



The Slip Trail

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

October 2013

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

Dear NMPCA members,

It was a satisfying thing to see the full participation of members at September's Ghost Ranch workshop featuring Santa Clara potter Jody Folwell. Attendees gained insights into the traditional Santa Clara pottery techniques, and Jody even brought her traditional clay, hand-gathered, for all to experience!

Just recently, I was heartened to see the Governor's Award for Excellence in the Arts go to Santa Fe's Frank Willett, who is a founding member of our group. Good for him and good for the ceramic arts in New Mexico! Perhaps I wasn't the only one to enjoy seeing the interview with Frank in recognition of his achievement, which was televised on PBS. Congratulations to him for his lifelong dedication to the ceramic arts!

Michael Thornton,
President

Ghost Ranch Workshop was a Smoking Success!

Jody Folwell has been described as an important innovator in pueblo pottery. According to experts "Her revolutionary work of the 1970's changed the surface of the Santa Clara pottery." Her daughters, Susan Folwell and Polly Rose Folwell are also following the family tradition and are considered avant-garde potters in their own right! (To see some of their current work check out the website: kinggalleries.com/santa-clara.) Of course, in spite of her fame, she is still a very down to earth woman, who, when she dons her colorful printed design apron looks like the grandmother we always wanted. Her full head of silver hair drawn back from her tan face and soft brown eyes makes for a warm expressive presence which envelops us with love and attention.

It was with no hesitation, then that some thirty clay aficionados (members of NMPCA), showed up at Ghost Ranch last week (September 6-8) to learn something about this fabulous woman, Jody Folwell, and her techniques and philosophy of clay. And most of us learned much more than we expected!

Sure, we learned how to burnish a clay surface by sanding, painting with slip and rubbing for hours with a smooth stone, and how to fire with wood and cow manure, but we also learned how important the *process* of working with clay determines how truly successful we are.

Here is Judy Nelson-Moore's take on it:

"I was a recalcitrant student this last weekend, but a glimmer of what Jody was trying to show us started to come through in the middle of the night. It was not exclusively about how to burnish or how to make perfect little pots or do difficult carving. It's how to get into a rhythm with your hands, the materials, the tools and the very air around us. It's about making the most perfect thing we are capable of at this time and not accepting anything from ourselves but the best. It's about making our own way and putting ourselves into what we make."

Send info for the Slip Trail to:

Christina Sullo, Slip Trail Editor
Sliptrail@nmpotters.org

The next issue comes out
January 1, the deadline for sub-
missions is December 23.

Of course, it helped that this workshop was situated in Pot Hollow at Ghost Ranch, which is probably one of the most beautiful places in New Mexico! Majestic Kitchen Mesa with its red sandstone base topped by a brilliant white layer of gypsum rose a hundred feet above us. Willows and cottonwoods lined the arroyo next to us casting shadows which cooled and protected us. Under the Pot Hollow studio shed we all buzzed with activity like mud wasps building their nests (they actually use mud coils which they exude from their mouths).

Some of us will admit that besides the beautiful environment and the expertise and knowledge of our wonderful workshop teacher, Jody, we were also there to meet and share our love of clay with other artists in the group. We worked elbow to elbow burnishing, carving and hand building and then firing using a wash tub, wood and cow manure. During meals we all sat around large circular tables in the dining hall and told our stories of travel to exotic places and creative moments in our lives. The weekend was a truly momentous time filled with interesting activity and interaction.

Judy sums it up well with these words:

“Jody, thank you for taking the time and effort to teach us. I hope you will consider the NMPCA to be your friends and that you will continue to share your great wisdom with our recalcitrant selves in hopes we will eventually get it. You humble and honor us and we thank you!”

By Tomas Wolff

On top of Kitchen Mesa at Ghost Ranch



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A few photos from the Jody Folwell Workshop at Ghost Ranch. To see more photos, visit our Face Book Page.

CONTEMPORARY CLAY FAIR

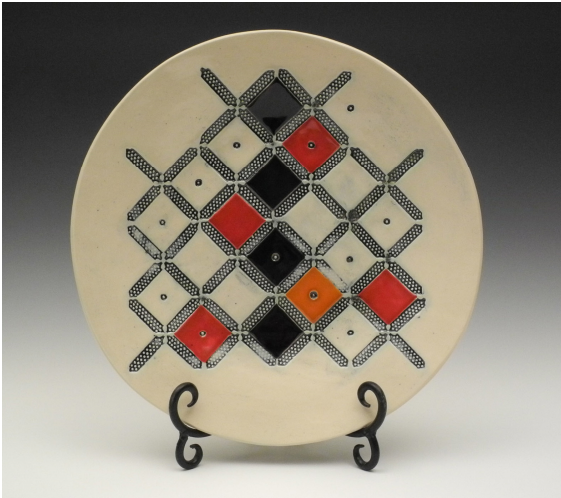
Friday, November 22 • 4:00 PM - 7:00 PM
 Saturday, November 23 • 10:00 AM - 5:00 PM
 Sunday, November 24 • 10:00 AM - 5:00 PM

The 10 Year Anniversary Contemporary Clay Fair will be held at The Santa Fe Woman's Club on November 22-24 2013.
 Friday November 22, Gala Opening 4-7pm with Live Music, Door Prizes and Free Refreshments.
 (Door prizes created by selected participating artists including Frank Willett, recipient of the 2013 New Mexico Governor's Award for Excellence in the Arts.)

Saturday and Sunday hours: 10 a.m. to 5 p.m.

Featuring the work of over thirty New Mexico potters and clay artists. The fair offers you the opportunity to not only learn about the clay process, but to purchase from a wide and dynamic variety of pottery; from traditional ware, to sculptural, to wearable art. This is your chance to start or continue your collection of artwork from the state's leading artists skilled in the medium of clay.

- See more at: <http://www.santafe.com/calendar/event/10th-annual-contemporary-clay-fair> & www.contemporaryclayfair.com



DIXON STUDIO TOUR



Shel Neymark

A fall tradition, the 32nd annual Dixon Studio Tour takes place on Nov 2nd and 3rd. This year 13 of the 33 artists work in clay, bringing a focus to this medium which is taking a more and more prominent place in the art scene of New Mexico. National and international ceramic symposiums have recently elected to hold their events in our state.

The Dixon area clay artists are quite diverse. No doubt the ceramic enthusiast will find much of interest by visiting these studios, finding many clay artists to watch for the future. The obvious reason

so many ceramic artists are working rurally is space. Outdoor workspace and storage, covered kiln sheds and outbuildings, as well as enough space between neighbors not to have to worry about things like raku firing smoke, all make rural ceramic studios desirable. Another factor, in this particular collection of small villages, is community. While not quite like ancient cultures where there was no word for art, as it was



Lee Akins

just a part of life, there is still some of that spirit here. Most of the artists are very involved in the community and their work reflects that. There is also a history of pottery here with nearby places to dig clay and find pottery shards.



Miya Endo

Clay artists are known for being particularly generous in sharing ideas, techniques, tools and inspiration. Six tour clay artists belong to NMPCA, New Mexico Potters and Clay Artists, which is a computer age example of a sharing community of ceramic artists on the state level.

Santa Fe clay brings in top notch ceramic artists from across the country to conduct workshops and offers ceramic studio space. Both these entities deserve credit for the resurgence of important ceramic work in NM. Tour ceramicists Lee Akins, Siddiq Khan and Shel Neymark have taught at Santa Fe Clay. Betsy Williams and Shel Neymark have been among the acclaimed artists selected to do workshops for NMPCA.

Going from studio to studio on the tour can sometimes feel like

stepping from one world into another, so deeply do the artists make their individual vision felt. Experience the diversity of going between the studios of Lee Akins, who makes large, bold, earth toned vessels resembling the land formations he sees from his studio windows, to those artists with a more Asian esthetic.

Siddiq Khan



Interestingly, two of the tour's ceramic artists speak fluent Japanese. Miya Endo honors family connections. She has mastered the raku technique and morphed the Japanese pottery tradition with a rural NM potter sensibility to produce a very popular line of functional ware. She does the craft fair circuit, retreating between shows to the serene home/studio complex she has created. Betsy Williams studied and worked in Japan for years, completed a traditional potter's apprenticeship. She brings this very profound feeling to her work and to the gallery she helped create - Rift Gallery. She has mastered the demanding but rewarding Japanese wood firing technique. Miles Smith incorporates sumi painting into his pottery and Minna Santos does small tea sets with an Asian feel.

There is much interesting, innovative work being done in mixed media. Ellen Schechner Johnson makes unique vessels of clay, paper and common objects imbued with a sacred feeling. Minna Santos does playful assemblages, constructing Day



Sheena Cameron

of the Dead clay and mixed media scenes in small boxes. Gaia Vaisnov brings her own very special vision to her work. Sheena Cameron makes "messenger horses" of clay with mixed media mane and tails. They open and contain many symbolic elements. Much of her work is raku but she also does large symbolic figurative sculptures colored with oxides and slips. Shel Neymark has morphed into glass work incorporating some ceramic tools and techniques. He also does architectural ceramics. The tour goer who braves his "high clearance vehicle recommended" road can

see his bold, colorful, and fanciful ceramic elements used on his own home and studio. His work can also be seen in art-in-public-places installations throughout NM. Judy Pearson-Wright has created unique ceramic pod lighting and does custom tile work for the home. Siddiq Khan's work has a very architectural feel. Geometric with intense colors, it makes a statement and defines a space.

Cont'd. from pg. 5

And of course there is a lot of great functional pottery on the tour. Al Tyrrell is a tour old favorite with skillfully crafted dinnerware that brings joy to people's tables for years. He brings transcendence too with his awesome crystalline glazes. Add in Lori Kindler, Miya Endo, Betsy Williams and Miles Smith and you can have the kind of table setting many artists and collectors have. One or two pieces from each of your favorite potters will bring a celebration of creative diversity, tactile pleasure and visual delight at each meal.

Plus there are 20 more artists on the tour, something for everyone.

Visit members Lee Akins, Betsy Williams, and Sheena Cameron in Rinconada, Siddiq and Gaia in Dixon, Miya Endo down the 2nd arroyo, and Shel Neymark across the Rio Grande. The tour is Saturday and Sunday Nov. 2nd and 3rd from 9-5. A show of one outstanding piece from each artist - "Collected Works" opens Nov. 1st from 5:30 to 7:30 at the Toolshed in Dixon and continues throughout the weekend. For info and to download maps go to www.dixonarts.org

By Sheena Cameron

Getting to Know Karin N. Bergh



KnB Pottery

I grew up in Santa Fe with a paintbrush and drawing pencil in my hand. As a child, I spent all of my time drawing and painting. There was no TV and it was a long way to visit friends, so I kept myself from sheer boredom this way.

My grandmother, who was a sculptor, first introduced me to the medium of clay before I began elementary school. I remember how she stored the

clay in a galvanized bucket wrapped in wet rags. It smelled pretty awful but felt wonderful in my hands. She left me to my own devices with the clay, sculpting small animal figures. Nothing I made ever got fired or glazed. It all just returned to that bucket to be reconstituted so that I could make more little sculptures.

After dropping out of college, I was emotionally confused. Doing artwork in pencil and paint didn't seem to make me feel happy any longer. As a matter of fact, I felt that I was going nowhere fast. While hanging around Santa Fe, I met some people who worked in clay. They urged me to join them even though I had no clue about what the craft was about. I learned the basics of throwing pots, but I was definitely no natural at it! Nevertheless I became energized from learning all kinds of new things like mixing clay from a recipe and making glazes from raw materials, not to mention firing a kiln. With this new energy

and knowledge under my belt, I decided to leave Santa Fe to experience some adventures in Europe where I have family.

While in Europe, I worked seriously in clay by completing a three year apprenticeship with the well-known German ceramic artists, Wilhelm and Elly Kuch. However, after realizing how difficult it was to earn a living as a potter, I left Germany for Sweden to work for my father who ran a small book publishing company there.

I became engrossed in book publishing and marketing and didn't touch a paintbrush or clay for 8 years. I lived in Sweden and travelled all over Scandinavia and never found the time to be artistic. Finally, I decided that this was not healthy for me. I returned first to drawing and painting and finally to clay via night classes in the old town of Stockholm, Sweden. While riding home on the subway, I was often stared at because my pants and shoes had white droplets of clay on them. I think people assumed that I was a worker on a construction site.

So, it is late in life that I am still attempting to be an artist. I now live in Santa Fe and work only in clay at SFCC and in my own studio. I produce sculptures, functional ware and tiles using a variety of clay and glazing techniques. The wild animals and dramatic landscapes of New Mexico inform the pieces I make. I often include a narrative within the piece so that whether it is a sculpture, a coffee mug or a platter, I am telling a story. My pieces are often whimsical and always decorative.

As far as marketing my work is concerned, I am terrible at it! I have a website www.knbpottery.com but I sell the majority of my work out of my studio and at local pottery sales. Luckily for me, I do not have to be a full time artist; instead I am a life-long artist.

Karin serves as Secretary on the NMPCA board.



MEMORIAL URNS

By Penne Roberts

I have been asked over the years to make memorial urns and it is always an interesting project to undertake. Urns have been created throughout history. They have been made from bronze, glass, marble, wood, and pottery. Pottery urns dating as early as 7000 BC have been found in China and more were unearthed in the Yangshao area of China that were created between 5000 -



Peckham Memorial Urn

3000 BC. These were made in more than 50 shapes. In Egypt mummified body parts were placed in canopic jars made from clay or stone, sometimes with the persons' visage on the lid. The heart of King Otto of Bavaria was placed in an urn in 1916. Yes, people have been making and using urns for many centuries and in many cultures.

I began making them several years ago when a friend asked if I could do one and I said yes, not knowing the level of challenge I was accepting nor the variety of styles that might be requested. Some I've thrown and others hand built. They are bisque fired at Δ06 and glaze fired to Δ6 in an electric kiln. I make them from white or brown stoneware. One has flowers painted all over it for a flower lover. Another is a large canister form. Several are hand built raku forms. One of the Raku urns is sitting in the warm sun in his Mom's house. She said he was always cold and he liked being in that sunny place.

The most recent is the memorial urn I made for my parents. I designed it with a mesa outline to represent the southwest that they liked very much and an arch to represent Missouri where they lived the last 15 years of their lives. I constructed it from fairly stiff slabs so the wide flat expanses wouldn't collapse. When the slabs were stiff enough, I cut the edges with a 45° angle cutter to provide more surface area where the clay slabs join. Having saved the angled cut-offs, I used them to reinforce the inside length of each joint instead of a rolled coil. The lid is under the lefthand leg so the outline wouldn't be interrupted. My husband and I went to Missouri this summer to deliver it. I measured my carry on suitcase before I started constructing the piece to make sure the urn would fit inside and I wouldn't need to pay for excess baggage to take it. The urn came through beautifully and will be placed in my brother's garden.

The Hercules Atlas Rocket was requested by the daughter for her rocket engineer father. It is slab built and turned out larger than I thought it would. It is about 2-1/2 feet tall. It was an engineering exercise to get measurements and accurate proportions from a couple of small photos the daughter gave me. It was a challenge to make all the pieces look like the real rocket, but I didn't want to include too many tiny details that might break. I usually design slab pieces on the brown paper inserts in the newspaper. This helps to try out the measurements and proportions. I can redraw and recut several times to get the shape I want. Besides, you don't have to expend the effort to re-wedge the paper if it doesn't look the way



Hercules Atlas Rocket Urn

you planned. The point at the top is removable so the ashes can be placed inside. I suggested they glue the lid on with an all purpose silicone glue called E-6000. The family laid it horizontally in the casket for burial. We didn't talk about the depth of the casket so I didn't plan for it to stand up and, in fact, I was not told they were going to put the urn in a casket.

The golf ball urn was requested by the wife of a golfer. The 19 represents the 19th hole where the golfers finish their rounds with a refreshing drink. There are 72 dimples around the rows in the center of the urn which took quite a while to do. This was made from slabs in two hemispheres and slipped and scored together. She gave me one of his golf balls and I added the head of the golf club as a handle which were glued on after the firing. I made two of these urns, but decided I liked the design of the first one and recycled the second one.



Golf Ball Urn

ANNOUNCEMENTS AND SHOWS

“AQUA” – Art Exhibit

An exhibit focusing on the clarity and the distortional qualities of water--a look at the life that is water, that comes from water, and the life found in and around water. Works of abstraction and realism by painter/potter Michelle Arterburn and photographer Elaine Query in individual and in collaborative pieces. Reaching both below and above the surface, the artists seek to capture moments in and around one of our most precious elements.

Exhibit Opening - Sun., Oct. 27, 2013, 4 – 6 p.m.

(Show continues through Sunday, Dec. 1, 2013)

The Ray Drew Gallery, New Mexico Highlands University/Donnelly Library, 802 National Ave., Las Vegas, NM, 87701

The gallery is located on the first floor of the library and is open

8 a.m. - 5 p.m. Monday-Friday, and 1 - 5 p.m. Saturday and Sunday when classes are in-session.

Website: www.elainequery.com and www.michellearterburn.com



Shared Studio Space Available

Pottery Classes Available

Between Sandia Park and Edgewood/Near Mountain Valley Road and Frost Road

Pottery studio, very open and clean, great views of the mountains, south facing windows for great light, nice quiet space. Not open to the public. Have your own key and access to equipment, 4 wheels, cone 10 electric with controller, Raku. Space is also available for people wanting to teach. \$100.00 a month Call Irene @ 286-1145.



Celebration of Clay

Intimate Visions

November 1st through 29th, 2013

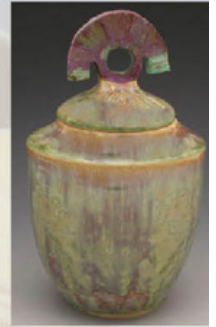
Exhibit at The Gallery ABQ

Hoffmantown Shopping Center

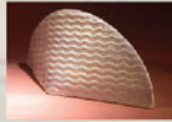
8210 Menaul NE, Albuquerque, NM

Opening Reception Friday November 1st

5:00 to 8:00 PM



Sponsored by
New Mexico Potters
& Clay Artists



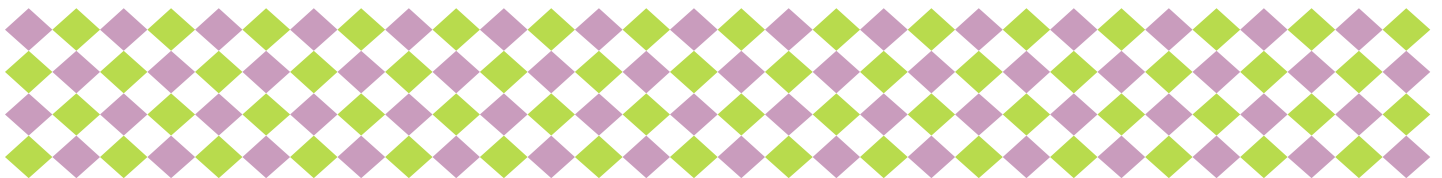
Frank Willett, the winner of a 2013 Governor's Award for Excellence in Arts, will be the awards juror. Here is more information about the award: www.nmarts.org



Vote for People's Choice award online from November 2nd through November 29th, 2013

at: www.celebrationofclay.com

For more information on NMPCA www.nmpotters.org





Kickstarter Campaign launching soon! Stay tuned...Santa Fe Clay is raising funds for our building expansion and new soda kiln.

In the Gallery

All gallery shows online at www.santafeclay.com

September 13 – October 26, 2013

In/Site

Meredith Brickell & Lynn Duryea

November 1 – December 14, 2013

Opening Reception: November 1, 5:00 – 7:00 pm

Repsher + Repsher

Father and son potters David and Matt Repsher.
and

Small Treasures

A collection of hand picked artworks perfectly scaled
and priced to suit your holiday gift giving.



David and Matt Repsher

December 6 & 7, 2013

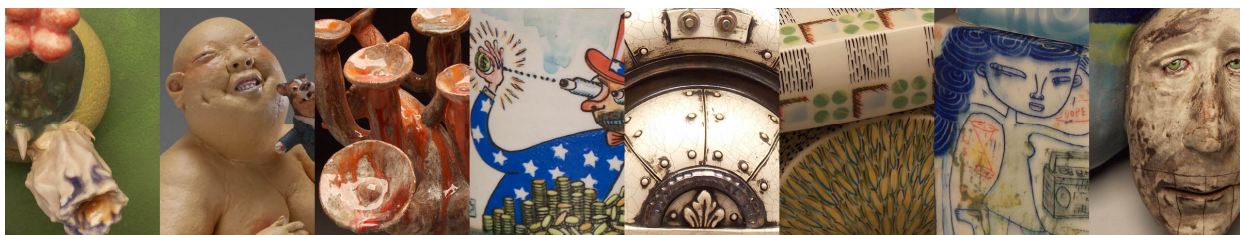
Holiday Sale and Open House

Studio members, students, teachers, and staff, will be selling their work for the holiday season.

December 16, 2013 – January 4, 2014

Staff Picks

Each week a different Santa Fe Clay staff member will curate a presentation from artwork in house from our national stable.



All class and workshop descriptions one at www.santafeclay.com
Register by calling 505-984-1122

Adult 7 Week Classes

Session 2: October 21 – December 19, 2013

No Classes Thanksgiving Week

All Classes \$240 unless noted

MONDAYS

1:00 - 4:00 pm Cut and Paste: Decorating Techniques for Wheel Thrown Forms
Instructor: Amy Lin

TUESDAYS

9:30 am - 12:30 pm Beginning Wheel Throwing Instructor: Francie Parker
1:00 - 4:00 pm Handbuilding and Sculpture Instructor: Lee Akins
6:00 - 9:00 pm Wheel Throwing Instructor: Mike Walsh

WEDNESDAYS

9:30 am - 12:30 pm Bas Relief Instructor: Arlene Siegel
1:00 - 4:00 pm Plaster Mold Making Instructor: Alex Irvine
6:00 - 9:00 pm Handbuilding and Sculpture Instructor: Craig Donalson

THURSDAYS

9:30 am - 12:30 pm Micaceous Traditions Instructors: Anita Ginnocchio &
Ann Hunziker (\$20 lab fee)
1:00 - 4:00 pm Focus on Surface Instructor: Todd Volz

FRIDAYS

9:30 am - 12:30 pm Beginning Handbuilding Instructor: Greta Ruiz

SATURDAYS

10:00 am - 1:00 pm Wheel Throwing Instructor: Rachel Peck
6 week Class: \$210 (No class Dec. 7th)
1:30 - 4:30 pm Handbuilding for Potters Instructor: Cheryl Crownover
6 week Class: \$210 (No class Dec. 7th)

Kids and Teens

Session 2: October 21 – December 19, 2013

\$175 includes all materials and firings

Kids Handbuilding

Wednesdays

Ages 6 - 10 years

3:30 - 5:30 pm

Instructor: Greta Ruiz

Teen Wheel

Mondays

Ages 10 and up

4:00 - 6:00 pm

Instructor: Madeline Harris



Register by calling 505-984-1122

Weekend Workshops

All Workshops \$220 with a \$35 lab fee



Colored Clay

Instructor: Joan Weissman

Saturday & Sunday

October 5 - 6

9:30 am - 4:30 pm



Architectural Ceramics

Instructor: Shel Neymark

Saturday & Sunday

November 16 - 17

9:30 am - 4:30 pm

Friday Workshops

All Fridays 1:00 - 4:00 pm

Pre-registration required: \$50

October 11

Laser Decals

Instructor: Maggie Beyeler

October 18

Studio Glazing Basics

Instructor: Todd Volz

November 8

Making and Using Your Own Tools

Instructor: Lee Akins

November 15

Torched, Textured and Altered

Instructor: Sean Fairbridge

November 22

Getting the Most Out of Your Electric Kiln

Instructor: Lee Akins



Maggie Beyeler



Todd Volz



Sean Fairbridge