Table of Contents

Introduction 4
Exhibitions 5 - 7
Education and Outreach 9 - 16
Sales Gallery & American Pottery Festival 18 - 20
Artist Services 22 - 25
Administration and Numbers 27 - 28
Impact 30 - 31
People 32 - 38

Cover image: Russell Wrankle, Frog Muzzle.
Welcome to 2017 at Northern Clay Center

2017 saw Northern Clay Center proudly complete another dynamic year of service to the field of the ceramic arts. Ours was a year of planning and reflection for the organization. Over a 10-month period of intense and collective assessment, we gained new perspective and discovered new opportunities to advance the field of ceramics, to increase and encourage diversity throughout our organization and programming, and to enact plans to more intentionally harness momentums already in action. More on this process in the pages that follow! We served thousands and thousands of Minnesotans through our educational programs—both on and offsite. Our ClayToGo van was out in the community nearly every day of 2017, transporting the necessary equipment and materials, to partners across the metro and beyond, in order to share the joys of working with the ceramic medium. All ages, abilities, and interests had their hands in clay. Our roster of exhibitions shared the talents of our local makers and members, and we celebrated illustrious careers and lives of artist/makers from across the state and the US. We invested again in the very facility that enables us to do what we do so well and our investment yielded two gorgeous and flexible spaces to better support myriad special events and educational initiatives.

The following pages encapsulate the successes of our 2017 calendar year. You’ll see we had a busy year!
Through our exhibitions program, we produced 12 shows that demonstrated the range of expressions in clay, created by accomplished, emerging, and established ceramic artists. Work by 68 artists was included in the exhibitions; 37 of these artists were from Minnesota.

1/13 – 2/26  Gallery M | Three Jerome Artists
Recipients of emerging artist project grants awarded in 2016. Artists included Bianka Groves, Brady McLearen, and Elizabeth Pechacek.

Emily Galusha Gallery | Fogelberg, Anonymous Potter, and Red Wing Artists
Annual exhibition of work by recipients of grants that underwrite short-term studio residencies at NCC. Artists included Megan Mitchell, Joshua Wool, David Swenson, Pat Barnick, and Amanda Dobbratz.

3/10 – 4/30  Gallery M | Roadside Attractions: Next 5 Exits
"It is good to have an end to journey toward; but it is the journey that matters, in the end." —Ernest Hemingway

Guest-curated by Pattie Chalmers, Roadside Attractions: Next 5 Exits revealed a vision of the allure of the wayside through the work of five artists. The artists created and exhibited works that depict the recollection of travels, a portrayal of collected memories, nostalgia for past Americana, and the desire to contain an experience within an object. Viewers contemplated the expression of journeys made and imagined, and were able to connect through their shared experience. Peter Morgan was in residence at NCC prior to the Roadside Attractions exhibition and, along with visiting artists Pattie Chalmers and Mariko Paterson, offered free educational workshops and lectures—all open to the public.

Emily Galusha Gallery | Estuary: Simon Levin and Amy Smith
Estuary, an exhibition of work by Simon Levin (Gresham, Wisconsin) and Amy Smith (Lincoln, Nebraska), was an evolved dialogue of formal elements that explored ideas and properties of water. Making work in their separate studios, but in conversation through an exchange of work over the years, they collaboratively paired select pieces for the exhibition. The title Estuary was derived from the Hudson River in New York State. One of its many names, Mahicantuck, means “great waters in constant motion,” or more loosely translated, “river that flows two ways.” Estuary visualized the graceful meeting of two individual artists.

The artists write, “Our strength is our opposing energy: dark-light, male-female, hot-cold, yin-yang. Surfaces are balanced: dry and wet enhanced because they are together, they give rise to one another; the quiet paired with drama makes the quiet quieter; a warm, orange, shino glaze burns beside pale blue. Gifts are bestowed, connections made, and concepts layered. We’ve set a conversation in motion between line, color, angle, space, and the space between.”

3/20 – 3/25  NCC @ NCECA Portland, OR | A Tipping Point: Technology in Ceramics
In the spring, we produced a concurrent exhibition at NCECA, traveling an exhibition from the preceding year, A Tipping Point: Technology in Ceramics, to Portland, Oregon. Through market demand, technologies like 3D printers and CNC routers—previously available only to industry and academic institutions—are becoming far more affordable and accessible. Today’s artists have a new toolkit, which was unavailable even a decade ago. Individuals of any material or educational background can now wield the power of a small factory, prototyping, rendering, and altering on a computer, before an object is actually formed in clay. Curated by Heather Nameth Bren and Michael Arnold, A Tipping Point: Technology in Ceramics brought together the work of ceramic artists, designers, and architects. The exhibition included the work of Adam Chau, Adaptive Manufacturing (a collaboration between Olivier van Herpt and Sander Wassink), Michael Eden, Adam Nathaniel Furman, Rael San Fratello (a collaboration between Ronald Rael and Virginia San Fratello), and Jenny Sabin. This exhibition was supported through a partnership with the 3D printing company Tethon 3D.
In the summer of 2017, NCC turned its exhibition spotlight on our incredibly talented members (comprised of students, educators, professional artists, and novices) with a juried exhibition.

Emily Galusha Gallery | Amy Sabrina Retrospective
Bringing together examples from a lifetime of work, this exhibition honored the late Amy Sabrina (Myers), 1956 – 2013, and gave light to her imagination and talent. A graduate of the University of Minnesota, she lived and worked on her 35-acre farm, called Sweetgrass Farm, in Dalbo, Minnesota, until the end of her life. There she made pottery that celebrated, with unique wit, her love of nature.

She had an illustrious career and exhibited across the United States. Her work was displayed in solo exhibitions in galleries such as the Garth Clark Gallery in New York and Los Angeles, and in group exhibitions in institutions such as the Racine Art Museum (WI) and the Minneapolis Institute of Art. Sabrina was a sales gallery artist at NCC for many, many years.


The exhibition featured the work of 2016 McKnight Artist Fellowship recipients Nicolas Darcourt and Sheryl McRoberts, and 2016 McKnight Artist Residents, Lung-Chieh Lin, Kathryn Finnerty, Helen Otterson, and Joe Pintz.

In the fall, we produced—in collaboration with guest curator Kelly Connole of Northfield, Minnesota—the exhibition Tempered Beasts. Tempered Beasts explored expressions of the human condition through the use of animal imagery. Animals permeate the ceramic lexicon in both contemporary practice and throughout history—from cave paintings to garden protectors, visceral sculptures to playful vessels. Our relationship with animal beings is complicated, as their role in our collective experience shifts from food source to family member, wild creature to domesticated friend. Humans determine the value placed on life—whether of our planet or its inhabitants—while often discounting our own animal instincts. The artists included in Tempered Beasts wrestled with questions of consumption, commodification, and identification by creating animal forms that capture the very essence of what makes us human—and animal.

Participating artists included: Alessandro Gallo, Crystal Morey, Lindsay Pichaske, Adriel Tong, and Russell Wrankle. Adriel Tong was an artist-in-residence the week before the opening to create work specifically for the exhibition, and Russell Wrankle and Alessandro Gallo both were in attendance to offer artist talks and workshops in conjunction with our Artist Educator Series scheduled for the Minnesota Educator Academy weekend each October.

The exhibition featured the work of father and daughter, Norman and Alisa Holen, in the Galusha Gallery. Norman’s home studio was never idle. He was good-natured about having young visitors interrupt and he encouraged participation. Alisa began working with clay at a young age, embracing the malleability of the material, and the way that her father could bring it to life. Norman Holen was a professor of art for 40 years, and much of this time was spent at Augsburg College in Minneapolis. Alisa Holen pursued an educational path similar to her father’s and is currently a tenure track assistant professor of art at the University of Southern Indiana in Evansville, Indiana.
Emily Galusha Gallery | MN NICE Graduation Exhibition
Alongside the annual Holiday Exhibition was the Graduation Exhibition for the MN NICE (Minnesota New Institute for Ceramic Education) program. This exhibition featured the work of seven graduating Minnesota artists and included sculpture and pottery. NCC continued to experience success with its MN NICE program. With seven graduating students in 2017, we had the opportunity to tailor the educational experience to each student’s needs—from working with visiting artists from the local community and visiting exhibition artists, to studio visits, to technical demonstrations. The quality of work produced for the Graduation Exhibition in November and December of 2017 was exciting and explored all the possibilities of ceramics, clearly demonstrating the growth these students experienced in just eight months of instruction. Each student had an opportunity to work closely with the exhibition department to develop an understanding of the exhibit process and present their year’s efforts in a cohesive and well-designed manner.

Artists included in this exhibition were: Matt Cawley, Carol Elizabeth Hanson, Audrey Jellison, Erin Parker, Marjorie Pitz, Kathryn Schroeder, and Heather Tietz.

In addition to producing the onsite exhibitions and catalogues, the Center continued offsite exhibition collaborations. NCC acted as co-curator for exhibitions featuring St. Croix Valley Watershed ceramic artists, hosted by the Phipps Center for the Arts, in Hudson, Wisconsin. Additionally, we toured the McKnight exhibitions to Winona State University and Bemidji State University.

We published three catalogues, including the annual McKnight exhibition publication. While we do not have an explicit sales objective for our exhibition program, we were very fortunate to sell a great number of pots and sculptures from various exhibitions, well surpassing our budget, with over $23,000 in sales. Also, Northern Clay Center continued to grow its web presence with linked resources, works for sale online, additional images, downloadable didactic material, and six years of NCC publications viewable through the website and issuu.com.
Partnerships
Many of our 2017 programs enabled extensive partnerships with other arts, community, and educational organizations. We worked regularly with an extraordinary range of organizations and populations to provide short- and long-term programs in clay: public, private, charter, and alternative elementary and secondary schools; special needs programs at local schools for students with emotional, behavioral, legal, and social problems; children from local schools who are blind, who are in wheelchairs, who fall on the autism spectrum, who have special needs, and adults with similar challenges; teenage mothers; veterans; corporate team-building events; and a variety of social groups. We continued to offer workshops and classes through local universities and other medium-specific art centers.

Specific 2017 educational partners in the community included:

• Highpoint Center for Printmaking, Minnesota Center for Book Arts, FilmNorth, the Textile Center: These medium-specific organizations co-produced multi-media programs for youth, adults, and arts educators through collaborative camps and workshops.

• Kulture Klub is a Minneapolis organization that serves youth experiencing homelessness by building community and skills for self-expression in the arts. Kulture Klub members had multiple 8-week sessions at NCC working under the direction of an NCC teaching artist. Due to the reality of the constituents’ unstable life situations, the clay workshops are offered on a drop-in basis to whomever is able to attend in a given week. One participant remarked: I come to Kulture Klub because I want to be able to express myself. I live in a situation where I’m unable to do that.

• University of Minnesota, Carleton College, and University of Wisconsin–River Falls (studio art departments): These academic institutions continued to act as co-sponsors for various workshops and lectures throughout the year. They also served as a feeder system for interns and teaching artists at NCC.

• The Somali Museum, Seward Neighborhood Group, and Minneapolis Park and Recreation (Michaels Park) were all partners in our work with the East African immigrant community.

• The Perpich Foundation, ISD 728, Duluth Art Institute, Minnesota State University Mankato, Anoka Ramsey Community College, and Paramount Center for the Arts are organizations that NCC partnered with to provide access to professional development opportunities in the ceramic arts to Minnesota art educators.

• Martin Luther Care Campus, Ebenezer Ridges, Partnership Resources, and Wilder Foundation: these are a few of NCC’s multi-year partners for the ART@HAND initiative. Since 2009, NCC has designed and implemented educational clay programs at the sites of these partners.
MN NICE
NCC continues to experience success with its MN NICE program. With seven graduating students in 2017, we maintained our commitment to tailoring the educational experience to each student’s needs. Access was provided to intimate dialogues with established artists in the local community and visiting exhibition artists, through onsite studio visits, and technical demonstrations. The program launched in 2014 and was designed to provide college-level instruction for art educators, adults 55+, serious hobbyists, and post-BFA students. The class of 2018 includes long-time NCC students and community members, artists from Minnesota and from out of state, with ever-increasing diversity, representing different generations, backgrounds, and experience levels. The program has grown to include a preliminary “boot camp” session entitled HUSTLE, which welcomes students and sets the tenor of rigor for the year to come.

Even in the face of challenge and growth, the quality of programming available to students in MN NICE remains an exemplar throughout the country. Other alternative educational programs are cropping up and so we persevere to develop this brainchild of Ursula Hargens, nurtured from the beginning by Executive Director Sarah Milffelt. The third graduating class mounted the reception that would close their experience with the guiding hand of our Director of Galleries and Events, Tippy Maurant. There were monumental columns of stucco, understated and elegant vessel groupings, and an installation commentary on the disparities between local and corporate farming. Again, the level of work produced for the MN NICE exhibition demonstrated a level of risk-taking that is possible only when supported by a cadre of caring teachers. In MN NICE those teachers take on many guises and give the student real life experiences that they continue to unpack long after the program has ended.

Due to high demand from graduated MN NICE students, we began a follow-up program called “NICE2”, which entered its second year in the fall of 2017. For an additional fee, graduates enrolled in an online glaze calculation course offered as a partnership between NCC and Matt Katz, adjunct professor at New York State College of Ceramics at Alfred University. Also included were continuing special events with visiting artists, studio visits with affiliated artists, and exploration of multitudinous art enrichment opportunities the Twin Cities have to offer. Each event is thoroughly vetted by Program Head Ursula Hargens. NICE2 can be taken multiple times.

The assertion that a legacy is growing through the ranks of MN NICE is evidenced in the birth of NICE2. The first year we had eight alums enrolled in the program. In the fall of 2017, we had five who returned and two new alumni joined the program.

In the fall, we also welcomed our fourth MN NICE class and our studio program was able to accommodate workspace for all eight students; three have specific work exchange agreements with NCC. By the end of 2017, they had already participated in multiple group firings and seem to have a highly effective dialogue going. The group ranges from recent graduates to individuals who are reinventing themselves after a life in another pair of shoes. They are former teaching artists, studio monitors, and community classroom students; some have traveled to NCC from the east coast; they represent a multicultural and generational spread.

I take the experience with me whenever I look at a ceramic object, whenever I have my hands or brain in clay.
Best thing I ever did. —Phil Smith, NICE2 class of 2017
Ursula has tons of information to share and knows how to give useful critiques that cause you to question and reflect without becoming defensive. —Robyn Peterson, NICE² class of 2017

The program is rich with information and experiences. It is highly individualized to each participant, which is such a rare find! Kudos to Ursula Hargens, NCC, and the supporters within the clay community for creating such a strong and unique program!

**ClayToGo**

ClayToGo comprises programs for schools and community groups produced in partnership with Twin Cities’ schools and other arts organizations. We provide short visits and extended artist residencies using our ClayToGo van; tours and artist demonstrations for groups (corporate employees, students, civic groups, birthday parties, etc.); and public programs with neighborhood festivals, including the Uptown Art Fair. Some 39,000+ people participated in these classes, workshops, lectures, tours, clay events, and outreach residencies in 2017 (up 29% over 2016, a record-breaking year).

Our ClayToGo program reached 10,702 youth, families, and school children in 2017, our second highest year on record! We continued long-standing relationships with dozens of Minneapolis/St. Paul and first-ring-suburb public schools, as well as special learning programs within these schools, and as part of after-school programming. We have maintained our program quality and continued to expand the depth of our collaborations with both new and returning programs. As an example, in May, NCC teaching artists conducted extensive school residencies with four schools, one of which was an entirely new partner. These residencies offered complex experiences and all were unplanned at the beginning of the calendar year.

To date, since the purchase of the original ClayMobile, which enabled a major expansion of the Center’s offsite programming in 1999, we’ve served some 103,000 individuals through this program. In 2016, we purchased a new ClayToGo van to replace our ClayMobile, ensuring that our outreach programs continue to have reliable transportation and maintain our standard of service with all our partnerships. Since purchasing this vehicle in October 2016, we have driven 10,000 miles, delivering thousands of pounds of materials and finished projects. In November, we built upon our existing programming with our East African neighbors after being approved for an Arts Access Grant through the MN State Arts Board.

**ART@HAND**

This program serves adults 55+ in a variety of settings (at NCC, in nursing homes and care centers, at independent living centers, etc.) In 2017, we conducted 97 partnerships, reaching 2,490 individuals. While there were fewer partnerships than in 2016, we have made marked improvements in the length and depth of the programs. Where a partnership may have hosted a weekend workshop in 2016, in 2017 we were able to extend the engagement to an 8-week residency, giving our teaching artists time to dive deeper into subject matter and our students time to develop techniques and deepen their understanding of clay concepts. Programs included short workshops and artist demonstrations, extended classes and residencies, and other activities that specifically met the needs of adults 55+ at various ability levels.
We have begun a new round of programming with nine partners under our Minnesota State Arts Board Arts Learning grant, awarded in September of 2017, which has already enabled 19 unique collaborations and served over 500 older adults. The 2017/2018 Arts Learning grant ensures our ability to address the changing demographic of Minnesota’s population through specialized clay programming. Our ART@HAND programs were conducted in transitional and assisted living communities. Our teaching artists worked closely with our partner staff to develop educational programs that employed clay as a tool for creative, hands-on learning, while being mindful of physical, cognitive, and logistical challenges experienced by our partners and their clients. In June of last year, we began a partnership with Carondelet Village of Presbyterian Homes, a new partner site and organization.

**Ardo said,** “This is the first time with your class. I love it love it love it, and now my focus is to be a part of the class every time. My favorite part is, it’s good because it is my first time, and watching the display [in the sales gallery] of the other people’s work and now my goal is to be like them [but] I am in the baby steps.”

**Ambaro said,** “I never made [pottery] before this class, and this is the piece that I made and I finished. It’s beautiful and I love it, everything on the display, I love it. Everything I made was [my] favorite and it was good, but my favorite favorite part was the painting.”

**Ubah said,** “The patterns and the colors I liked it very much. Yes, god willing, I would love to [do another class].”

(The above three quotes are written as translated by Nasra Noor, community liaison and translator for our Spring 2017 sessions with women from East Africa).

**Jeff Sambs,** educator at Groveland Park Elementary, a 19-year partner, says, “Our partnership with NCC is an annual tradition for our 5th grade students. Many of the final projects are displayed throughout the school so students as young as Pre-K have something specific to look forward to when they get to 5th grade.”

**Crystal Brinkman,** the Director of Kulture Klub Collaborative, collected the following quotes from participants:

**Kenesha said,** “I come to Kulture Klub because I want to be able to express myself. I live in a situation where I’m unable to do that.”

**Anthony said,** “Ceramics class is helping me improve my artistic skills. I have more technical training with clay now and I can show off my art work.”

**Brittany said,** “Clay is challenging. A lot of people think it’s easy, take it from me, it’s not easy. You really have to do it the right way because otherwise it’ll break.”

**Art Educators**

In 2017, NCC built upon our 2016 series of multi-day workshops, designed specifically for K-12 art educators, which took place in venues across the state, serving 72 art educators. We worked with 10 ceramic artists (six from Minnesota; four from out of state), three Minnesota organizations, and one school. NCC staff and artists presented historical and contemporary lectures, demonstrations of clay techniques, and platforms for K-12 art educators to revitalize their classrooms, engage in critical dialogue, discuss new lesson plans, create peer networks, and critique work. Offsite presentations and workshops enabled more regions of educators to be reached. Partner organizations included the Perpich Foundation, Arts Educators of MN,
Paramount Center for the Arts in St. Cloud, ISD 728, and Elk River High School. During MN Educators Academy (MEA) conference in October, NCC hosted a three-day workshop extravaganza. Specialized content and guest presenters were selected based on direct feedback collected during previous workshops and conversations with current and retired educators earlier in the year. Topics ranged from firing techniques, clay construction/decorating methods, equipment operation/maintenance/best practices, and demonstrations on contemporary sculpture and pottery techniques. This program was created for K-12 Art Educators and was meant to inspire them to revisit or continue their own studio practice and to provide the practical and scholarly resources, techniques, and lesson plans to enhance existing classroom instruction. NCC will continue to develop our web platform with lesson plans and presentations available for future Minnesota Art Educators.

**Adult Education**

We had some exciting guests in 2017 in our regularly scheduled curriculum as well as in our workshop line-up, and some alternative practices, which have allowed our students to dive deep and veer left in their explorations.

- Jeff Oestreich led a special topics class on plates in the summer of 2017. He brought samples from his own collection, including some early Oestreich plates and he tested students’ knowledge of ceramic history, raffling off wares to the highest scoring students. He emphasized the ceremony of use by delivering baked goods from his own kitchen each class meeting. Through his high level of engagement, he realized some students were at threshold for an even deeper experience and he invited them to come to his studio for a one-on-one experience. The class concluded with a banquet in the NCC library, replete with fine linens and silver candelabras. It was such a success that we brought him back to teach a class on bowls in the winter of 2018.

- Mariko Paterson arrived to wrap up the 2017 *Roadside Attractions* exhibition with a demonstration workshop attended by people from five states. Thanks to Mariko’s lively social media presence and willingness to virtually share her daily struggles as a studio artist, we attracted new voices and new visitors to the Clay Center.

- Josh DeWeese was at NCC as a McKnight juror, providing valuable insight from a life immersed in the arts as a maker and as an administrator. He presented a demonstration workshop, throwing impressive amounts of clay and bringing in people who hadn’t crossed our threshold in a while as well as new faces.

- We continued to offer professional development classes. Anyone can enroll, but we really have our studio program artists in mind with these offerings. Anna Metcalfe visited from Springboard for the Arts to lead a seminar on bookkeeping for artists. We also dove into the digital realm with studio artist John Morse leading a class on Adobe Lightroom for those who want to develop their digital portfolio tool chest. The enrollment was small, but the feedback was strong. **Evelyn Browne** said, “*Lightroom 101* was well-organized, informative, and interesting. [John is] a terrific teacher and managed to communicate well with those of us having only very basic knowledge, without making us feel overwhelmed or uncomfortable about our level of inaptitude. Plus, what a great group! Although I know (NCC) would have liked for the class to have had a larger enrolment, the small number allowed valuable individual hands-on...
EDUCATION AND OUTREACH

experience. For me this was a Saturday very well spent and given the opportunity, I would be delighted to attend ‘Lightroom 102.’”

• We carried on with our college partnerships: Saint Paul College offered both summer and fall courses at NCC, while Metro State College returned in the fall to the studios for a handbuilding course. The diversity these colleges bring to our demographic is a real benefit to our community, best framed by instructor Ursula Hargens,

It has been an exciting partnership that, in my view, benefits both institutions as well as students. While I have taught ceramics on Minnesota State College and University campuses in the past, teaching these same courses at Northern Clay Center imbues the classes with natural energy, positively affecting both the quality of student work and class discussions. Students have access to superior facilities and materials, are inspired by the work in both the studio and gallery, and benefit from skills and knowledge of long-time NCC students as they work alongside them during open studio. Several NCC students have made a point to speak to me about how much they have enjoyed their casual interactions with the Saint Paul College and Metro State students, noting that they welcomed the greater diversity this partnership has brought to the Clay Center regarding socio-economics, race, and age. As a teacher, I derived a great deal of personal satisfaction from being able to extend development of skills, visual literacy, and personal expression to students who often don’t have access to this kind of high caliber arts education. Seeing their excitement over a piece that exceeded their expectations, listening to them use art-specific vocabulary that was foreign to them a few months ago, and watching them problem-solve when things didn’t go as planned is the joy of teaching.

One of Ursula’s students offered the following perspective, “[This class] taught me to be diligent, careful, accepting, and resilient.”

And another took the time to send a thank you note to Ursula,

I learned a lot thanks to your teaching methods. I applied myself and practiced a lot, however, you being an artist who knows how to teach made the biggest difference for me. I had never seen a ceramics instructor sit with every student in the class, watch them throw and give specific feedback; that individualized attention was priceless!

I’m looking forward to taking another class next fall. I hope other courses at NCC continue to be offered through the local colleges year-round. It was awesome to see the college students—mostly people of color—practicing and learning alongside more seasoned potters—mostly white people—in the studio. What a great experience for all of us!

Programs for Youth

• In Summer 2017 we reached 428 campers. We made a concerted effort to keep enrollment numbers smaller in our ages 6+ camps, in order to deliver the best quality experience we could for our campers. In 2017 our numbers were on track with our 2016 enrollment, bringing in much-needed revenue. We offered four scholarships and saw an increase in the diversity of our camper population.

• Our Dona Turbes Summer Studio Internship took an unforeseen turn this summer. Intern Jaclyn Klassen impressed us with her tenacity, credentials, and references. She helped form the opportunity to gain college credit at Colorado
State University for her time and effort not only making clay, but also conducting professional interviews with staff, assisting with promotion of classes, and engaging in education team meetings. Jaclyn wrote, “I learned so much. I am continually thankful for all the extra time and effort NCC put in to make that possible. The leadership and positivity was really inspirational to me.” The internship is funded by Smith-Sharpe Fire Brick Supply, a Minneapolis-based refractory supply founded in 1924. It is contributed in honor of Dona Turbes, their long-time staff member who helped many potters and teachers across the country. It is just one more example of how the community of ceramics entrusts NCC to carry their legacies and uphold the values evidenced by a life in craft.

• NCC’s Teen Pottery Punch Card class proudly produced three young artists whose work was accepted in the 2017 Youth Uptown Art Fair, where almost 80 up-and-coming artists, ages 8 – 18, were able to showcase their talent, as well as display, discuss, and sell their artwork while keeping all proceeds from sales. It was an entirely new endeavor for two of our students. A fourth student was guided by Teen Pottery teaching artist Erin Holt through the process of documenting his work for an application to the Minnesota State Fair. Although his work was ultimately not accepted, navigating the application process was a groundbreaking step for this young artist!

• Our technicians had a unique challenge this year and they met it with diligence and grace. The NCC community class demographic is heavily populated with myriad ages and we have become increasingly aware of the special needs to serve this community, minding walkways, ensuring materials are easily accessible and moveable (clay comes in 25 pound bags from the distributors!), and investing in leg extensions for wheels to account for back problems.

• Throughout the 2017 calendar year, our adult classes served 11,153 participants (8% increase over 2016), with over 97 adult classes run. We ran 69 workshops, reaching 1050 adults and 25 special programs (including outstate lectures and onsite special events), 20,302 individuals, more than double reached in 2016. Our total participation for educational activities in 2017 grew to 39,130, an increase of over 30% from 2016. We shared the talents of some 105 teaching artists; 72 of these artists are from the great state of Minnesota.

Top to bottom: Clay camp participants are all smiles decorating their clay sculptures. Teaching and visiting artist, Katie Bosley working with a group of high school students. Having already mastered traditional throwing techniques, this brave clay camper attempts to throw with his feet.
EDUCATION AND OUTREACH

2017 TEACHING ARTISTS 105 individuals

Katayoun Amjadi
Marion Angelica
Ryan Archibald
Aaron Becker
Jason Bige-Burnett
Katie Bosley
Heather Bren
Mary Briggs
Patricia Burns
Kevin Caufield
Matt Cawley
Pattie Chalmers
Linda Christianson
Sam Chung
James Clark
Eileen Cohen
Elizabeth Coleman
Kelly Connole
Nicolas Darcourt
Leila Denecke
Josh DeWeese
Amanda Dobbratz
Gillian Doty
Awele Eneanya
Lily Fein
Jill Foote-Hutton
Brett Freund
Joel Froehle
Olivia Gallenberger
Alessandro Gallo
Ernest Gentry
Bianka Groves
Richard Gruchalla
Namita Gupta Wiggers
Amy Halko
Ursula Hargens
Mike Helke
Lisa Himmelstrup
Autumn Higgins
Karín Holen
Erin Holt
Laura Holt
Rebecca Hutchison
Franny Hyde
Peter Jadoonath
Lydia Johnson
Kate Johnston
Randy Johnston
JD Jorgenson
Ani Kasten
Matt Kousey
Jennica Kruse
Eva Kwong
Forrest Lesch-Middleton
Glynnis Lessing
Robert Lieder
Suze Lindsay
Valerie Ling
Mark Lusardi
Kate Maury
Alexa McAdams
Kent McLaughlin
Brady McLearen
Sheryl McRoberts
Anna Metcalfe
Megan Mitchell
Koria Molitor
Peter Morgan
John Morse
Emily Murphy
Risa Nishiguchi
Susan Obermeyer
Claire O’Connor
Jeff Oestreich
Donovan Palmquist
Gregory Palombo
Mariko Paterson
Elizabeth Pechacek
Emily Pelton
Robyn Peterson
Angie Renee
Matt Repsher
Andrew Rivera
S.C. Rolf
Carrin Rosetti
Kimberlee Roth
Kathryn Schroeder
Todd Shanafelt
Christopher Singewald
James Smead
Audra Smith
Richelle Soper
Allison Stack
Blake Stolpestad
Molly Streif
David Swenson
Austyn Taylor
Sue Tirrell
Brittany Trushin
Kurt Webb
Rhonda Willers
Russell Wrankle
Diane Willow
Tetsuya Yamada
Lucy Yogerst

Left to right: Roadside Attractions participating artists Russell Wrankle and Alessandro Gallo demonstrating their sculptural work. The magic of the kiln: before and after shots of this lovely collaborative vessel made by student participants of the Columbia Heights School District, which was later included in an exhibition celebrating the handmade bowl, hosted by the American Swedish Institute.
• Northern Clay Center’s Sales Gallery raised over $4600 through ReCollect, a secondary market sale of pottery, proceeds from which go to support NCC’s Emerging Artist Residencies program. Part of the success of this program is the continued support of generous donors of ceramics and a featured show during the spring. ReCollect is proving to be a sustainable program and will ensure the generous funding of our grant programs. While other for-profit gallery entities are pursuing similar models of secondary sales, ours remains the only one whose profits go to building the next generation of prolific makers.

• We continued to balance the national reputation and artists served through our gallery with our local community interest and neighborhood activities. We partnered with neighborhood businesses, supported Seward Neighborhood’s Open Streets Festival, the local Somali community, and the Franklin Winter Frolic. The gallery hosted special events for the community incubator, New Sector Alliance; a party and installation for a long-standing sustaining member; and a reception for the board of directors for NCECA (National Council on Education for the Ceramic Arts) with local ceramic artists and collectors on the guest list. The gallery employees worked alongside five interns in 2017 to teach and share experience in all aspects of gallery business such as inventory, shipping, photography, marketing, customer service, writing, editing, and special events management.

• One of the most impactful partnerships of 2017 was the second year of collaboration between the James Beard Celebrity Chef Tour and NCC. U.S. Bank FlexPerks Rewards sponsored the project, which provided a small ceramic saltcellar to each of 3400 guests at James Beard dinners and U.S. Bank constituents across the country. NCC contracted with five Minnesota artists to create the small pots and paid them an 80% commission rate. Cards were designed to introduce each recipient to all five of the artists and NCC. This project put the Minnesota arts directly into the hands of 3400 people in new markets and not only raised visibility for each artist and the Minnesota clay community in general, but showed guests and leaders in the restaurant industry how art can be functional in everyday life.

• In addition to the James Beard project, NCC also partnered with U.S. Bank FlexPerks Rewards to sponsor our annual American Pottery Festival. This increased our annual Opening Night party attendance by over 100 people and our ticket revenue by $1500. Throughout the weekend, we had guests repeatedly share that they had never been to NCC before and had heard about the event through U.S. Bank. People came back more than once throughout the weekend, and this new audience was an opportunity to share NCC, local artists, and education opportunities, and increase sales for invited artists, sales gallery artists, and local studio artists.
Another exciting new venture this year for the Sales Gallery was the offsite build of a permanent wood-fire pizza oven in Northern Minnesota in partnership with Chef Camp and Heavy Table. The oven was designed and constructed by a local wood-fire ceramic artist, Zac Spates, and NCC gallery director, Tippy Maurant. The maiden pizza event included three local artists and a board member who provided information about ceramic wares as a part of the eating experience as well as actual artwork on which to serve the attendees. The two Chef Camp weekends in the fall featured over 200 pieces of functional ceramics, including dinner plates and bowls; serving bowls; and coffee mugs and cups, for the 150 guests from around the country. Cross marketing efforts with Chef Camp and Heavy Table resulted in national exposure for the participating Minnesota ceramists.
## 2017 SALES GALLERY ARTISTS 137 individuals

<table>
<thead>
<tr>
<th>Artist Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Linda Arbuckle</td>
</tr>
<tr>
<td>Andrew Avakian</td>
</tr>
<tr>
<td>Tom Bartel</td>
</tr>
<tr>
<td>Jason Bige Burnett</td>
</tr>
<tr>
<td>Andy Bissonette</td>
</tr>
<tr>
<td>Birdie Boone</td>
</tr>
<tr>
<td>Jessica Brandl</td>
</tr>
<tr>
<td>Nathan Bray</td>
</tr>
<tr>
<td>Andy Brayman</td>
</tr>
<tr>
<td>Mary Briggs</td>
</tr>
<tr>
<td>Ellie Bryan</td>
</tr>
<tr>
<td>Lisa Buck</td>
</tr>
<tr>
<td>Troy Bungart</td>
</tr>
<tr>
<td>Kevin Caufield</td>
</tr>
<tr>
<td>Pattie Chalmers</td>
</tr>
<tr>
<td>Sarah Chenoweth-Davis</td>
</tr>
<tr>
<td>Victoria Christen</td>
</tr>
<tr>
<td>Linda Christianson</td>
</tr>
<tr>
<td>Sam Chung</td>
</tr>
<tr>
<td>Steven Colby</td>
</tr>
<tr>
<td>Guillermo Cuellar</td>
</tr>
<tr>
<td>Nicholas Darcourt</td>
</tr>
<tr>
<td>Stephanie DeArmond</td>
</tr>
<tr>
<td>Leila Denecke</td>
</tr>
<tr>
<td>Josh DeWeese</td>
</tr>
<tr>
<td>Amanda Dobbratz</td>
</tr>
<tr>
<td>Gillian Doty</td>
</tr>
<tr>
<td>Paul Dresang</td>
</tr>
<tr>
<td>Craig Edwards</td>
</tr>
<tr>
<td>Adrienne Eliades</td>
</tr>
<tr>
<td>Paul Eshelman</td>
</tr>
<tr>
<td>Debra Evans-Paige</td>
</tr>
<tr>
<td>Lily Fein</td>
</tr>
<tr>
<td>Marty Fielding</td>
</tr>
<tr>
<td>Dan Finnegan</td>
</tr>
<tr>
<td>Emily Free Wilson</td>
</tr>
<tr>
<td>Brett Freund</td>
</tr>
<tr>
<td>Willem Gebben</td>
</tr>
<tr>
<td>Brian Geier</td>
</tr>
<tr>
<td>Ernest Gentry</td>
</tr>
<tr>
<td>Bruce Gholson</td>
</tr>
<tr>
<td>Steve Godfrey</td>
</tr>
<tr>
<td>Bill Gossman</td>
</tr>
<tr>
<td>Ryan Greenheck</td>
</tr>
<tr>
<td>Jim Grinnner</td>
</tr>
<tr>
<td>Bianka Groves</td>
</tr>
<tr>
<td>Richard Gruchalla</td>
</tr>
<tr>
<td>Adam Gruetzmacher</td>
</tr>
<tr>
<td>Amy Halko</td>
</tr>
<tr>
<td>Ursula Hargens</td>
</tr>
<tr>
<td>Mike Helke</td>
</tr>
<tr>
<td>Samantha Henneke</td>
</tr>
<tr>
<td>Linda Hillman</td>
</tr>
<tr>
<td>Butch Holden</td>
</tr>
<tr>
<td>Bob Husby</td>
</tr>
<tr>
<td>Cheryl Husby</td>
</tr>
<tr>
<td>Clary Ilian</td>
</tr>
<tr>
<td>Janel Jacobson</td>
</tr>
<tr>
<td>Peter Jadoonath</td>
</tr>
<tr>
<td>Sarah Jaeger</td>
</tr>
<tr>
<td>Eric Jensen</td>
</tr>
<tr>
<td>Lydia Johnson</td>
</tr>
<tr>
<td>Kate Johnston</td>
</tr>
<tr>
<td>Randy Johnston</td>
</tr>
<tr>
<td>Matt Jorgensen</td>
</tr>
<tr>
<td>Ani Kasten</td>
</tr>
<tr>
<td>Matt Kelleher</td>
</tr>
<tr>
<td>Karin Kraemer</td>
</tr>
<tr>
<td>Joe Kraft</td>
</tr>
<tr>
<td>Gib Krohn</td>
</tr>
<tr>
<td>Matt Krousey</td>
</tr>
<tr>
<td>Eva Kwong</td>
</tr>
<tr>
<td>Jamie Lang</td>
</tr>
<tr>
<td>Lynn Latta</td>
</tr>
<tr>
<td>Robert Lieder</td>
</tr>
<tr>
<td>Forrest Lesch-Middelton</td>
</tr>
<tr>
<td>Suze Lindsay</td>
</tr>
<tr>
<td>Valerie Ling</td>
</tr>
<tr>
<td>Beth Lo</td>
</tr>
<tr>
<td>Cara Long</td>
</tr>
<tr>
<td>Lee Love</td>
</tr>
<tr>
<td>Warren MacKenzie</td>
</tr>
<tr>
<td>Ruth Martin</td>
</tr>
<tr>
<td>Jan McKeachie Johnston</td>
</tr>
<tr>
<td>Kent McLaughlin</td>
</tr>
<tr>
<td>Sheryl McRoberts</td>
</tr>
<tr>
<td>Branan Mercer</td>
</tr>
<tr>
<td>Ron Meyers</td>
</tr>
<tr>
<td>Megan Mitchell</td>
</tr>
<tr>
<td>Heather Nameth Bren</td>
</tr>
<tr>
<td>Mike Norman</td>
</tr>
<tr>
<td>Jeffrey Oestreich</td>
</tr>
<tr>
<td>Lisa Orr</td>
</tr>
<tr>
<td>Brenton Pafford</td>
</tr>
<tr>
<td>Greg Palombo</td>
</tr>
<tr>
<td>Elizabeth Pechacek</td>
</tr>
<tr>
<td>David Peters</td>
</tr>
<tr>
<td>Ian Petrie</td>
</tr>
<tr>
<td>Joe Pintz</td>
</tr>
<tr>
<td>Liz Quackenbush</td>
</tr>
<tr>
<td>Brittany Rea</td>
</tr>
<tr>
<td>John Reeve</td>
</tr>
<tr>
<td>Matt Repsher</td>
</tr>
<tr>
<td>Colleen Riley</td>
</tr>
<tr>
<td>S. C. Rolf</td>
</tr>
<tr>
<td>Carrin Rosetti</td>
</tr>
<tr>
<td>Lazarre Rottach</td>
</tr>
<tr>
<td>Monica Rudquist</td>
</tr>
<tr>
<td>Amy Santoferraro</td>
</tr>
<tr>
<td>Ted Sauge</td>
</tr>
<tr>
<td>Pete Scherzer</td>
</tr>
<tr>
<td>Tricia Schmidt</td>
</tr>
<tr>
<td>Deborah Schwartzkopf</td>
</tr>
<tr>
<td>Johanna Severson</td>
</tr>
<tr>
<td>Laurie Shaman</td>
</tr>
<tr>
<td>Sandra Shaugnessy</td>
</tr>
<tr>
<td>Andy Shaw</td>
</tr>
<tr>
<td>Grace Sheese</td>
</tr>
<tr>
<td>Joe Singewald</td>
</tr>
<tr>
<td>Erin Smith</td>
</tr>
<tr>
<td>McKenzie Smith</td>
</tr>
<tr>
<td>Zac Spates</td>
</tr>
<tr>
<td>Will Swanson</td>
</tr>
<tr>
<td>David Swenson</td>
</tr>
<tr>
<td>Sue Tirrell</td>
</tr>
<tr>
<td>Kyla Toomey</td>
</tr>
<tr>
<td>Amy Von Bargen</td>
</tr>
<tr>
<td>Holly Walker</td>
</tr>
<tr>
<td>Mikey Walsh</td>
</tr>
<tr>
<td>Kurt Brian Webb</td>
</tr>
<tr>
<td>Christy Wert</td>
</tr>
<tr>
<td>Kevin Wilcoxson</td>
</tr>
<tr>
<td>Betsy Williams</td>
</tr>
<tr>
<td>Tara Wilson</td>
</tr>
<tr>
<td>Michael Wisner</td>
</tr>
<tr>
<td>Dustin Yager</td>
</tr>
<tr>
<td>Judith Yourman</td>
</tr>
</tbody>
</table>

NORTHERN CLAY CENTER | 2017 ANNUAL REPORT | PAGE 20
Studio Program

Our Studio Program underwent much review and a few changes this year as part of our strategic planning process. Three studio artists helped NCC administrators do a deeper dive through a tactical survey. We have come to a new level of understanding of the significance of the studio program community on myriad aspects of the Center’s other programming. We have a recommitment to clarity and structure in our policies as we review, repair, and revise policies to better meet the mission of NCC. Our artists have remained active, garnering several awards. Here are some highlights:

• Hana Bibliowicz installed a public work in the Midtown Global Market, created with the community under the direction of Pangea World Theater, Colors of Lake Street.
  “Using the mediums of clay and story gathering/storytelling to piece together the stories and clay creations of Minneapolitans of various colors and races [has] been an incredible project, an incredible week of self-discovery and interrogation, and a week of meeting amazing people and learning some new things about myself along the way.”
  Lula Saleh, LSA! Colors of Lake Street Apprentice

• Multiple studio artists had work featured in the renowned Strictly Functional exhibition, juried this year by Linda Sikora: Marion Angelica, Marta Matray, John Morse, Chris Singewald, and former studio artists Greg Palombo, Pete Scherzer, and David Swenson. John Morse received a purchase award and the award for Best Handbuilt Pottery.

• Newcomer Beth Thompson completed a prestigious internship and assistantship with Beth Cavener Stichter in Helena, Montana this fall.

• Katharine Eksuzian was accepted for a residency at the Woodstock Byrdcliffe Guild, but deferred until 2018 in hopes of firing with Tim Rowan.

• Marion Angelica and Elizabeth Coleman were awarded $10,000 each from the MSAB Artist’s Initiative Grant.

• Some immediate, physical improvements we made to the studio program included unifying visuals for better marketing, improved signage with branding, and updated self-guiding tour footpaths through the studios. NCC closed out the year with a dramatic construction project that extended into 2018 that will create a better flow from the studios to the kiln room, community sink, and glaze bay.

• John Morse, the organizing chair of the studio program meetings and a common studio artist offered his perspective on the program,
  “As a student at NCC, I had access to teachers, students, and fellow students’ feedback and support. As an artist in the studio program I have access to artists, colleagues, friends, mentor feedback, and technical support. This is not a subtle difference for me. I can see other artists’ working habits—and it helps me imagine the future of my work and studio practice with more creative vision, professionalism, and practical rigor.”

• Marion Angelica, NCC’s Hospitality Liaison and a private studio artist commented on the growing sense of community and overall value of the program,
  “It feels like the studio program has begun to grow into a more cohesive and enriching environment during this past year. Studio artists’ participation in the in-depth survey for NCC’s strategic plan created a feeling among the artists that they were heard and are becoming more integrated into the organization. Each artist talking about his or her hopes/concerns for the program fostered a stronger sense of community in general and a sense of optimism about our futures as individual artists and as a group. We have replaced monthly meetings with quarterly ones and added social activities to help artists, particularly ones who work different hours, get to know one another. Our first social
get-together included learning one another’s “origin stories”—how each of us got involved in clay. It was exciting to see commonalities among people and to learn how we each fell in love with clay. I value the fact that I can work quietly in my studio and then step out and have friends/colleagues with which to chat, lunch, or problem solve. It feels like having the best of both worlds—privacy and community. I particularly enjoy getting to know the young residents and the McKnight residents, each of whom bring new ideas and energy to the studio program.”

**Artist Grants**

NCC continued to re-grant funds on behalf of the Jerome and McKnight Foundations, as well as through our Fogelberg, Anonymous Potter, and Red Wing Collectors Society Foundation Award programs.

We made the fourth year of awards under the newly developed Warren MacKenzie Advancement Award, a travel/study grant for current students, recent college graduates, or recent apprentices to continue their education in any number of ways. Two grants of up to $4,000 each were awarded for artists to attend summer workshops, pursue public art projects, and study specific techniques with mentors. Awardees have also contributed to our online blog: www.northernclaycenter.blogspot.com. This grant program complements our emerging artist residencies, project grants, and mid-career residencies and fellowships. It provides important funding for current students and recent graduates around the country, while honoring an American master potter, Warren MacKenzie.

The 2017 grant recipients and respective jury panels included:
Jerome Ceramic Artist Project Grants—three grants of $6,000 were awarded to Susan Feigenbaum, Autumn Higgins, and Lisa Truax—were funded by the Jerome Foundation, St. Paul. The 2017 selection panel included: winter McKnight Artist Resident Eva Kwong, who is also an educator and an author; visiting artist and curator of our spring exhibition, Roadside Attractions, Pattie Chalmers of Southern Illinois University, Carbondale; and local potter and NCC teaching artist, Peter Jadoonath, who is a former Jerome recipient himself.

The Emerging Artist Residency (EAR) awards provide a furnished studio space for one year, plus a materials/firing stipend, a group exhibition, employment opportunities, Sales Gallery exhibition opportunities, and other benefits. The 2017 Anonymous Artist Studio Fellowships were awarded to Evan Hauser (West Missoula, MT) and Austyn Taylor (Napa, CA). Under the Fogelberg Studio Fellowship program, we welcomed Katie Bosley (Atlanta, GA) and Olivia Tani (Alfred, NY). The 2017 EAR Award selection panel consisted of: Spring McKnight Artist Resident Forrest Lesch-Middelton, artist, teacher, and owner of Origins Tile in Petaluma, CA; and visiting artist Mariko Paterson of Forage Studios in Nova Scotia, Canada, featured in the 2017 exhibition, Roadside Attractions.

The 2017 Red Wing Collectors Society Foundation Award, valued at $1,000, was made to an emerging potter, Audra Smith (selected through a nomination process). This award is supported by an endowed fund at NCC.

The Warren MacKenzie Advancement Award was given to Adrienne Eliades (Vancouver, WA), who will investigate the formal elements of dishware, such as color, size, and shape that psychologically influence the way in which food is perceived, during a residency at Guldagergaard International Ceramic Research Center; and Grace Tessein (Baton Rouge, LA), who will complete a summer residency at Tyler School of Art in Philadelphia, visit museums in three major US cities, and travel to France to study...
ARTIST SERVICES

artifacts and art related to her research. The 2017 selection panel consisted of: Judy Onofrio, a world-renowned studio artist based in Rochester, MN; Michael Kline, a studio potter based in Bakersville, NC, and the author of the blog, Sawdust & Dirt; and Roelof Uys, an artist originally from South Africa, and now the lead potter at the Leach Pottery in St. Ives.

The 2017 McKnight Artist Fellowships were awarded to Xilam Balam Ybarra (St. Paul), who has a rich history attached to the cities’ musical history and a deep interest in preserving Latin culture, and Mic Stowell (Minneapolis), a sculptor. Each McKnight Artist Fellow received a $25,000 cash stipend, and will be featured in an exhibition in July of 2018. Two awards were made for the 2017 McKnight Artist Residencies, for artists to be in residence in 2018: Linda Cordell (Philadelphia, PA) and Bryan Czibesz Kingston, NY. Two additional artists were invited through a nominative process: Derek Au (Jingdezhen, China) and Zachary Tate (Goshen, IN). Three individuals comprised the 2017 selection panel: Namita Gupta Wiggers, American crafts curator, educator, and writer based in Portland, Oregon; Josh DeWeese, a ceramic artist and educator, who is currently an associate professor of art teaching ceramics at Montana State University in Bozeman; and Elaine Olafson Henry, a ceramics artist, curator, writer, and the former Editor and Publisher of the international ceramics journals Ceramics: Art & Perception and Ceramics TECHNICAL.

Speaking of the McKnight residents, in 2017 the studio was once again filled with visitors we won’t soon forget: Eva Kwong, Forrest Lesch-Middleton, Anthony Stellaccio, and Kosmas Ballis. Eva brought a lifetime of experience to studio conversations and enriched every person she touched at NCC. She often took people out for food and cultural adventures in the city and she contributed greatly to many existing programs at NCC. She was able to use her time here to dive deeper into investigations that led her to secure an opportunity at Haystack Mountain School of Craft. Kwong said,

“I cannot put into words the profound impact this McKnight Artist Residency had on me. I have done many residencies before (in the US) and abroad. This McKnight Residency was different for me as it came at a very difficult time in my life, having experienced much loss in my personal life. This chance to be away from home and welcomed by a nurturing and supportive community felt like being in paradise for me.”

Forrest Lesch-Middleton followed Eva in the McKnight studio to fulfill an invitation extended to him two years prior. NCC provided a flexible fit for Forrest allowing him to conform to his family obligations in California, while working diligently in the McKnight studio in Minneapolis. He flew between states each week, making exciting progress on a new body of work while he was in-house. Some excerpts from his gorgeous final report:

This was the first time in years that I had no immediate expectations or responsibilities. From this place I was at once grateful and fearful ... I was looking for patterns that related to, but predated, familiar Mimbres, Persian, Chinese, or African patterns. I came across something quite compelling and rich with potential—sound waves. German physicist Ernst Friedrich Chladni’s pattern generating vibrating plates, more commonly known as Chladni plates. ... I called the University of Minnesota’s physics department and struck gold! It was summertime, classes were out, and in the truest sense of mid-western generosity I was loaned a Chladni plate. ... At first I tried to quietly experiment in my studio, however soon the dogs in the neighborhood began barking (literally), classes were out, and in the truest sense of mid-western generosity I was loaned a Chladni plate. ... At first I tried to quietly experiment in my studio, however soon the dogs in the neighborhood began barking (literally), and as the studio artists and students of NCC became curious and disgruntled, I realized I would have to relegate my ear shattering experiments to the late hours of the night so as not to create a rift between myself and the entire NCC community. During the day I predictably threw pots and experimented with glazes to mask and postpone my mind (and ear) shattering nocturnal discoveries. For an entire week of late nights I played with pattern, putting off excitement all day long before donning the ear protection at 10:00pm, and cranking up the tone generator like a one note symphony until exhausted, finally riding my bicycle home through the warmth of the Minneapolis and St. Paul nights half-dazed with ringing in my ears and new ideas.
ARTIST SERVICES

2017 STUDIO AND GRANT ARTISTS 97 individuals

Marion Angelica
Derek Au
Kosmas Ballis
Pat Barnick
Heather Barr
Sue Bergan
Hana Bibliowicz
Xilam Balam Ybarra
Pam Bonzelet
Katie Bosley
Evelyn Browne
Ellie Bryan
Tom Carli
Alex Chinn
Logan Chyla
Elizabeth Coleman
Linda Cordell
Bryan Czibesz
Peter D’Ascoli
Nicolas Darcourt
Becky David
Amanda Dobbratz
Gillian Doty
Katharine Eksuzian
Adrienne Eliades
Susan Feigenbaum
Lily Fein
Sara Fenlason
Kathryn Finnerty
Diane Gamm
Maggie Gavin-Hanner
Blanka Groves
Carol Hanson
Evan Hauser
Merrick Heiam
Lois Ann Helgeson
Autumn Higgins
Rachael Hoffman-Dachelet
Maia Homstad
Franny Hyde
Audrey Jellison
Patrick Kingshill
Eva Kwong
Lizzy Lawrence
Robert Lieder
Forrest Lesch-Middleton
Lung-Chieh Lin
Valerie Ling
Dawn Malcolm
Marta Matray
Michaela Maupin
Kate Maury
Brady McLearen
Sheryl McRoberts
David Menk
Candice Methé
Megan Mitchell
Peter Morgan
John Morse
Risa Nishiguchi
Claire O’Connor
Helen Otterson
Gregory Palombo
Elizabeth Pechacek
Robyn Peterson
Joseph Pintz
Marjorie Pitz
Angie Renee
Andrew Rivera
Kathryn Rosebear
Jack Rumpel
Brenda Ryan
Kathryn Schroeder
Debbie Schumer
Sue Schweitzer
Chris Scott
Chris Singewald
Audra Smith
Kate Smith
Phil Smith
Anthony Stellaccio
Mic Stowell
David Swenson
Olivia Tani
Zach Tate
Austyn Taylor
Grace Tessein
Beth Thompson
Heather Tietz
Adriel Tong
Lisa Truax
Doug Voukson Van Beek
Lynn Wadsworth
Mary Ann Wark
Jenny Weber
Joshua Woof
Judy Yourman

From left to right: Studio artist, Robyn Peterson helping with studio modifications during NCC’s autumn renovations. Girl and Fan by Valerie Ling, 2016 Anonymous Artist Fellow.
STAFF
Administrative shifts happened with the ferocity of tectonic plates in 2017 at NCC. The resulting landscape has yielded two new positions in the education department, supporting Artist Services with the addition of Kyle Rudy-Kohlhepp as Manager of Education and Studio Artist Programs and Mackenzie Catton as Program Associate, and a remote work situation for the Coordinator of Artist Services, Jill Foote-Hutton. Kyle brings a familiarity with him, as he came to NCC from Continental Clay, where hundreds of members of the NCC community had working relationships with him. This familiarity is an asset to our organization in more than one way. He already has bonds of trust with studio artists and teaching artists; his inclusion in their studio practices gives his curriculum development an invaluable level of relevancy. Mackenzie supports all departments, but has been particularly engaged with the education team during our staff transitions. Finally, we’d like to share that remote work sites are already reaping benefits. Working outside of the region has enabled a new person-to-person reach for NCC’s re-granting opportunities. Since the fall of 2017, Jill Foote-Hutton has reached almost 200 emerging artists in Minnesota, Missouri, Kansas, and Illinois—all prospective grant, visiting, and resident artists in NCC’s future.

And, in our galleries, we reorganized the staff structure and created one Director for both exhibition and sales gallery programs—long-time Sales Gallery and Events Manager Tippy Maurant. New support staff positions were also created to enable successful navigation of each particular area of artist representation and gallery design.

BUILDING AND EQUIPMENT
In the spring of 2017, the NCC board voted to approve plans for a building renovation, technically phase three in our multi-phase plan, to improve the health and longevity of our 2424 Franklin Avenue East facility. This particular renovation will culminate with the creation of an outreach prep zone within our existing building—a private space for teaching artists to manage the cumbersome tasks of preparation, firing, and glazing. Additionally, this space will house special outreach and education classes, ultimately freeing up our existing classroom space to support our adult education programs. (A happy secondary benefit of the remodel is the creation of a new breakroom, intended to support NCC’s now famous hospitality at special events and opening receptions.) We broke ground on the outreach and breakroom areas in the early fall of 2017 and completed the project in spring of 2018. The new outreach zone was up and running at the perfect time as NCC’s 2018 outreach schedule will be its most ambitious to date.

WEBSITE
In June 2017, work was begun on upgrading the shop section of our website to be more easily accessed by customers shopping from their mobile devices. Lightspeed eCommerce was selected as the new platform for the shop, taking into consideration ease of use by both staff and customer, cost and value, and access to features required to sell both ceramics and education online. The new online shop launched at the end of October. The online shop and e-com platform continues to outperform its predecessor.

THE NUMBERS
Northern Clay Center’s 2017 earned income increased by 4% over 2016, and we managed to keep expenses lower in 2017 by some 5%. Notable increases in earned income include education fees (class and clay event income and MN NICE tuition), outreach revenue (partner fees for ClayToGo and ART@HAND activities), exhibition sales, and gallery sales (large commission from U.S. Bank Flexperks Visa). NCC retired its original ClayMobile at year-end and made use of its newly purchased ClayToGo van and our new Claybaru, the lease for which was generously donated in-kind by Subaru Minneapolis. The Center paid over $557,000 to ceramic artists in 2017 (our second
highest year to date), through teaching fees, commissions, and grants, bringing our total payout since 1995 (first year of tracking) to over $8.6 million. Some 305 individual artists were served and celebrated by the Clay Center in 2017, steady with 2016’s reach.

Our year-end gallery sales totaled over $260,000, just a 3% increase over 2016’s sales. However, considering the increased competition from online galleries, independent artist home sales, and myriad craft-themed pop-up shops (in and around the Twin Cities, across the country, and online), NCC is greatly pleased with this increase. Online sales saw a remarkable boost in the third quarter of 2017 due to the implementation of a new mobile-friendly e-commerce platform. Increased income budget projections were met long before the end of the year. Online analytics steered the implementation of the new platform. We continue to employ this tool to determine buying habits, traffic patterns, and social media marketing initiatives. We are also developing staff talents and resources to increase artist visibility and sales opportunities online. This has paid off with higher sales and stronger relationships with new and existing collectors interested in buying the work of Minnesota artists.

Individual giving was strong in 2017. Many of the new donors gained during 2016’s special fundraising drives have also chosen to give during 2017’s year-end donation drive. The donor solicitation pool was expanded this year from around 700 to nearly 1000, bringing in students and parents of clay campers. This has resulted in an increased number of donors and total donations raised.

Outreach Technician Rob “Bobby” Lieder in the new Claybaru., made possible by Subaru. Building the next generation of makers and NCC staff through our NCECA internship program. Shown here: University of WI-River Falls students Casey Beck (joined NCC staff in fall of 2017) and extraordinary volunteer, Matt Wilhelm.
Not only did the support from our individual, corporate, and foundation donors enable us to take steps in building a new audience of participants and supporters, it also directly benefited the very individuals who continually participate, see, learn, explore, inspire, research, educate, and share—the artists!

While ceramic artists are experiencing no shortage of sales opportunities in recent years—be they through in-store and online sales by third party arts organizations and galleries, through independent sale opportunities via Etsy or an artist’s own home sale or studio tour, or through new artist collaboratives popping up around the country—they are in a very competitive environment for opportunities to participate in rewarding, educational, challenging, and enriching experiences from reputable entities such as Northern Clay Center. Through our programs in 2017, artists grew in reputation. They added to their professional toolkits. They were challenged to create new bodies of work. They were paired with other makers whose work helps to add context to their own. Their talents as educators and purveyors of culture and technique were employed through lucrative means. They were enabled time and space and materials and new influences to create new bodies of work.

A few artist participants weighed in on their 2017 experiences with NCC:

When I was invited to participate in the exhibition Tempered Beasts and the accompanying workshop, I knew I was in store for a wonderful experience. This was my first experience with Northern Clay Center, but I was well aware of its reputation, and my expectations of a positive experience were confirmed during the organizing and planning of the exhibition. The moment I arrived in Minneapolis, I was taken care of beyond my expectations. The kindness and professionalism of the staff and the community of resident artists, the “hanging” of the show was beautiful; the opening night, with the food, staff and patrons, was such a delight. Then there was the workshop with Alessandro Gallo and the K-12 teachers. Even though the attendees came to learn a thing or two from me, it was an equal exchange of ideas that went beyond a typical workshop setting. I came away a little more “smarter” and a better human. Northern Clay Center has created a very positive, intellectual, and kind community. I’m flattered and glad to be a small part of it. My experience exceeded my expectations. —Russell Wrankle, Tempered Beasts

I am writing to express my appreciation for all that you and Northern Clay Center do to support and educate within the ceramic arts locally, nationally and internationally. Northern Clay Center is a miraculous institution. From my first experience, when I attended exhibitions as a graduate student at the University of Minnesota in the late 1990s, to now, I have seen how Northern Clay Center has expanded its reach and developed its programming in a way that positively effects countless lives.

It is with gratitude and respect that I write to thank you for all that you and your team do to create a world-class center for exhibitions, study, and outreach. The caliber of artists that are exhibited in the gallery is such a great resource to the community, and the opportunity I was awarded to curate an exhibition provided me the chance to develop my curatorial voice; the impact of such an experience is immeasurable.

Each time I visit Northern Clay Center, I am reminded of the community effort that goes into each event and program. From the outreach, to community classes, to the Minnesota NICE program, I am in awe of the educational offerings of Northern Clay Center. And the opportunity to speak with students in a critique last winter provided me with a clear picture of the beneficial results of these efforts. —Pattie Chalmers, curator and exhibiting artist in Roadside Attractions

My residency at NCC was quite incredible. Unfortunately, the duration of my stay was shorter than I would have hoped, but NCC staff members were very helpful in compacting a very eventful schedule for me. In the short time, I was at NCC, I met lots of new friends, both clay, and non-clay people. The conversations I had with the many resident artists have both inspired and challenged me to move further in my career. Minneapolis is quite a stark contrast to New York City, so it was also very refreshing and humbling, as I saw many progressive ideas and activism happening at the local museums and around the neighborhood. At my visit to Carleton College, it just felt like home to be able to speak at a school that still treasures craft and still maintains such an elegant balance to conceptual art.
There were endless opportunities I still haven’t been able to explore at NCC, their soda kiln, gas kiln, working with their local community, and so much more. I am very grateful to NCC, not to just open my eyes to such a beautiful community, but to such a resourceful city. NCC has definitely put Minneapolis on the map for me.

My time at NCC has been the least I have slept since grad school, but I have never been so wide-awake. If you’ve seen or heard of a Chinese firecracker during Chinese New Years, this is how I would describe my experience at NCC. The sound is surprisingly loud; you get a rush of adrenaline. The explosions are usually longer than you would expect, but it usually ends in a quite unexpected moment, and the smell of firecracker lingers with this beautiful red confetti on your path. —Adriel Tong, Tempered Beasts

The most memorable part of my experience was the food and signage for the Roadside Attractions exhibition. It was a delight to find an array of travel-themed foods for the exhibition, including miniature slim-jims, fried-cheese curds, and deconstructed chicken and waffles. Rather than the typical cheese and crackers, a smorgasbord of tasty and germane foods was presented at the front desk area. I do not remember the last time that I ate a Slim Jim, much less had them at an art gallery. The pièce de résistance was the signage for the food items that mimicked road signs, with the green color, white sans serif font, and trim.

Another aspect that stood out to me from my experience was how well I was treated. I was happy to have been invited, and would have been glad to have slept on someone’s couch for the time, and lived on peanut butter and jelly. Instead I was put up in a very nice hotel, was paid for my time, and received a per-diem. Never in my life have I been the recipient of a per-diem, and I ate better than I would have if I were still at home. This opportunity came at a time when I was very broke, and it was a relief to not to have to worry about money during my time in Minneapolis.

Of other note from my experience was the accessibility of the great community that the NCC houses. Having worked in, and visited many clay centers throughout the country, they all have great communities, but it is sometimes difficult to meet everyone, due to the configuration of the buildings. With everyone on one floor, and a very nice kitchen and dining area, I engaged with a wide swath of makers, from community students, resident artists, and the NCC staff. A pleasant surprise was being befriended by Eva Kwong. I had met her in passing many years ago, and never thought I would have much do to with her again. Being artists at different stages of our careers, it was a pleasure to compare experiences and discuss our journeys, and to chat late into the night when everyone else had gone home. —Peter Morgan, Roadside Attractions

I had a great time at NCC. I loved the facilities and the organization. The community of people using the center seemed dynamic and vibrant both in the front Galleries and the ‘back’ where all artists are grouped. Honestly I found a lot of these features in many clay communities, especially the community part and I’m always inspired by the hunger, seriousness, fun, ambition, and involvement of students, artists, aspiring artists, hobbyists, and amateurs. I was impressed with the staff and on how everything was organized; that is not so common. I also remember joking on how clean everything was compared to other clay spaces. Regarding my stay in conjunction with the group exhibition I was involved with, I loved two things in particular, two specific things that are not that common: the show catalogue and meeting with Russell (Wrankle) during our joined lectures and demonstrations. The catalogue was carefully crafted and well thought out in content (photos and text) and graphic. I think it adds interesting insights into what goes on in contemporary ceramics, promoting both debate and archive. … Meeting with another artist from the show, hearing his view and perspective and demoing side-by-side was very interesting for me for many reasons. I can imagine it was the same for him and for the audience that was exposed to both of us.

—Alessandro Gallo, Tempered Beasts
STAFF (with current titles)

Sarah Millfelt, Executive Director
Michael Arnold, Exhibitions Manager (to March)
Pat Barnick, Building Maintenance Technician
Heather Barr, Education Materials Technician
Casey Beck, Sales Gallery Associate (from September)
Alison Beech, Manager of Community Engagement (from February)
Mackenzie Catton, Program Associate (from August)
Amanda Dobbratz, Digital and Marketing Manager
Jessie Fan, Bookkeeper
Jill Foote-Hutton, Director of Learning and Engagement (to September);
    Coordinator of Storytelling and Artist Services (from October)
Robert Lieder, Outreach Technician
Tippy Maurant, Sales Gallery and Special Events Manager (to June);
    Director of Galleries & Events (from July)
Alexa McAdams, Sales Gallery and Online Associate (to June);
    Sales Gallery Coordinator (from July)
Andrew Rivera, Sales Gallery Associate (from June)
Emily Romens, Sales Gallery Associate (to June); Galleries Coordinator (from July)
Kyle Rudy-Kohlihepp, Manager of Education and Studio Artist Programs
    (from October)
Chris Singewald, Outreach Manager (to February)
Audra Smith, Studio Manager
Jennifer Tatsuda, Business Manager

BOARD OF DIRECTORS (served all or part of 2017)

Lynne Alpert
Bryan Anderson
Nan Arundel
Mary K. Baumann
Craig Bishop
Heather Nameth Bren
Lann Briel
Robert Briscoe
Philip Burke
Linda Coffey
Sydney Crowder
Nancy Hanily-Dolan
Bonita Hill, M.D.
Sally Wheaton Hushcha
Christopher Jozwiak
Patrick Kennedy
Mark Leliman
Brad Meier
Alan Naylor
Rick Scott
T Cody Turnquist
Paul Vahle
Ellen Watters
Volunteers

While always integral to our operations, volunteer efforts increased substantially, setting a new organizational record, with 215 volunteers sharing their expertise (teaching, studio help, event assistance, NCECA, marketing, etc.) for an increase of 24% over 2016. Volunteers logged over 4600 hours for the organization. We continue to be humbled by the power of volunteerism at the Center and with our talented ambassadors who share their time, expertise, talents, networks, etc.

Aeschilde Anderson
Bryan Anderson
Emily Rose Anderson
Jacob Anderson
Marion Angelica
Jenn Angell
Ryan Archibald
Bob Arnoldy
Susan Arnquist
Nan Arundel
Mary K. Bauman
Megan Bauman
Casey Beck
Aaron Becker
Lois Berman
Jessica Bessette
Hana Bibliowicz
Craig Bishop
Katie Bosley
Heather Nameth Bren
Jamie Brogdon
Simon Brooks
Evelyn Browne
Stephanie Burdick
Phil Burke
Kevin Caufield
Matt Cawley
Alex Chinn
Julie Christensen
Dan Clark
Molly Clark
Hiram Cochran
Linda Coffey
Eileen Cohen
Robin Cole
Elizabeth Coleman
Emme Corbeil
Ellen Corbett
Ruth Crane
Allison Craver
Peter D’Ascoli
Alan D’Souza
Becky David
Leila Denecke
Deborah Dillaway
Stephen Dinger
Danny Dobrow
Dana Dobson
Gillian Doty
Elaine Dunbar
Dusty
Lily Fein
Sarah Fetterly
Kate Fisher
Nancy Flinn
Dick France
Beth Franzen
Brett Freund
Julia Froemke
Devon Gelhar
Ernest Gentry
Emily Gordon
Bria Gorton
Jessica Gotkin
Sue Gregor
Stef Grundy
Erin Gunelson
Lily Hammer
Nancy Hanily-Dolan
Robyn Hansen
Ursula Hargens
Bette Hart
Evan Hauser
Mike Helke
Autumn Higgins
Bonnie Hill
Summer Hills-Bonczyk
Rachael Hoffmann-Dachelet
Maia Homstad
Sarah Hopkins
Will Hopkins
Molly Horton
Richelle Huff
GayAnn Hutton
Franny Hyde
Emily Irvin
Peter Jadoonath
Jan Johnson
Randy Johnston
Steve Jongewaard
Christopher Joziwak
Hannah Kane
Jason Kaping
Steven Kass
Sheila Keefe
Collin Kiesow
Jaclyn Klassen
Melissa Lackey
Will Lackey
Mark Lambert
Mark Lasoff
Chillon Leach
Ann Leitel
Mark Lellman
Cecile Lewis
Robert Lieder
Valerie Ling
Daryn Lowman
Spencer Ludkte
Lily Lund
Dawn Malcolm
Marta Martray
Marilyn Matheny
Katie Mattis
Michaela Maupin
Tippy Maurant
Kate Maury
Alexa McAdams
Elliot McDill
Jan McKeachie Johnston
Brad Meier
Cassi Miesner
Kaspar Millfelt
Larry Millfelt
Koria Molitor
Kathy Mommsen
Tony Mommsen
Catherine Moore
John Morse
Jeanne Mugge
Jim Mulfinger
Lynn Nelson
Randi Nelson
Risa Nishiguchi
Melvin North
Rebekah Nygard
Susan Obermeyer
Claire O’Connor
Kip O’Krongly
Joe Oleary
Madeline Olivier
Grace Ornberg
Julie Ornberg
Carter Pasma
Carol Patt
Dawn Perault
Robyn Peterson
Ernie Pines
Marjorie Pitz
Matt Pogatchnik
Jesse Preiner
Duane Pulford
Mary Radford
Angie Renee
Andy Rineck
Emily Romens
Trent Romens
Kathryn Rosebear
Holly Ross
Lazare Rottach
Denise Rouleau
Kyle Rudy-Kohlhepp
Eli Ruffer
Jack Rumpel
Brenda Ryan
Joe Sayles
Tricia Schmidt
Mary Lee Schnobrich
Ben Schrep
Debbie Schumer
Sue Schweitzer
Ray Serrano
Christopher Singewald
Kate Smith
Phil Smith
Gary Steinman
Patricia Strandness
Lynn Strauss
Molly Streiff
Norman Strizek
Jazmin Swanson
Michael Sweet
Olivia Tani
Betsy Tapper
Chuck Tatsuda
Peter Tatsuda
Austyn Taylor
Heather Tietz
Erika Terwilliger
Juliana Thao
Beth Thompson
Maria Thompson
Priya Thoresen
Wendy Thoresen
Josh Torkelson
Brittany Trushin
Julie Turnbull
Paul Vahle
Lisa Vang
Laurel Vernon
Lynn Wadsworth
Hany Wahila
Suzanne Weinstein
Elizabeth Welty
Michelle Wheeler
Matthew Wilhelm
Rhonda Willers
Keith Williams
Tess Windell
Judith Yourman
Michelle Zhang
Ari Zuaro
INSTITUTIONAL AND INDIVIDUAL DONORS

Northern Clay Center thanks its cadre of very special institutional and individual donors for the opportunities provided to the Center and its greater constituency through their support. We see the outputs of such support on a daily basis—from having the gift of time to mindfully plan the roster for each calendar year of exhibitions and programming, to supporting ceramic artists in the expansion of their artistic and professional skills, to increasing access to our educational and artist service programs for new communities across the Metro and the state of Minnesota, to investing in our facility to ensure more years of occupancy in our Seward neighborhood home, to planning for the future filled with new initiatives, responsive and responsible programming, and a continued major presence in the contemporary landscape of ceramics. We thank you all for standing with us through so many years of efforts to advance the ceramic arts!

INSTITUTIONAL DONORS

Anoka-Ramsey Community College
Anonymous
Aroha Philanthropies
Artistry at Bloomington
The Boss Foundation
Harlan Boss Foundation for the Arts
Breadsmith
Patrick and Aimee Butler
Family Foundation
Continental Clay Company
Constance Mayeron Cowles and Charles Fuller Cowles Foundation
Cox Insurance Associates, Inc.
Arthur T. Erickson Trust
Gardens of Salonica
Great Ciao
Greater Twin Cities United Way
Walter McCarthy and Clara Ueland through the Greystone Foundation
John L. and Catherine J. Hill Charitable Gift Fund
Jerome Foundation
The K Foundation
LaCoste Gallery
Longfellow Grill
The McKnight Foundation
The McNeely Foundation
John A. & Karen J. Meslow Charitable Fund
Sheldon and Lili Chester through the Minneapolis Jewish Federation
Steve Miles and Joline Gitis Charitable Fund
Minnesota Potters of the upper St Croix River
Minnesota State Arts Board
Minnesota Women Ceramic Artists
Peace Coffee
Pictura Graphics
Printing Enterprises, Inc.
Prospect Creek Foundation
Pucker Gallery
RBC Foundation — USA
R.E. Swager Family Foundation
Red Wing Collectors Society Foundation
Riverland Bank
Robert Steinman Family Charitable Foundation
Schaller Gallery
Smith Sharpe Firebrick Supply
Sociable Cider Werks
The Stablish Foundation
Subaru Minneapolis Zone
Target Foundation
Tradition Capital Bank
Trax Gallery
U.S. Bank Foundation
Veto Design
Archie D. & Bertha H. Walker Foundation
Wells Fargo Foundation Minnesota
Windgate Charitable Foundation
Zipps Liquor

This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund, as well as by a generous grant from the Wells Fargo Foundation.
INDIVIDUAL DONORS 128 individuals*

Chris Amundsen  
Bryan Anderson  
Caroline B. and  
Daniel J. Anderson  
Marion Angelica  
Tom Arneson  
Nan and Steele Arundel  
Posey Bacopoulos  
Mary Barringer  
Mary Ann Barrows Wark  
and David Wark  
Thomas Barry  
Mary K. Baumann and  
Will Hopkins  
Susan Bergan  
Lois Berman  
Cathy and Craig Bishop  
Cherie Boen  
Linda Boss  
Wayne Branum  
Heather Nameth Bren  
Christian and Lann Briel  
Robert Briscoe  
Ronnie and Roger Brooks  
Daniel and Sheila Broughton  
Lisa Brown and Mark Lellman  
Cindy and Marshall Browne  
Evelyn Browne  
Philip Burke  
Tyler Campion  
Anders Carlson and  
Chris Jozwiak  
Linda Christianson  
Hiram Cochran  
Linda Coffey  
Debra Cohen and Craig Fields  
Mariette Cole  
Elizabeth Coleman  
Maureen and Ric Cox  
Sydney Crowder  
Patricia Cummings  
Barbara Davis  
Mel Dickstein and  
Linda Foreman  
David Doth  
Patrick Doust and  
Richard North  
Joseph Duffy and Lois  
West Duffy  
Barbara and David Eijadi  
Sarah Elizabeth  
Gerald and Kay Erickson  
Diane and Michael Feldman  
Ann Fendorf and  
Ellen Watters  
Sara Fenlason and Trish Kirk  
Nancy Flinn  
Catherine Futter  
Emily Galusha and  
Don McNeil  
Beth Ann Gerstein  
Jeannette Gerstenberger  
Myra Hackfort-Roufs  
Kari Harker  
Joe Hamilton and John Morse  
Nancy Hanily-Dolan  
Douglas and Ruth Crane  
Mike Helke and Sarah Millfelt  
Joan Higinbotham  
Bonita Hill  
Julie Jeatran  
Patrick Kennedy  
Blaine and Lyndel King  
Kelly Kinney  
Sara L’Heureux  
John Larsen  
Cheryl Laurent  
Peter Leach and Nan Skelton  
Cynthia Leaf  
Ron Linde and Rob Ostrander  
Jeanne Lukas  
Sarah Lutman and  
Rob Rudolph  
Mary Jane Madden  
Charles Maguire  
Dawn Malcolm  
Jennifer Martin  
Ruth Martin  
Carla McGrath and  
Cole Rogers  
Brad Meier  
Mary and Robert Merskey  
Sara Meslow and Paul Vahle  
Larry and Pat Millfelt  
James and Sheila Moar  
Kathleen and Robert Moe  
Tim Mohnkern  
Diane Mountford  
Al and Dena Naylor  
Jan and Rick Neville  
Amanda and Christian Novak  
Jeff Oestreicher  
Barry Olson  
Judy Onofrio  
Helen Otterson  
Deborah and Michael Padgett  
Mark Pharis and Chris Schlie  
Sydney M. Phillips  
Liz Quackenbush  
Mary Radford  
Andy and Becka Rahn  
Lawrence M. Redman  
Angela Renee  
Nick Renshaw  
Claire Renzetti  
Sara Robichaude  
Kathryn Rosebourn  
Jim Rustad and Kay Thomas  
Ellen and Martin Sampson  
Rick Scott and  
Dale Vandenhouten  
Robert Silberman  
Mark Stageberg  
Roger and Sheila Stageberg  
Gary Steinman  
Jessica Steinman  
Michael Stilley  
Susan Strand-Penman  
Jan Suter  
Claudia and Richard Swager  
Julie Sweitzer  
Cindy Syme  
Charles and Jennifer Tatsuda  
Christine Ubben  
Norah Vaillant  
Kurt Brian Webb  
Sally Wheaton Hushcha  
Janet Wiliams  
Patricia Young  
Laura Zimmermann and  
Lee Zukor

*Note: in 2016 some member classes were also counted as donors causing the apparent reduction in donors in 2017.
MEMBERS 559 individuals

Andriana Abariotes
Sarah Abiya
Stuart Abraham
Lisa and Verlynn Agrimonti
Patricia Amerson
Judith Anderson
Marcia Anderson
Bambi Anerson
Marion Angelica
Nancy Anson
Gordon Apple and Susan Thornton
Samantha Armintrout
Tom Arneson
Bob Arnoldy
Rachael Arnott
Gail Asher
Joan Asmus
Virginia Aug
Jim Avant
Lori Awad
Barbara Bach
Linda Bachman
Mark Baden
Holly Baker
Susan Barnes
Mary Barringer
Mary Ann Barrows Wark and David Wark
Catherine Bartlett
Steve Basile
Mary K. Baumann
Martha Baxter
Anna Beadle
Carol Beck
Loretta Belgarde Johnson
Lisa Benish
Jamie Bents
David and Dominique Bereiter
Susan Bergan
Lois Berman
Paul Bernhardt
Brad Berrington
Jessica Bessette
Hana Bibilowicz
Sharon Bigot
Colleen Bindley
Alicia Bishop
Randy Blase and Esequiel Guzman
Debra Bly
Suzanne Bockstedt
Amy Boland
Christopher Bond
Pamela Bonzelet and Colleen Puent

James Bottomley
Ahme Bowen
Kristofer Bowman
Martha Brand
Bonnie Brashears
Liz Brenner
Juliann Breting Rohn
Paul Briggs
Robert Briscoe
Emilie Britton
Ronnie Brooks
Daniel and Sheila Broughton
Alison Brown
Evelyn Browne
Carolyn and Philip Brunelle
Lisa Buck
Philip Burke
Lynda Buscis
John Butler
Tee Campion
Mary Jo Carr
Melanie Cerozo
Elizabeth Coleman
Kelly Connole and Anne Haddad
Emme Corbeil
Steven Cotherman
Susan Courchene and Corey Sevett
Douglas and Ruth Crane
Sharon Creamer
Chanelle Crosby
Theresa Crosby
Russell Crowder
Sydney Crowder
Guillermo Cuellar
Adrian Cumming
Douglas and Goldyne Cunningham
Peter D’Ascoli
Alan D’Souza
Laura Dahle
Catherine and William Daley
Dianne Darnar
Ken Darling
Stephanie Darrow
Jaime Davis

Kathryn de Boer
Jerry Deuschle
Mel Dickstein and Linda Foreman
William Dikel
Deborah Dillaway
Stephen Dinger
Ruth Donhowe
David Doth
Patrick Doust and Richard North
Bill Drake
Jeanne Baker Driscoll
Michael Driscoll
Rene DuCret and Susan Roe
Jan Duddleston
Joseph Duffy and Lois West Duffy
Elaine Dunbar
Michael Dunham
Sue Dunwell
Barbara Ejadi
Judy Emmings
Pamela Endean
Meg Erlandson
Susan Feigenbaum
Diane Feldman
Sara Fenlason and Trish Kirk
Naomi Fenske
Liza Ferrari
Mersini Fialo
Marko Fields
Vivian Fischer
Elsbeth Fisher
Kate Fisher
Frank Fitzgerald
Tim Fletcher
Nancy Flinn
Michael Foley
Barbara and Ken Ford
Ned Foster and Laura Tiffany
Tara Frady
Dick and Jody France
Wanda Friedrich
Joel Froehle
Nancy Fusman
Catherine Futter
Robert Gaertner
Bridget Gallager
Nancy and Ron Gallus
Emily Galusha and Don McNeil
Noriko Gamblin
Stephanie Gamboni
Diane Gamm
Catherine Garra

Mary Garvie
Willem Gebben
Devon Gelhar
Nancy Gerber
Nancy Gianoli
Douglas and Gretchen Gildner
Rita Gindt-Marvig
Joline Marie Gits and Steven Miles
James Glass
Angela Goddard
Bill Gossman
Jim Goulet and Ray Nelson
Sam Grabarski
Anne Graham
Don Grandbois
Larry Gravitz
Mary Green
Kimberly Greene-DeLanghe
James Grittner
Andrew Grover
Guillermo Guardia
Connie Gunderson
Noelle Haland
Patrice Halbach
Joe Hamilton and John Morse
Nancy Hanily-Dolan
Kathryn Hanna
Linda Hansen
Robyn Hansen
Jerry and Valerie Harlow
Julie Harris
Bette Hart
Blanche and Thané Hawkins
Jean Hawton
Lindsey Hayden
David Heider
Lois Ann Helgeson
Connie and Lyle Helke
Mary Hemshrot
Laurel Hendrickson
Victoria Henricksen
Charlotte Herrera
Tod Highsmith
Joan Higinbotham
Joyce Hitchcock
Kristine E. Hites
Sarah Hjelmberg
Cynthia Hobbie
Rachael Hoffman-Dachelet
James Holan
Karin Holen
Norman Holen
Linda Holliday
Diane Homa
Maia Homstad
Steven Hoppenrath and Julia Roath
Diana Horrigan
Kay Hoskins
Truman Howell
Joan Howland
Amy L. Hubbard and Geoff Kehoe
Mary Huettl
Richelle Huff
Andrew Hunt
Franny Hyde
Cynthia Ihlenfeld
Akiko Ishii
Robert Jarvis
Amy Johnson
Barbara Johnson
Bonnie Johnson
Brent and Wendy Johnson
Daniel Johnson
Janet Johnson
Mark Johnson
Richard Johnson and Mary Kalish-Johnson
Patricia Jones
Steven Jongewaard
JD Jorgenson
Nancy Kaiser
Haley Kallin
Elizabeth Kalmon
Jason Kaping
John Kaplan and Kristine Legler Kaplan
Leah Kaplin
Jo Kayser
Karl Keel
Karen Margaret Keenan
Rebecca Keller
Jim Kelley
Linda Ketokoski
Rob Kinghorn
Helen Kivnick
Jeanne Knight
Michael Koch
Anita Sue Kolman
Jim Kolva
Janet Koplos
Josh and Willow Kreibich
Betsy Kremser
Jerome Kyillo
Maria Labhard
Linda Lade
Nelda Lallicata
Amy Lange
Colles and John Larkin
Selina Larsen
Emily Larson
Eric Larson
Lisa Larson
Mark Lasoff
Elizabeth Lawrence
Chillon Leach
Peter Leach and Nan Skelton
Lynn Leaf
David Leahy
Linda LeClair
Ellen Lees
Daniel Lehn
Mark Lellman
Ruby Levine
Diana and Ken Lewis
James Lewis
Julie Liebelt
Sara Lieberman
Ron Linde and Rob Ostrander
Diane Lindgren
Susanna Lodge
Julie Longman
Lee Love
Kathleen Lucas
Robert Lucas
Spencer Ludtke
Jeanne Lukas
Sarah Lutman and Rob Rudolph
Romola Madsen
Chris Main
Dawn Malcolm
Mary C. Maltese
Roger Mandel
Isaac Marshall
Claudia Martens
Jennifer Martin
Ruth Martin
Marilyn Matheney
Lisa Mathieson
Marta Matray
Howard Mattson
Mark Mayuk
Susan McGuiigan
Jan McKeachie Johnston and Randy Johnston
Mary McKinley
David and Esther McLaughlin
Susan McPherson
Sheryl McRoberts
Brad Meier
Daniel Melberg
Lieselotte Melman
David Menk
Susan Merrick
Sarah Meslow and Paul Vahle
Harriet Meyers
Ron Meyers
Katharine Miller
Philip Miller
Larry and Pat Millfelt
Sheila Moar
Kathy Mommsen
William and Charlotte Mondale
Michael Monsor
Sandy Morris
John Morser
Collin Moses
Karim Muchemore
Jim Mulflinger
Sheila Murray
Tom Myers
Debra Nelms
Clareyse Nelson
Lynn Nelson
Randi Nelson
Ann Neuendorf
Melody Ng
Kate and Stuart Nielsen
Mary Ann Nord
Mel North
Polonia Odahara Novack
Victoria Oace
Mickey O’Kane and Richard L. Rosenberg
Bradley Olson
Jessica Olson
Patrick O’Rourke
Gene Ostertag
Larry Ostrom
Deborah and Michael Padgett
EmmaLee Pallai
Susan Palmer
Peggy Parker
Tavia Parker
Carol Patt
Grant Patterson
Marcia Paul
Rick Penning
Dawn Perault
Erika Perry
Peter Petersen
Robyn Peterson
Shannon Peterson
Cynthia Phillips
Sydney M. Phillips
Mary Pickard
Scott Pikovsky
Ernest Pines
Marjorie Pitz
Ginna Portman Amis
Claudia Poser
Emily Price
Duane Pulford
Wayne Pulford
Gaida Quinn
James Radde
Mary Radford
Kraig Rasmussen
Donna Ray
Barbara and Bill Read
Martha Rehkamp
Rebecca Rehpohl
Jennifer Reicherts
Angela Renee
Claire Renzetti
Katherine Rines
Mary Pat Roberts
Jackie and Steve Rolf
Michael and Tamara Root
Marilyn and Mark Rosberg
Carla Roscoe
Kathryn Rosebear
Nancy Ross
Kimberlee Joy Roth
Denise Rouleau
Ted Rowland
Joseph Rubin
Martha Ruddy
Jack Rumpel
Martha Russell
Brenda Ryan
Alan Saltzman
Gerald Sanders
Angela Satcher
Susanne Savett
Mary Schirber
MaryLee Schnobrich
Benjamin Schrepf
Kathryn Schroeder
Paul and Susan Schultz
Debbie Schumer
Sue Schweitzer
Catherine Scott
Kimberly Scott
Rick Scott and Dale Vandenhouten
Mary Seieroe
Susan Seltz
Michael Semmens
Ramon Serrano
Richard Seurer
Edward Sevals
Johanna Severson
Corey Sevett
Herb and Suzy Sewell
Amy Shah
David Shelby
Mark Sherman
Juliane B. Shibata
Deborah Sigel
Robert Silberman
Louise and Rich Simons
Chris Singewald
Jan Sivertson
Amy Smith
Kate and Phil Smith
Valeria Souza
Richard Spiller
Kevin Springob
Tom Stark
Rosemary Steen
Gary Steinman
Andrea Stern
Katherine Stewart
Susan Strand-Penman
Patricia Strandness
Meredith Stromberg
Kristen Stuenkel
Jan Suter
Richard Swager
Annette Swanson
Margaret Swanson
Cindy Syme
Masayasu Takaiwa
Erik Takeshita
Jeanne Tamura
Elizabeth Tapper
Beth Thompson
Maria Thompson
Mariann Tiblin
Julia Timm
Bruce Tomlinson
Lisa Truax
Whitney Ulvestad
Audrey and John Van Cleve
Marjorie Wade
Lynn Wadsworth
Dianne and Robert Walsh
Martha Walsh
Shelley Warren
Jeanie Wayker
Kurt Brian Webb
Linda Weber
William Weber
Joyce Ann Wefel
Pamela Weiner and James Wittenberg
Michelle Wheeler
Michele Wiegand
Sam Wilder
Peter Wilkin
Betsy Williams
John Allen Williams
Leigh Williams
Tom Willis
Letha Wilson-Barnard
Kjerstie Wiltzen
Jean Witson
Jean Wood
May Wu
Ann Wynia
Yang Yang
Judith Yourman
Sri Zaheer
Dan Zapler
Mary Zeleny Arimond
Jill Zimmerman