting. Question to ask, funny little piece. I find humor is a good thing, is it okay with you folks? Yes.

#108 mermaid cup: ahh this has got some nice elements going on with it but I'm not convinced that this is very deliberate. No

#109 Large bowl, soda glaze stoneware, quite a nice curve and control and weight. Decisive clear glazing – inside glaze comes just to the inside of lip – nice choice for a soda firing.

110 transition: feeling it all. Anchored in with a bolt. Lovely. Nice way to do that. Three colors of earth colors with the rock and the concrete, and the porcelain vessel sitting on it, I'm

not – this side has a seam in it.....i like the juxtaposition of the porcelain and the deliberate of the cutting and firming of the vessel and the rock form. When I think about the rock formations and the ways people stack them into the landscape, feels like that to me. I'm not sure I understand that, I'm okay with it. See it from different angles, works well all the way around. I'd like to say yes to this.

#111 Sand Dollar Tea Set – Sand dollar on side, I might have questioned the artist why only one sand dollar. When I looked at it on table I think it looks like it will pour well, cups a good size with teapot – sand dollar on one side seems like a display side so intentional. Has a border pattern – perfectly nice choice!

#112 Rainy Day Pitcher and Cup Set – Raincloud! Looks at the little poufy bottom – I like the way that is addressed – like a cloud floating. This have nice finishing with nice intention at edge on cup. Bottom which mimics ridge on bottom of pitcher, like rim and edge also like they are part of cloud.

#113 Jade Leaf Tea Jar – I don't know if you can see blue is flat but there is carved texture with a bit of blue creepy in and goes into color area – Nice choice and not accidental. Very thoughtful choice about how that happens. Lid doesn't sit flat so not static. A slight arc indicates quite a bit of thought as to how that sits. Great piece design and construction wise.

#114 Lidded Jar Set this little slab has gentle impressions of circles behind that portion of slab. Slab constructed –should be facing each other? Noted the way large pattern moved to smaller piece, how the scale and pattern changed between pieces and created a relationship. Lid detail – blue, nice attention to bottoms also. Use of glaze and inlay and masking is very highly skilled.

115 Mr. fishy: my reaction to this piece is the clayness of clay again. Taking advantage of what the clay has to offer as far as – not exhibited in the piece. The glazing inside and the firing is nice but I think to look at what the clay has to offer, there's more to be done with that. No.

116 Untitled: reasonably thrown little piece, nice glaze to the edge and the rims are nicely glazed. Contrast is nice but I'd it to look like the form wants more definition from the black collar to the piece, no to this little piece.

#117 – MAYBE no title – wood fired lifting piece up and down. This is a nicely finished piece, edges trimmed nicely. Use edge to see when glaze will end. Using a nice taper into that shoulder into the rim. For the weight of piece, a little weighty. A broad base makes it that way. A little less left to make a rim?

#118 Dotted bowl: perfectly nice little bowl, with nice glazing, use of the border, nice design element, mimicking the band. I don't know that I would distinguish different from the other bowl. Band is a nice addition. No reason to say no to it but it's like the other one. Maybe.

#119 Summer Winter: list of possibilities of winter and summer, green here & there, hard to know which is which. I stayed away from titles for a very long time. It's tricky. Helps inform some other choices. A pair of things that meant to do something but I don't know the response to the intention- no.

#120 Lantern wood fired stoneware –this is an atypical solution for a lantern with all the mechanical looking parts – really great mold making job making the connections between parts. The way section of it balance and move is really effective. Not easy to get these perforations with variety involved and that perforated piece holds together very well.

121 no title: how this meets the ground, extended the unglazed areas and more satiny making a tripod for the bottom, carried the scale and the variety of form, creates a nice bit of movement. These waving edges terminate in a nice way, they don't stop at the opening as they're almost going under it. The flowing edges. Well-constructed and very thoughtful. Yes.

#122 Dwelling number 36: Very interesting seeing it up in the air, very light bit of glaze inside, clean cutting and intentional. Nice architectural pieces in it, in the minaret at the top. Yes to this.

#123 Dwelling #29 I can see through the piece and the inside is not glazed although there's perhaps sprayed on glaze that ran inside. Holes are big enough to see drips, perhaps weren't seen before it was fired. Nice structural issues, circles and arcs scale down from the tower, deliberate solutions. Inclined not to focus on the drips, because overall very good.