



The Slip Trail

The Newsletter of New Mexico Potters & Clay Artists / www.nmpotters.org P.O. Box 26811 Albuquerque, NM 87125

October 2011

New Mexico Potters & Clay Artists

"..to promote excellence and creativity in the clay arts, and to further their understanding and appreciation throughout New Mexico...."

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NMPCA President's Message

by our president, Judy Nelson-Moore

After such a long, hot summer, we are all looking forward to the fall...at least it may be a little cooler out there firing the kilns. With all of the news in the media of memories over the last decade, I find myself thinking of memories of the NMPCA since I joined in the mid 1980's. Twenty-five years of affiliation with the New Mexico Potters! I think of the great workshops we have had (and continue to have) at Ghost Ranch, the Celebration of Clay shows and the great work we have seen at those shows, and the people I have met and learned from and share experiences with. Thinking about these memories of the NMPCA makes me want to create great memories now and in the coming months for the future. What new things can we learn and what new people can we meet? When I talk to other members, one theme that comes out is that many people join NMPCA because they want to meet and talk clay with other people.

At this year's NMPCA board planning meeting, we discussed the interest in more local contact, and we decided to sponsor some get-togethers. Using the NMPCA communication channels, we will invite people interested in clay within a local area. We may have a program, speaker, slide show, video, demonstration or studio tour. Of course, refreshments will be served and everyone is welcome. Thank you to fellow board member, Layne Vickers Smith, for assisting with getting this program going.

The first program will be held on Wednesday, October 12 in the Santa Fe Area. Check your emails for details or see the website at www.nmpotters.org and look at the enews archives, if you can't find your own copy. We look forward to more local meetings and activities to round out the state-wide activities. Let us know what you would like to see in your local area!

Judy Nelson-Moore

Send info for the Slip Trail to:

Christina Sullo, Slip Trail Editor
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Head's Up: 2012 Armstrong Grant Coming Up

By Daisy Kates

This is an early reminder that the 2012 Bill Armstrong Grant is coming up. The deadline for applications for the Bill Armstrong Grant is Feb. 1, 2012. This would be a good time to inform schools, organizations or project leaders that an award of up to \$1000 could be an asset to their programs.

Funds may be used for equipment, supplies, workshop instructors and special programs that will help to provide ceramic art education. The annual award is a minimum of \$500 and a maximum of up to \$1000. Proposals for lesser amounts would also be welcome for consideration.

Grants from previous years have been awarded to schools, after-school programs, community projects, programs for those with special needs, etc.

Armstrong Grant *(continued from page 1)*

A simple outline is described on our website (www.nmpotters.org). Just click on **Programs** then choose **Grant** for the information. Clear directions are provided. The monies will be made available by June 30th after the applications are researched and the Board makes the final decision on the recipient. Site visits are made whenever possible as part of this process.

Although this is not a huge sum of money, the grant can be a wonderful opportunity to help an organization purchase equipment or provide a special class. Please pass this information on to anyone you know who might benefit from the grant.

Questions can be directed to Daisy Kates at 867-3790 or daisyklay@yahoo.com

2011 NMPCA Ghost Ranch Workshop: Susan Filley "For the Love of Good Pots"

In September, thirteen participants enjoyed a tremendous workshop at the Ghost Ranch, given by nationally known porcelain artist, teacher, and arts professional, Susan Filley. Susan received her MFA in ceramics from LSU, worked with Tom Coleman in his studio in Las Vegas, established a cooperative studio and gallery in South Carolina and now resides in Chapel Hill, NC. She served as the President of NCECA from 2002-2008, and has dedicated many years toward promoting educational opportunities and excellence in the ceramic arts.

In over thirty years of working with porcelain Susan has developed an amazing ability to create and alter simple forms to provide not only a palate for beautiful decoration, but in their elegance, also capture a sense of lively motion and gestural drama. She explained that when she first started working with clay she was captivated by "the allure of functional pots, the beauty of making objects for use, to touch and to hold, wonderful pots that enrich and add delight to our daily lives."



Susan works exclusively with porcelain because of its unique technical challenges, its remarkable durability, beauty and purity, and its endless potential for rich decoration.

Susan's porcelain of choice is that developed by Tom Coleman. This unique porcelain is unlike any other on the market for its ease of handling and its ability to be formed into extreme shapes as it is thrown. It can also be trimmed and handles attached at the leather hard stage without cracking. A number of the workshop participants were new to porcelain or had previously worked with other less readily formed porcelain bodies and everyone commented on how easy it was to work with this clay.

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The workshop began on Friday afternoon as Susan first demonstrated her methods for throwing cups off the hump and creating bowls with narrow bases and wide flat walls suitable for detailed decoration with colored slips. We also learned how to create the walls for tray forms with expressive shapes. These required making a slab base without a slab roller . . .tricky, but effective! Lastly we created cylinders for her tall “dancing cups”, which are one of Susan’s signature creations.



It rained Friday afternoon, evening, and Saturday until about one o’clock, which made it necessary to attempt some creative means for drying our work, not too rapidly, but enough so that we could continue with trimming, attaching handles, and bases for the dancing cups and trays. Through it all, Susan was gracious and encouraging, and everyone was able to learn a lot and appreciate all that has gone into Susan’s amazing work.

Sunday we learned how to make the beautiful colored slips that Susan uses to decorate her work and then watched as she demonstrated how she applies the color to her pieces, her choice of brushes, slip trailing tools, and handling of the process. The slips are applied to leather hard green ware and so can be altered and changed by carefully removing the slip from the clay surface with a metal rib.

During her discussion Susan noted that although she makes functional pieces she also creates work whose function is understood as “aesthetic” function, ie. tea pots that are not really created to pour tea, but are nevertheless beautiful works of art. It was interesting to hear her say that her worked changed from year to year and that she enjoys exploring many different possibilities in her studio at any one time. There is the comfort of creating a truly functional piece, as something to use and enjoy, and then there is a different pleasure in work that is created more for its elegant form, grace and gesture, or to provide a special surface for colorful decoration. Pushing the clay to new shapes with intriguing angles and definite lines is always her challenge. She noted with humor the fact that since her work may change a lot from year to year it may not be recognized at a show by people who believe they know her work. Interesting and encouraging for those of us who like to try lots of new ideas.

Susan gave us a wonderful handout with thoughts on making pots, details on the nature and composition of porcelain, the nature of flocculants and deflocculants, health hazards of metals and minerals used in ceramics, formation of slips and colorants, and numerous recipes for cone 6 and cone 10 glazes; an incredible resource to be sure.



This workshop was amazing. Susan was very kind, generous, and engaging. We all left feeling we had been given

an incredible glimpse of the amazing talents of a truly gifted artist, and we wished that she lived closer so that we could continue our inspiring conversation.

Judith Richey

HEALTH HAZARDS OF METALS and MINERALS USED IN CERAMICS

Aluminum Oxide - nuisance dust; inhalation of large amounts is associated with a type of lung scarring called "Shaver's disease".

Barium – toxic, irritation upon contact, absorption can cause muscle spasms and contractions, bladder contractions, intestinal spasms, ringing in the ears, and irregular heartbeat.

Boron - (borax) slight irritant to skin, eyes, and respiratory tract.

Cadmium - irritant, chronic exposure can cause lung and kidney damage, anemia, and cancer. Some ceramic grade cadmiums are soluble.

Calcium Carbonate (whiting or limestone) - may contain significant amounts of free silica.

Carborundum (silicon carbide) - nuisance dust; inhalation of large amounts may cause a type of pneumoconiosis.

Chromium - Irritating to skin, eyes, and respiratory system, moderately toxic if ingested, can cause cancer.

Clay - (ball, kaolin, etc.) clay miners have lung scarring called 'kaolinosis'. The major hazard is the presence of some free silica.

Cobalt - mild irritant, can cause skin allergies.

Copper - Respiratory tract and eye irritant.

Cornwall Stone - a feldspathic rock which contains feldspar, silica, kaolinite, mica, and a small amount of fluor-spar.

Dolomite - (calcium magnesium carbonate) may contain some free silica

Feldspars - can cause irritation, major hazard is the presence of some free silica.

Gerstly Borate - (calcium borate) see boron.

Ilmenite - a titanium containing iron ore.

Lead - Highly toxic, chronic exposure can cause anemia and brain, nervous system, and kidney damage. It accumulates in the bones and is especially dangerous for children.

Lithium - irritating to skin, eyes, and respiratory system. Absorption can cause gastrointestinal upset and dizziness. Persons using lithium medicinally should be particularly cautious.

Magnesium Carbonate - no significant hazards

Manganese - highly toxic, mild irritant, chronic inhalation can cause a degenerative nervous system disorder. Adverse reproductive effects.

Nepheline Syenite - a mixture of feldspars, free silica, and other minerals.

Nickel - can cause skin allergies.

Opax - (like superpax, zircopax) a frit of 92% zirconium dioxide, 6% lithium dioxide, and smaller amounts of titanium, iron, sodium, and aluminum. See: zircon and lithium

Potassium Carbonate - nuisance dust, irritating and slightly caustic.

Silica - (flint, quartz) Silica is one of the earth's most common minerals (i.e. sand). When it is bound in a compound form it is not usually hazardous. However, inhalation of 'free' silica can cause an untreatable disease called "silicosis". Silica occurs in various forms, either crystalline/free silica (quartz, cristobolite - converted by heat, or tridymite) or amorphous silica (safety experts debate if they are less hazardous than crystalline or 'free' silica). Precautions against inhalation of dust should always be considered.

Soda Ash - (sodium carbonate) slightly irritating, no significant hazards.

Spodumene - (lithium feldspar) see lithium.

Sodium Silicate - (water glass) some products contain free silica.

Strontium - no significant hazards.

Talc - a magnesium silicate platy mineral responsible for the slippery feel of soapstones and baby powder. Talc causes a disease called "talcosis" when inhaled in large amounts. Many talcs, soapstone, and steatites are contaminated with other minerals including amphibole (fibrous) asbestos and silica.

Tin - no significant hazards.

Titanium - no significant hazards.

Uranium - Radioactivity could cause skin cancer as it is easily absorbed, use extreme caution. Highly toxic if ingested.

Zinc - information available was non-conclusive.

Zirconium - no significant hazards

Reference:

The Artist's Complete Health and Safety Guide; Monona Russol, 1990; compiled by Susan Filley

RENEW YOUR MEMBERSHIP

This is an advance reminder that the New Mexico Potters and Clay Artists (NMPCA) membership renewal period starts December 1st. Actually, you can renew anytime now for 2012.

It's easy and fast to renew online on our NMPCA membership website by logging in using the email we have on file for you. If you don't have a password for the NMPCA members website yet, simply press the forgot password link and we will send you one. Click on www.nmpotters.org/ to get started.

We hope you will take advantage of this easy renewal method. If you don't want to use the membership website, you can always renew by mail. Send your renewal dues (\$25/year or \$10 student plus \$15 to include studio tour page on www.claystudiotour.com) to:
NMPCA Membership coordinator
5055 Noche Bella Loop
Las Cruces, NM 88011

Susan Filley

SLIP FORMULATION and COLORANTS

Slips (or engobes) are basically clays used in coating the surface for color or texture. The basic rule for slip formulation is testing. Slip formulas vary as to color, workability, shrinkage, and firing temperature. Slips can be applied at any stage from just thrown greenware to fired bisque. However, the clay body and slip must shrink together at approximately the same rate or the slip will crack or peel off. At low temperatures it is important to have a slip formula with enough flux so that the slip 'matures'. Likewise, at high temperature, the formula will determine how much softening of the slip will occur during the firing. The choice of glazes and kiln atmospheres will also affect the slip.

GREENWARE SLIP

(more shrinkage)

Kaolin	40
Ball-TN#10	10
Pot Feldspar	25
Silica	25

(basic/good)

BRINGLE SLIP BISQUE SLIP

(less shrinkage)

	Kaolin	20
	Kaolin	10
	Ball Clay	20
	Ball Clay	15
	Neph Sy	25
	Calc. Kaolin	20
	Silica	30
	Frit	10
	Pot	10
	Feld.	20
	Silica	25

PORCELAIN SLIP (just.. right)

Grolleg	30
Ball Tn#10	8
Custer	30
Silica	30
PV Clay	2.2
Pyrax	2.2

SLIP ADDITIVES:

Bentonite (2%) Improves plasticity.

Borax (5%) Toughens slip in dry state for handling.

CMC - cellulose gum additive which functions as a thickener, binder, and suspending agent.

Plastic Vitrox Clay - a plasticizing feldspar, low shrinkage

Pyrax (Pyrophyllite) - reduces thermal expansion in clay bodies

BASIC COLORING OXIDES

		<u>NOTES</u>
Chrome oxide (1-8%)	Pale to Dark Green fumes onto other pots	Chrome
Chrome oxide (1/4 -1%)	Peach or pink with an alkaline glaze	Peach/pink is difficult.
Cobalt Carbonate (1- 8%)	Pale to dark blue	
Cobalt Oxide (½ -5%)	Same blues spots more than Carb.	Ox.
Copper Carbonate (2-8%)	Pink and Reds	
Copper Oxide (Black or Red) (1-5%)		Fumes into glaze surface Red Cu Ox does not mix into water
Iron Chromate (2-10%)	Opaque Grays	
Red Iron Oxide (5-50%)	Tan to saturated Iron Red Brown	
Rutile (4-10%)	Tan to gray	Excellent in Salt Firing, Runny golds and blues
Manganese Dioxide (2-8%)		Brown or purple, TOXIC
Nickel (1-10%)	Gray to green gray	

Opacifiers -(1-8%) Tin oxide, 3-10% Superpax, Opax, Zircopax

Potassium dichromate, cadmium, and uranium are all toxic colorants.

Any ceramic colorant can be used in a slip base, it usually takes at least 3x more colorant than is used in a glaze to adequately color a slip.

COMMERCIAL STAINS (Mason, Harshaw, Drakenfeld, Great Lakes)

Black	#6600	Contains Cobalt, bleeds blue under some glazes
Teal	#6379	Very strong, there is another milder teal
Turquoise	#6390	Acts as a deflocculant, try a drop of Elmer's glue to thicken
Lavender	#6319	Reliable in Reduction
Pink	#6020	Reliable in Reduction

Yellow (Praseodymium) #6433, 6450 Yellows often wash out to greenish tan in reduction.

Start with about 10% Stain to color a slip. As the color is basically there, you can guess at the intensity of the color in the raw slip. It is easier to determine the intensity if the base slip is light in color (avoid dark ball clays), such as a porcelain slip.

OR

Try using one cup of slip base and adding one tbsp of stain, test, add another tbsp and test. Keep notes and you can make an easy formula for the color palette that you like - pastel or intense.

Keep in mind, when purchasing stains, that while offering a bright and colorful spectrum in the catalogue, they are not all reliable at high temperature, in reduction atmospheres, or with all glazes. **Blues and greens** are easy to use in high fire reduction. **Yellow-green and purple-blue** are more likely to just come out blue. **Iron browns** are reliable, but **yellow browns** are not. **Yellows** are affected by the glaze, try the ones containing praseodymium for higher temperatures. The only dependable **Pink** and **Lavender** stains for high fire and reduction (that I have found) are those listed above. Read the key info which notes temperature ranges, atmosphere and glaze tolerances.

Val's Turquoise

Custer spar	36
Gerstey Bor.	21
Silica	28
Whiting	11
Dolomite	4
Bentonite	<u>1</u>
Copper Carb.	3

Lind Crystal Clear

Pot Spar	40
Gerstley Bor	18
Whiting	16
EPK	10
Silica	16

MC Clear

Neph Sy	30
Wollastonite	8
Gerstey Bor	21
Silica	31
EPK	10

Susan Filley - White and Black Glazes - Cone 10PINNELL CLEAR

Pot Feldspar	25
Whiting	20
Grolleg Clay	20
Silica	35

BLUE HALO CLEAR

Whiting	24
Custer	24
Silica	30
EPK	19
Magnesium C	3

GRANATELLI CLEAR

Pot Feldspar	40
Whiting	15
Dolomite	7
Gerstley Br.	8
Zinc Ox.	6
Ball Clay	24
Silica	20

TIN CLEAR

Pot Feldspar	25
Whiting	24
Kaolin	18
Silica	36
Gerstly Bor	4
Zinc	2
Tin	1

GILL CLEAR

Soda Feldspar	26
Whiting	20
Kaolin	20
Silica	32
Zinc Ox	2

Decorative Stains:RUTILE / IRON MIX

Iron ox	50
Rutile	25
Gerstley Bor.	25

ST. JOHNS BLACK

Albany Slip	75
Neph Sy	<u>25</u>
Cobalt Carb.	5

(try some of the substitutes for Albany, it will probably still be a good glaze)

PERFECT BLACK - shiny

Pot Feldspar	42
Whiting	13
Zinc Ox	12
Soda Ash	3
Kaolin	8
Silica	<u>22</u>
Iron ox	4
Cobalt carb	2
Chrome	4

FILLEY SUPER BLACK - shiny to gunmetal

Pot Feldspar	34
Whiting	16
Silica	34
Ball / EPK	<u>20</u>
Iron ox	6-12 affects surface/black
Cob Carb	4-5

(or a mixture of cobalt and chrome - 3%each)

PIER BLACK - rich buttery hairs-fur, will run

Custer	42
Whiting	5
EPK	24
Dolomite	24
Borax	<u>5</u>
Cobalt	5-6
Iron Chromate	6-7

Susan Filley - Cone 10 GlazesPINNELL CLEAR

Pot Feldspar	25
Whiting	20
Grolleg Clay	20
Silica	35

BLUE HALO CLEAR

Whiting	24
Custer	24
Silica	30
EPK	19
Magnesium C	3

GRANATELLI CLEAR

Pot Feldspar	40
Whiting	15
Dolomite	7
Gerstley Bor.	8
Zinc Ox.	6
Ball Clay	24
Silica	20

TIN CLEAR

Pot Feldspar	25
Whiting	24
Kaolin	18
Silica	36
Gerstly Bor	4
Zinc	2
Tin	1

GILL CLEAR

Soda Feldspar	26
Whiting	20
Kaolin	20
Silica	32
Zinc Ox	2

Coleman PATINA GREEN - altered

Pot Spar	52
EPK	10
Barium	38
Whiting	5
Copper Carb	4
Rutile	5

LAURA TURQUOISE

Whiting	40
Kaolin	32
Pot Spar	25
Silica	10
Bentonite	2
Copper Carb	2-3
Rutile	2
Cobalt	2

Laura Smokey Black

Black Stain (6600) 5-8

C.Martell SATIN MATT WHITE

Pot Spar	20
EPK	19
Silica	27
Whiting	16
Talc	8
Dolomite	5
Lithium	2

NICK'S PEARLY WHITE

Neph Sy	61
Dolomite	20
Zircopax	16
Ball	4
Bentonite	4
Rutile	1

SHINO METALLIC BLUE

Neph Sy	44
Soda Ash	19
Spodumene	36
EPK	12
Fe	~1-2%
Cobalt	~1-2%

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The artist is the man who takes great pleasure in what he does every day.
August Rodin, sculptor

porcelain

I am drawn to this material for all of its demanding qualities and its equally extreme possibilities. Many lovers of clay agree that after they first touched clay, they found they were captivated by the feel, the process, and the functionality of the material. Life has never been the same since. For some who work with porcelain, after getting past the initial difficulties and in learning to love its unique sensuous nature, it becomes the one and only choice, a dedication and obsession for life. Porcelain as a material expresses elements of purity, resonance, and beauty, as well as the functional qualities of strength, density and durability. With the potential for translucency and any degree of decorative treatment and as the embodiment of clean form and purity, porcelain is a material of endless potential.

True porcelain is a clay body made of white firing clays, silica, and feldspar. Properly fired it approaches the point of total vitrification (described as the melting and bonding of clay bodies) giving it its characteristic hardness, durability, and a degree of translucency. Early porcelains were qualified more by their translucency and bell like resonance than by the actual color - the degree of whiteness.

The term 'porcelain' comes from the travel notes of Marco Polo in the 13th century. He thought the imported Chinese porcelain was similar to a translucent qualities of the cowrie (conk type) shell known as '*porcelinos*' (because they resembled little pigs) and the descriptive word became the name of the clay.

In Jingdezhen, the 'birthplace of porcelain' the clay was described in verse:

As white as jade
 As thin as paper
 As bright as a mirror
 As sound as a bell

on making pots

The creative process involves a tension between opposites and nowhere is that tension more apparent than in the need to balance freedom and exploration with the well disciplined fine tuning of our craft.

Creativity is a gift, but not a gift that survives without practice.

At times our creativity can not escape from our simple hard labor, the endlessly repeated tasks necessary so that our hands may match our inspiration. The dedication to mastery needs the mastery of practice, and the exhilaration of creativity is sometimes counteracted by the drudgery of daily toil. Yet the work and drudgery of practice takes on a different light when we see our efforts turn into mastery.

Frank Barron, etc editor, Creators on Creating

work

is more fun than fun

If you have a task that you need to get done, give it to a busy person.
 If you think you have things under control, you probably aren't doing enough.

'Self discipline and stamina are the two major arms in a writer's arsenal.'

William Faulkner

fear and caution

Courage is not the absence of fear but rather the judgement that something else is
 more important than fear.

The brave may not live forever but the cautious do not live at all.

But we (jazz musicians) have to be creating, or trying to, transmuting our feelings into the music, taking chances every god-damned second. That's why it's exhausting, it can be exhilarating too, but always there is that touch of fear, that feeling of being on a very high wire without a net below.

Anonymous musician

He was a bold man that first ate an oyster.

Jonathon Swift

persistence and determination

Nothing in the world can take the place of persistence. Talent will not; nothing is more common than unsuccessful men with talent. Genius will not; unrewarded genius is almost a proverb. Education will not; the world is full of educated derelicts. Persistence and determination alone are omnipotent.

Calvin Coolidge (from Steven Hill)

If you ever put your energy, your determination and hard work into something bigger than yourself, you can create more than you ever dreamed possible.

He (the artist) doesn't quite know how the images fit together in his mind. He tries one thing then another, and finally settles on some version. But does he know where it all comes from? Only in a vague sense. Much of the source, like an iceberg, is deep underwater, unseen.

passion

We create with our passions, not with the mind. Thinking resides on the dimensional plane of fact and reason, not in the realm of the senses. Passion is a creative life force.

The experience of doing anything well is an irreplaceable event of the spirit.

Robert Grudin, musician

on form and design and surface

'Painting is very easy when you don't know how, but very difficult when you do.'

Degas

To decorate - make a lot of pots and get a big Dempsey dumpster right outside your studio. It is sometimes possible to enhance a good pot with good decoration. It is always easy to ruin a pot, be it good or bad, with bad decoration. Between these two possibilities is a world of decorating attempts - overworked surfaces, underdeveloped techniques, and less than dynamic results. That is where the dumpster plays its role.

Remember - each pot serves you like a piece of newsprint, it is a chance to try out a sketch, don't hold onto the ones that do not work. We need to sketch, you can use paper or clay to work out ideas.

Overstatement is worse than understatement.

From the Ground Up XXV

On August 19th, the twenty-fifth 'From the Ground Up' regional juried ceramics exhibition opened at the Las Cruces Museum of Art. The show, sponsored by the Potters' Guild of Las Cruces and the city of Las Cruces, features 77 ceramics pieces made by 63 artists from New Mexico, Texas, Arizona, Utah, Colorado, Wyoming, Idaho and Montana.

The first From the Ground Up show began in 1982 for members of the Potters' Guild. In the years following the first show, the exhibit grew to include non-Guild members and more western mountain states. In 2002 the show became a bi-annual event.

This year's juror was Kurt Weiser, a Regents' Professor of Art at Arizona State University and an internationally recognized contemporary ceramicist. Seventy-eight artists applied to the show and 63 were accepted. Awards totaling \$3400 were given this year. The Best of Show award of \$750 was given to Jose Sierra of Tucson. First place, \$500, went to Amanda Marcott, Mesilla; 2nd place, \$300, to Danielle Wood, Las Cruces, and 3rd place, \$200, to Chris Leonard, McAllen, Texas. This was the second year that NMPCA gave a \$200 award; it was given to David Bogus of Laredo, Texas for "Optimist Luggage 1".

New Mexico artists in the show include Patricia Cohen, Elizabeth Donsbach, Allen Gresham, Margarita Paz-Pedro, Evan Speegle, Mary Giardina, Alexandra Kraft, Aubrey de Cheubell, Pat Grace, Richard Green, Suzanne Kane, Dana kroos, Katie McLane, Deborah Moore, Renate Muller, Linda Reeder-Sanchez, Glenn Schwaiger, Randy Summers, Barbara Williams, Cally Williams, Danielle Wood, Janice Cook, Amanda Marcott, Laura Robbins, Ben Brooks, Caroline Brooks, Susan Wink, Misha Malpica, Heather Bradley, Tamara Cameron, Satshabad Khalsa, Curtis Dinwiddie, Rebecca Eisenhauer, and Zoe Wolfe.

The Museum of Art, 491 N. Main, is open Tuesday through Saturday, 9:00 am to 4:30 pm. From the Ground Up is showing until October 15.

Best of Show
"Wed-Ta"
By Jose Sierra
Tucson, AZ



First Place
"To be Caught and Keep
Your Head Above Water"
By Amanda Marcott
Mesilla, NM



Third Place
"Pink and Yellow Anxious
Fellows"
By Chris Leonard
McAllen, TX



NMPCA Award
"Optimist Luggage"
By David Bogus



Second Place
"Accumulation"
By Danielle Wood
Las Cruces, NM



Success of 2011 Summer Clay Hand Building Class in Mountainair

The 10-week clay hand-building class for children and parents held this summer in Mountainair's new art center, Mountain Arts on Broadway, was quite successful. Thanks to the New Mexico Potters and Clay Artists (NMPCA) for their financial support and to the Manzano Mountain Art Council (MMAC) for the space at the art center and administrative coordination.



Fifteen children and six parents and grandparents attended the classes during the summer with an average of 10 to 12 people each Saturday morning. Instruction in pinch and coiled pots, slab constructions, small sculpture and clay whistles were some of the areas covered. Most importantly students were encouraged to come up with original ideas. They engaged in the creative process by evaluating results and making appropriate changes as needed for physical durability of the clay construction and with esthetic considerations. This was good training for future creative problem-solving capabilities.



An "open studio" approach to the classes allowed parents and grandparents to stay and work with their children, thereby increasing the quality time between them. The clay classes were instrumental in allowing youngsters the freedom to experiment and find their way through the creative process. This works especially well with kids who might have any learning problems.



As an art educator and therapist for many years, I know the value of therapeutic and psychological support that art education can bring to people, especially children. It increases self esteem and communication skills.

In rural areas especially, there is less access to cultural resources, especially art education classes and other opportunities where people can use the arts for personal fulfillment. Therefore, it is quite a significant accomplishment for Mountain Arts on Broadway to have initiated this clay hand-building class for children and parents in Mountainair. Future classes and workshops are being planned to build on the momentum of this initial art/clay class success. Thanks again for the support of New Mexico Potters and Clay Artists and the Manzano Mountain Art Council and their members.



Tomás Wolff,
Artist-in-Residence
Mountain Arts on Broadway
Mountainair, N.M.



WELCOME NEW MEMBERS

Submitted by Sharbani Das Gupta

Sarah Wilder. Member from 8 July 2011

From New Mexico

Clay Work Description

Hand built....coil and slab vessels..terra cotta...underglaze color application

Nicole Rose. Member from 30 Sep 2011

Santa Fe

Clay Work Description

I attempt to collaborate with the true nature of clay through sculpting and wheel work.

Pamela Hellman

Keller, Texas

David Gordon

Cloudcroft, New Mexico

Clay Work Description

Primarily functional & decorative thrown porcelain

Liz Fiset. Member since 19 August 2011

Santa Fe, New Mexico

Student

Clay Work Description

I work in low-fire clay, slip cast and handbuilding. My work is simple/clean/minimalist.

Special Interests

I am mostly interested in wall installations and sculpture.

Jennifer DePaolo VanHorn. Member since 4th August 2011

Albuquerque

Clay Work Description

I work in ^6 Porcelain fired in oxidation. I use terra sig, slip, and glaze for elaborate carved and painted surfaces. My work is a playful and narrative investigation of form/ surface relationships.

Special Interests

I am interested in networking with other local ceramists and in showing my work widely.

Jennifer Bingham. Member since 24th July 2011

Santa Fe

Clay Work Description

I make floral-based sculpture in porcelain.

Niklas Back. Member from 2 August 2011

Albuquerque

Clay Work Description

I do production pottery with all types of clays, I am also a pottery instructor teaching beginning pottery to advanced. I do make my own products as well as contract out my work. I prefer to work on the wheel & cone 6 glazes.

Leonard Baca. Member from 27 September 2011

Albuquerque

Clay Work Description

I work with Stoneware on a wheel, some slab and hand building

Special Interests

Photography, Printing, Woodwork, Gardening, Cooking, Hiking, Graphic Design and Cycling

Laura Tarnoff. New member.

Santa Fe

We feature many NMPCA artists as instructors at our art center in Rowe, NM.

GETTING TO KNOW YOU

An interview with Board member Cricket Appel (Treasurer)

How did you first get interested in clay?

I grew up in a home environment full of art. My mother was a professional painter and, as youngsters, my sister and I were taken to art fairs where our mother was exhibiting. On vacations, the car was often stopped so mother could photograph a future painting. I never studied art. Instead, I majored in Spanish and journalism. When I graduated from college, I took a job as assistant editor for the Brazil Herald in Rio de Janeiro where music became a major interest. From there I went to a similar job at the Mallorca Daily Bulletin in Mallorca, Spain.

After returning to the states, I went to Chicago and found a job. I was living in Old Town and enrolled in a clay class at the Old Town Triangle Art Center. I fell in love with clay! I continued with classes for many years and eventually began spending my vacations at a summer workshops at Anderson Ranch. It was there that I met Ken Ferguson and Victor Babu from the Kansas City Art Institute. I decided I wanted to go back to school and learn more – to change careers. I resigned from my job, sold my home and moved to Kansas City. I earned my BFA at KCAI and then was accepted at Arizona State University where I earned my MFA – a total of seven years.

The bad news is that going back to school as a “special” (translated OLDER) student, I ended up with a great deal of debt in student loans. I simply couldn’t afford to pursue a career in clay. I combined my art with my previous professional experience and took a job in Indiana where I was executive director of a local arts council. I missed the southwest so I kept my eyes peeled and eventually applied for and was hired as executive director of the Arts Alliance in Albuquerque. After 10 years, I recently took another position as executive director of the US Green Building Council-New Mexico Chapter.

Describe your studio.

It’s not pretty. Most of my equipment is in the garage (dark, hot or cold depending on the season). I use the third bedroom in my home as an “inside” studio and office – for hand-building and china painting. I dream of expanding the tool shed in my backyard into a real studio. The current arrangement is not conducive to making work... But then, as I age, I realize I don’t have the energy to come home after working 8-9 hours per day and delve into clay. After all, we did pick a physical art medium! So, I dream of retiring and having a first-class studio so that I can get back to my mud...



Describe your work.

When I was in graduate school, I developed a body of work that is reminiscent of 17th Century Sevres porcelain. Primarily, my work was porcelain slipcast teapots with elaborate decorations including hand-painted china paint, silk-screened china

paint decals and gold. Each piece was fired 8 – 9 times. It was intense.

Since coming to New Mexico, I am doing coil pots – tiny coils and organic shapes. I call them “therapy” pots. Totally opposite from what I was doing previously... I don’t have large chunks of time to devote to my clay work. Judy Nelson-Moore introduced me to paper clay that is perfect for my studio schedule. I start a pot and come back to it about six months later and can continue where I left off!



When you are not working in your studio, what do you enjoy?

I am addicted to golf. I love being outdoors and I enjoy the social nature of playing golf with friends. Otherwise, I’m working.

Do you play music in your studio? If yes, what do you listen to?

I enjoy Brazilian music, Paul Simon, Phantom of the Opera, country and western, John Denver (did I mention that I’m older?)...

What other pottery do you have in your home?

I have an amazing collection of pottery and art – most of it was traded with other students while I was in school. I have a couple of pieces by Clary Ilian, Susan Harris, Steven Hill, and lots of other folks whose names you wouldn’t recognize.

How long have you been a member of NMPCA?

I first joined in 2000 shortly after I arrived here. I talked with Gary Carlson and said I’d like to get more involved so that I could meet other clay artists. I joined the Board and within six months found myself a vice-president and nine months as president. Gary was ready to step down as president so I took over the reins. I was president for five years (too long!), then served as secretary and then took a break from the Board. I’m now back on again as treasurer... I’m hoping some new, younger folks are willing to step up and get involved. I’ve loved my time with the organization and especially the Ghost Ranch workshops. This is a great organization and clay people will always be my favorites!

SHOWS and ANNOUNCEMENTS

I have 2 sculpture pieces in a new show opening this Friday (5 to 7pm) at the Fuller Lodge Art Center in Los Alamos. I peeked in at the exhibit being set up yesterday, and I think it looks like a fantastic show. There is also a virtual gallery on-line:

<http://fullerlodgeartcenter.com/Muerto.shtml>

The show runs 23 Sept thru 12 Nov 2011.

Thanks!
Darla Graff Thompson
Los Alamos NM



Fall is heating up at the Old Schoolhouse Gallery. Stop by and pick a new crop of fresh artwork by our gallery artists! Now is the perfect time to start thinking about those on your holiday list. Did you know there is a huge variety of items in the gallery under \$50? Your options for unique, unforgettable gifts for the people in your life are right here. Treat yourself to locally created, beautifully unique pieces of artwork.

You are invited to the opening of **Fall Treasures**, a show featuring the latest creations of our gallery artists. We are very fortunate to have such a talented, diverse group of artists at The Old Schoolhouse Gallery. The reception will be Friday, October 7th from 5-8pm. Stop by, say "hello" and see what is new! This will also be a chance to meet our new mixed media artist, **Gene Case**, who recently joined our ranks. The show runs thru the end of October.

www.theoldschoolhousegallery.com



The official word was posted today, September 24!

Check out the website www.strictlyfunctionalpottery.net/exhibit.html and click on "View the 2011 Exhibit Online" with Mary Barringer's picture. Scroll down alphabetically to the "H" listings and find a local Santa Fe clay artist. I will be stretching my 5 minutes of fame to include dinner out tonight.

Below is the pot that made it into the show. Many potters are familiar with the Strictly Functional Pottery National show but if not, you can read about it on their home web page. The show runs Sept. 24 - Nov. 6, 2011, at Kevin Lehman's Pottery, 560 S. Prince St., Lancaster, PA.

A special thank you goes out to Santa Fe Community College teachers, Liz Hunt and Craig Donalson, and fellow student, Zane White, for their help and encouragement in this effort. Cheryl Hoagland



By Cheryl Hoagland