

---

## Spark+Time

Like making a pot, making a print journal is a creative process. An idea snags the mind, generates other ideas, morphs or peters out - and so it goes. It's neither possible nor desirable to see at the beginning where the thing is headed, and although time is necessary to the process, it is not linear time but stuttering, looping, spiraling time. Entwined in it are offshoots, dead ends, and unexpected fruits. Spark plus time plus chance lead finally to an object, born of its own moment but connected to those before and after it. Each issue of *SP* is a fixed collection of articles and images, bound and finished, but what happens when it meets the eyes and minds of readers cannot be predicted or contained. Far from the original seed, something completely unexpected may sprout.

When I agreed in 2002 to take the helm at *The Studio Potter*, it was in part because I felt a generational imperative. I was thirty years into my studio career, flanked by those who had shown me the way and by the young makers coming up behind me. I felt able, and obligated, to reach out in both directions, a good place from which to operate. Ten-plus years on, I find myself at the young edge of the older generation, with the ranks above me sadly thinned and two distinct age-groups, with different experiences and ideas, clamoring for their own space. It is time to put *The Studio Potter* into the hands of someone with the outlook and the rising energies of those generations. I am confident that in Elenor Wilson we have found the right person to embody those perspectives and carry the journal forward. Elenor's first sense of studio life was formed as an assistant to John Glick. She went on to earn an MFA at SUNY New Paltz and spent three years in Taiwan, working in clay and teaching English. As an editorial intern at *SP* in 2008-9, Elenor demonstrated an avid interest in both the mission and the geeky details of what we do. She brings to the job two essential qualities that can't be taught: curiosity about the entire field of ceramics, and passion for the unique history and voice of *The Studio Potter*. It is with great optimism and confidence that I entrust to her the leadership and future of the journal.

Unlike making a pot, making a journal is a process involving many people. From the intimate back-and-forth of working with authors to the unseen hundreds of readers, each issue is a collection of many people's energies. It would be impossible to recount and thank them all, but certain people have been present and essential throughout every stage of every issue: Rosti Eismont, a brilliant designer whose eye and care have enlivened every reader's experience of the journal; Jeani Eismont, who kept us inside the lines and moving along; and my partner J. Doster, the editor's editor, support-giver, and reality-checker. To them, and to Gerry who planted the seed, I owe thanks for the opportunity to represent my generation in the unfolding story of *The Studio Potter*.

– MB