



# The Slip Trail

The Newsletter of New Mexico Potters & Clay Artists / [www.nmpotters.org](http://www.nmpotters.org) P.O. Box 26811 Albuquerque, NM 87125

**January 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**

As the seasons cycle anew and winter's grip forces inexorable changes onto our life patterns, we as potters and clay artists are perhaps predisposed to recognize the parallel cyclical patterns of the ceramic process and the elemental, metamorphic forces at play therein. Indeed, it is when we make these connections to the bigger picture that our creative efforts, along with being individual, also connect us all to one another. Let us celebrate that!

Like many of you, I am reminded during this season to renew my membership, thanks to our automated membership email system. And so, I will be sending in my dues with the hope that all current members will do likewise, appreciating the multitude of benefits, not the least of which are the eNews and the online Studio Tour.

I want to extend a special invitation to our membership – an opportunity to get more involved in the group's activities. The board has expressed the desire for a volunteer to chair the committee coordinating our annual Celebration of Clay exhibit scheduled for this summer. We would love to hear from you soon if this is a contribution you would be willing and able to make.

One final request of members – your input could help shape future Ghost Ranch Workshops. Please contact Barbara Campbell with your suggestions for potters and clay artists who you feel would present an interesting workshop.

Best wishes to all for a fulfilling New Year!

Michael Thornton  
President

## **2013 Bill Armstrong Grant by Daisy Kates**

The New Mexico Potters and Clay Artists established the Bill Armstrong grant in memory of a late, distinguished member, and it reflects the spirit of his own pursuits. The annual grant supports groups, institutions and projects which further education and experiences in clay arts.

The deadline for applications for the Bill Armstrong Grant for 2013 is Feb. 1, 2013. The NMPCA provides this grant annually to help support education in the ceramic arts.

Please inform fellow ceramic artists, educators and program directors about the grant so that they can consider a proposal. A simple outline is described on our website, [www.nmpotters.org](http://www.nmpotters.org). Just click on "Programs/Grant" for the information. Clear directions are provided.

Individuals, educational institutions and 501(c)3 organizations in New Mexico are eligible to apply. Members of the NMPCA may not apply as individuals, but may apply on behalf of an organization. Funds may be used for repairs and equipment, supplies, workshop instructors, special programs, etc. that will help to provide ceramic art education. The annual award is a maximum of \$1000, based on the needs specified in the

Send info for the Slip Trail to:

Christina Sullo, Slip Trail Editor  
[Sliptrail@nmpotters.org](mailto:Sliptrail@nmpotters.org)

The next issue comes out  
April 1, the deadline for submissions is March 20.

application. Proposals for lesser amounts would also be welcome for consideration. Site visits or calls by Daisy Kates and Penne Roberts are part of the research and evaluation process and will take place after the February deadline. Final decisions are made by the Board and the funds will be distributed by June, 2013.

Grants from previous years have been awarded to schools, after-school and community programs, programs for those with special needs, not-for-profit teaching facilities, etc. Past winners have included a ceramic mural project in Placitas, workshop scholarships in Las Cruces, a potter's wheel for the Tarnoff Art Center in Rowe, classes at Off Center Community Arts Project in Albuquerque and the Mountain Arts center in Mountainair, and improvements for Pot Hollow at Ghost Ranch.

Although this is not a huge sum of money, the grant can be a wonderful opportunity to help a 501(c)3 organization purchase supplies and equipment or provide a special class. Please pass this information on to anyone you know who might benefit from the grant.

Please direct any questions for this year's grant to Penne Roberts at 293- 3107 or email [penne@swcp.com](mailto:penne@swcp.com).

### RENEW YOUR MEMBERSHIP

**This is a reminder that the New Mexico Potters and Clay Artists (NMPCA) membership renewal period started December 1st. You can still renew now for 2013.**

**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/](http://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](http://www.claystudiotour.com)) to:**

**Sharbani Das-Gupta  
NMPCA Membership coordinator  
5055 Noche Bella Loop  
Las Cruces, NM 88011**

### NMPCA Officers, Task Leaders and Board Members

Michael Thornton—**President**  
thesaurusstudio@aol.com  
505-344-4644

Judith Nelson-Moore—**Vice President**  
judy@nelsonmoore.com  
505-466-3070

Karin Bergh Hall—**Secretary**  
knbhall@cybermesa.com  
505-982-3203

Cricket Appel—**Treasurer**  
Cricketabq@gmail.com  
505-922-1559

Sharbani Das Gupta—**Membership Coordinator**  
sharbanidg@hotmail.com  
575-627-3447

Lesley Mausolf—**Email Editor**  
sws@mountaincomm.us  
575-437-6983

Barbara Campbell—**Ghost Ranch Workshop**  
bcampbell@valomet.com  
505-581-4430

Christina Sullo—**Slip Trail Editor**  
christinasullo@live.com  
505-803-1675

Kathe MacLaren—**Board Member**  
kathe1216@gmail.com  
505-835-2406

Phil Green—**Board Member**  
pjgreen@comcast.net  
505-281-4533

Leonard Baca—**Board Member**  
Leonard@bpsabq.com  
505-480-8292

Casey Pendergrast—**Board Member**  
Chembro22@yahoo.com  
505-362-4420

Lee Akins—**Board Member**  
Lsakins@gmail.com  
505-779-1662

## GETTING TO KNOW YOU

An Interview with Board Member Phil Green.

### Tell us a little about yourself.

After 20 years teaching physics at Texas A&M University, I took a sabbatical to work at Sandia Labs for a summer. I got really involved and interested in the work and after returning to Texas for one more academic year, I moved to Albuquerque in 1987. I spent several years working with underground radiological testing of electronic sensors and systems. In 1993 I moved to the satellite world. Sandia helped university scientist launch and operate scientific experiments on satellites and the space shuttle.

### When did you become a member of NMPCA?

I think I first joined NMPCA about 2003. I have a very good friend, Gary Carlson, who is an accomplished potter and a past president of NMPCA. I attended a workshop, joined the group and have been enjoying my association with the NM Pottery family, regardless of what name they have chosen, ever since.

### How did you become an artist?

In the first grade a teacher admonished me for coloring a horse blue which was a setback. I became fascinated with cars at 9 years old and began drawing them. I still have some of my drawings of 1950 vintage Fords and Mercurys. In the 8<sup>th</sup> grade I was supposed to turn in my term notebook of book reports. Of course I waited until the last minute to compile them and the reports were pretty sketchy, so I took a couple of pieces of board my Dad rounded up for me and made a fancy binding. I carved the inscription on the front along with some corner art shapes, split and hinged the front binder and stained the whole thing with walnut. It worked. I read about half the books and got an A.



The Time Machine

Then there was macramé. It appealed to my left brain – right brain mix. I loved doing freehand shapes but weaving with well defined patterns. I did an owl perched on an old stick and did some custom wrap/webbings on old irregularly shaped bottles. I always was drawn to creating things with my hands.

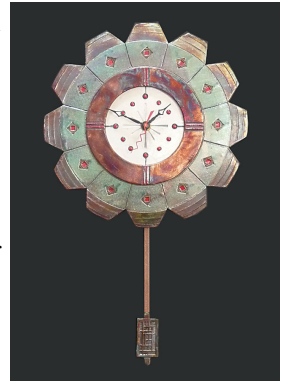
I first took some pottery classes about 1996. I did some uninspiring wheel work and learned the fundamentals of making pots that evolved into ash trays. I did some stoneware and was captivated for a while with pitchers. Every time I threw a pot, I wanted to pull a spout in the rim and put a handle on it. I still was always drawn back to handbuilding shaped objects with slabs.

### What do you create? Where do you get your inspiration for your ceramics?

In some later classes with Martin Butt I stumbled into the gripping unpredictability of raku. I loved the anticipation of opening the reduction container. I think most of my inspiration comes from the

world of graphic art. I'm captivated by intermingling lines made by mosaics of clean shapes. I love the way Renoir paints but I am more intrigued with the representational shapes of Leger's work.

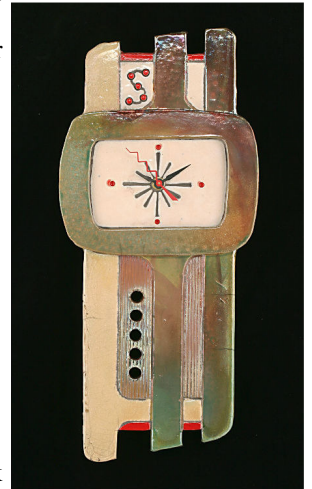
I recall attending a workshop with Randy Brodnax and Don Ellis that introduced me to using accent color glazes with raku. A workshop with Kathryn Allen (currently in Bayard, NM) introduced me to the use of drawing tools in slabs which really caught my fancy. She also used a mix of three raku glazes. Her pieces usually had Copper Gloss, Piepenberg Patina, and White Crackle, accented with some small pieces of sheet copper. After doing a few sculptural pieces with this mix of glazes, I happened to make a clock. Somehow I got hooked. One clock led to another and we know how that goes. I've been doing the clocks now for 8 years. Some have as many as 5 raku glazes accented with up to 3 color glazes.



Aztec

### What has been the most effective way for you to promote your art?

I haven't done a very good job of promoting. My participation in shows is always a stimulus. After several years of participating in Weem's International Artfest and New Mexico Arts & Crafts Fair, I began accumulating a client list and did some pre-show mailings. It helped quite a bit with repeat business. I have done a few out of town shows. I go to places where Judy and I would like to vacation anyway and do a show to help with the vacation expenses. My favorite out of town show was in Vail, CO which was followed by an excursion north to Banff National Park in Canada. My least favorite was the 4<sup>th</sup> Avenue Street Fair in Tucson, AZ. Touted to be an art show, it was like being at the state fair with a booth between cotton candy and the ring toss.



Retro

### What is the most important thing you'd like people to know and understand about your work?

I use several glazes on a single piece and, as potters know, raku glazes don't always "do their thing." Very few pieces come out really the way I hope they will. I have tried to simplify the process to assure more "success" but I have been too spoiled by the ones that "do that magic" to compromise my process. Yes, I have a large shard pile outside my studio.

### What keeps you motivated?

I think my motivation brims up from things I visualize and the curiosity of seeing how they might come out in raku firing. Also, having work in galleries and shows and having people select them for themselves or others is very regenerative.

### How do you maintain a healthy work and life balance?

Fortunately, I am retired so I do not have to try to balance a vocation and an avocation. I do find it difficult to keep the balance in place. I enjoy ceramics very much, but I also enjoy music and play bass in a jazz ensemble. Then there is the weekly golf with my buddies.

After working very hard preparing for a show, I will take a break but with ideas brimming in my head about new things I want to try. Next thing you know, a show is on the horizon and I am trying the new thing but rushing the process and failing. I am reluctant to accept the number of iterations it takes to really get something to work right.

### How does your creative process work?

I find that most of my inspiration comes from the visual world around me. An image in a different medium triggers another image in my mind that might be very appealing in ceramics. I piddle around with some drawings and then move to the studio. By the way I should refer to my workspace as my studio/workshop/storage/doghouse. We've converted the garage into a studio and finally accepted this transition by having a large carport installed in front of the garage to cut down on the snow shoveling required to get our cars on the street. We live 6 miles from the Sandia Ski Area so we get our share of winter snow.

### Be sure to check out our Studio Tour

[www.claystudiotour.com](http://www.claystudiotour.com)

It's easy to participate too!

### How to Join the NMPCA Studio Tour

If you are a member of NMPCA, you can join the studio tour. It's easy, low cost, and provides an excellent reference to your work on the internet at [www.claystudiotour.com](http://www.claystudiotour.com).

Cost of having a page in the Studio Tour is \$15/year and includes up to eight images of your work and one image of you. The format shows up to eight thumbnails at the top of your page and one big image in the middle. One of the 8 big pictures will appear at random when the page first loads. The viewer can click on each thumbnail to see the larger image and your description.

Here's how to get started:

1. For a mid-year add of the studio tour, go to the membership website at <http://nmpca.onefireplace.org>, login with your members email, go to your profile and change your membership level to "Add Studio Tour". Pay through paypal on the site or send a check for \$15 to NMPCA to the membership director, per the instructions online. Existing members upgrading during annual renewal can change membership level to "Studio Tour" and pay \$40 (\$25 annual dues and \$15 Studio Tour fee). If you are not already a member, go to the website and sign up as a new membership at the "Studio Tour" level.

2. Prepare your images and information per specifications below.

3. Send the images and information via email attachments to Judy Nelson-Moore, the NMPCA Webmaster, at [jnm@nmpotters.org](mailto:jnm@nmpotters.org). Specifications for the images and information can be found at [www.claystudiotour.com/tojoin.htm](http://www.claystudiotour.com/tojoin.htm).



### NMPCA NEEDS YOU!

**We have a great opportunity for someone to get more involved in NMPCA. We need a member (or members) to volunteer to chair the "Celebration of Clay" committee. The Celebration of Clay is our annual member's exhibit that will be held sometime in the summer. You don't have to be on the board to be a committee chair. If you are interested or want more information, please contact a board member. (See page 2 for a list of board members and contact information).**

From the archives.....

As I searched the archives for something of interest to include in this issue of the Slip Trail, I was struck by one constant that was evident in each issue.—**NMPCA is a group of generous people.** The first issue I looked at was from 20 years ago and NMPCA was giving to Ghost Ranch and to Art in the Schools, Inc. Of course, there's the Armstrong Grant and Empty Bowls just to mention a few other generous acts by NMPCA. I am very proud to be a part of this giving group.

You may think my choice of the article ironic (Pricing Your Artwork by Betsy Williams) but in order to be generous we also need to be successful.

I wish each one of you a very prosperous, successful and happy new year.

Christina  
Slip Trail Editor

## PRICING YOUR ARTWORK

By Betsy Williams

(From February 2005 Slip Trail)

How do you price your work? Do you have a consistent pricing system, or do you simply assign prices according to whim? Do you think prices are arbitrary and 'personal'? Are you trying to build a viable career? Do you have a long-term strategy connected with the pricing all your artwork? These are essential questions to ask before you sell your work. Pricing is a joint venture, involving you, your market, and yes, your' fellow artists. Failure or inability to price your work appropriately will create obstacles in your career. If your work is overpriced, you may alienate potential customers and galleries. If your work is underpriced, you may undermine your own reputation and long-term financial growth. According to Carroll Michel's book, [How to Survive and Prosper as an Artist](#), there are three approaches to pricing your artwork, each of which must be considered and coordinated.

1. Pragmatic Pricing
2. Market Value
3. Confidence

### Pragmatic Pricing:

The artist should begin with a standard formula to calculate the price of a piece.

- Calculate your annual business expenditures, including materials costs. Divide by 12 to calculate your average monthly overhead

For example, let's say that all of your expenses for materials, utility costs, advertising, and so on, add up to \$15,000 per year. \$15,000 divided by 12 gives you a monthly overhead of \$1250.

- Calculate the number of pieces you complete in one month. (While the specifics may be different for production potters, or those who make a combination of gallery pieces and production pieces, the approach is the same.) Clay artists should calculate the average number of pieces that are successfully fired each month.

For example, let's say you've kept track for an entire production cycle through to a glaze firing, by recording your hourly work, and find that it takes about 30 minutes (.5 hours) to complete one cup in your production repertoire - throwing, trimming, adding a handle, bisque-firing, decorating, glazing, loading the kiln, etc. This time period should represent all of your labor from start to finish. On average, you could complete 16 cups per day. If you work 22 days per month, that means you can make, give or take, 350 cups per month.

- Determine your hourly wage. What is minimum wage for you? What do other professionals with equivalent levels of education charge per hour? Do you have many years of education and expertise, or are you just starting out? When you have decided on a wage, calculate your monthly costs in labor. Keep an accurate record of your labor costs not only to help with pricing, but also to give you information necessary to schedule, budget, and price commissions and other projects.

For example: let's say you've set your hourly wage at \$15 per hour. At this point, you can multiply .5 hours (the time it takes to make your one cup, as described above) by \$15 per hour. Your labor costs alone for the cup total \$7.50. Then your \$1250 per month overhead must be included. If you can make a total of 350 cups in a month then your monthly overhead per cup =  $\$1250/350 \text{ cups} = \$3.57 \text{ per cup}$ . Your total thus far is  $\$7.50 \text{ plus } \$3.57 \text{ per cup} = \$11.07$ .

- Add a profit margin (recommended is 10%). That brings your total to  $\$11.07 + \$1.11 = \$12.18 \text{ per cup}$ .
- Add 100% commission (to account for the standard gallery cut of 50%). Whether or not you sell all or some of your work through galleries, the price that you charge from your studio and the price for which a gallery sells the same piece must be the same. Always establish the retail price, rather than the wholesale price, to prevent inconsistent prices at different galleries and in different regions. When selling work directly to the customer, a discount of 10% is acceptable. If you discount more to your direct customers you are underselling yourself and doing a disservice to your gallery, as well as to your fellow artists in the same market.

Now the total is \$24.36 per cup.

Note: These examples are meant simply to clarify the method of calculation. Your figures may be dramatically different from the ones above.

- Add sales tax, packing, shipping, etc.

### **Market Value:**

After you have calculated the price of a piece or body of work according to the above formula, next compare your figure to the market value of a similar type of work by other artists with similar backgrounds and reputations. This means, simply, visit other galleries, shows, and fairs to see what's out there. Know your world. Michels advises that you "keep in mind that other artists' price ranges should serve only as guidelines, not as gospel."

Is your- figure dramatically different from other work in your field? Do you have a valid reason for this difference? Consider whether or not you should adjust your hourly wage to bring your figure closer to the perceived market value.

Constance Smith, in her book Art Marketing 101 advises, "Think of your artwork as having a price range, not just one price. You'll determine an average price range, and then price according to size, subject, media.... and importance of work."

A typical price range on functional items, for example coffee cups, can be clearly determined. Setting the specific price for a specific cup may require some additional thought, but is, even so, not normally a complex issue. One-of-a-kind pieces - because of their individuality and because of considerable time spent creating each piece - may require more market value study than production items, but the approach is similar.

### **Confidence:**

Underselling work that you value will ultimately make you resent your own customers. Selling, at any price, work that you don't value will degrade your own image and your potential to create truly fine work. What about work that you feel is your best, and for which you have designated a price? Now confidence becomes important. Las Vegas-based art theorist and critic, David Hickey, known for his daring ideas and blue-collar approach, describes the pricing of art as a kind of casino-style bet with your potential customer. The artist says, "I'll bet I can sell this piece for price X." If the customer buys the piece at the price X, the artist wins the bet. Of course, the artist can study all the cards and make an educated, rather than a wild, bet. Essentially this is a foray into discovering what the market will bear, at the root of our capitalist system. Where there is no risk, there is no gain.

Garth Clark, in Shards, reprimands clay artists for underselling their work. How, can ceramics ever gain legitimacy in the art world if ceramic artists continue to undervalue their own work? He advises ceramists to dispose of, once and for all, the Leach model of inexpensive work, pointing out that Leach himself was never the successful businessman able to follow his own advice. In the chapter "The Future of Functional Pottery Part Two: Bernard's Orphans – Searching for Neo in Classical" Clark writes: The Japanese, unlike the British or the Americans" got the concept right. They built a strong following for functional wares and they kept both the quality and the prices high....At the end of each year potters would assemble all of their pots and destroy all but the best work. Others...controlled their market by selecting a minority of their pieces to be boxed and signed, giving them value above the unboxed wares. Either way they developed a system that allowed their potters to live lives as comfortably as successful painters have done, or other visual artists do, rather than the subsistence existence we often find in the West.

Do you have a piece that you don't feel is up to par? Do you just want to get rid of it? Don't affix a low price and give your customers the impression that your work is cheap. Put it in the closet for a few years, out of sight. Or go out into the yard and smash it with a sledgehammer. Or, donate it to charity. Use what you've learned to make your work better. Remember that pricing your work is part of the larger web that connects you with society. Developing a consistent pricing strategy will give you confidence, and you will be able to convey this confidence to your customer. Will you help society understand the value of your work in return for an appreciative clientele's advancement of your career through financial support? Money is a link in the chain that connects us all. Will you be the weakest link?

Recommended reading:

Art Marketing 101 by Constance Smith ISBN 0-940899-48-5

How to Survive and Prosper as an Artist by Caroll Michels ISBN 0 8050-1953-7

Shards: Garth Clark on Ceramic Art Ed. by John Pagliaro ISBN 09725097-1-2

## From Ceramic Arts Daily Time is Money: How to Maximize Efficiency and Profits in the Pottery Studio

Posted By [Jeff Zamek](#) On December 31, 2012 @ 8:45 am In [Ceramic Studio Equipment, Daily, Features](#) |



Not only is Daniel Ricardo Teran's studio (at left) large and light-filled, but it is well organized so that he can make the most of his time. My new year's resolution is to make my studio more efficient and organized so I can be more productive with the precious few moments I get to spend in it.

In today's feature, Jeff Zamek presents some ideas for improving the efficiency of the pottery studio in order to save time, which in turn saves money. Hopefully the ideas presented today will help you make new year's resolutions to maximize efficiency and, therefore, maximize profits! – Jennifer Harnetty, editor.

The old adage that time equals money is especially true in any labor-intensive activity. Making pottery is certainly an endeavor that requires direct labor to produce pottery for sale. Handmade pottery by definition requires physical attention from the potter during many stages of the operation. There is the forming, trimming, drying, bisque firing, glaze making, glazing and glaze firing.

Additional tasks include studio cleanup, ordering raw materials, sorting and packaging ware, and the list goes on. Indirect labor is also required in different amounts, depending on how the pots are promoted and finally sold. Many potters do not fully realize the number of individual hours necessary to produce and sell pottery.

When looking at the true costs of making pottery, the cost of clays, glaze materials, and even equipment, is marginal compared with the time and labor involved. Whether thrown on the potter's wheel, handbuilt, slip cast, jiggered or pressed, labor is in fact the largest percentage of cost. The potter should always use the rule that decreasing labor costs will have the most direct effect on increasing profits. In many instances, there will not be one large labor-saving element, but several small labor-saving steps will add up to a significant reduction in costs.

The aesthetic quality of the pottery produced is only one factor in the eventual sale of the pottery. Often, more economically significant factors, such as the effective placement of equipment and supplies within the studio, affect sales of pottery more than the actual look of the ware. Since time and labor are the largest costs in making pottery, it makes economic sense to design all activities within the studio to reduce these two largest factors in production.

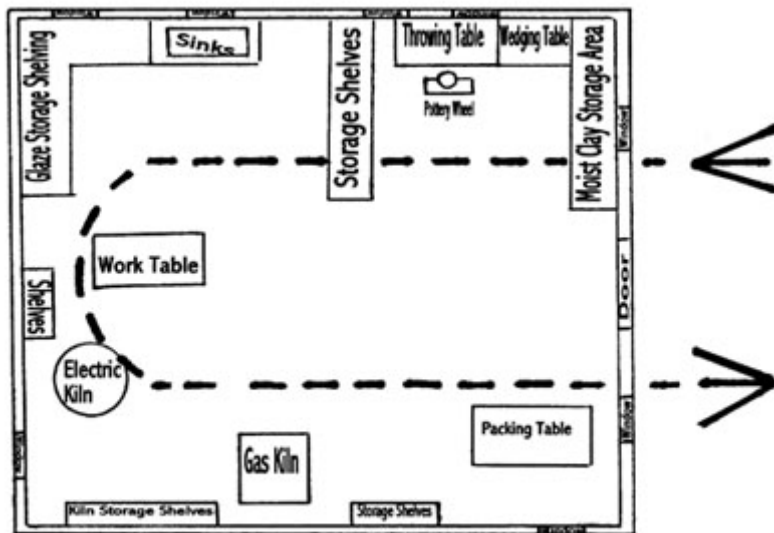
Where a potter works is logically the area where the most time is spent. New studio construction offers the best time to plan and set up an efficient workspace. However, an existing studio can be rearranged for greater production and increased efficiency. Whether the studio is located in a large commercial space or a residential basement, the efficient layout of equipment and individual work-



stations will greatly reduce wasted energy and redundant motion. The potter has a finite amount of time and energy to make pots, and studio layout greatly affects how much time is spent on the actual making of pottery. Moving one piece of studio furniture, such as a wedging table, closer to a potter's wheel will save steps and time. Placing tables, glaze buckets and storage containers on wheels so they can be easily moved will offer greater flexibility and utility of studio space. Often, the inflexibility of equipment or supplies within the studio limits efficient production of pottery. Minor details in the production operation should not be overlooked, as pottery making is made up of small, labor-intensive, manual operations.

## Follow the Clay

Think of how the moist clay will physically move through the studio in every stage, from forming through packing. A large studio does not necessarily mean a profitable operation. It is quite possible to have a cost-effective pottery in a relatively small studio. One area of production should flow logically to the next. For example, clay delivery should occur near the clay-storage area, which should be near the wedging table, which should be near potters' wheels and other forming equipment. Moist clay is heavy. One cubic foot of clay weighs about 50 pounds. When the potter has to carry 500 or 2000 pounds of clay into the studio, it can suddenly become very expensive clay. If moving a few boxes of clay seems like a small point, it only illustrates how tight the profit margins have to be calculated in the enterprise of making pottery. Ideally, the potter should take the clay out of the plastic bag, place it on the wedging table, then onto the potter's wheel or handbuilding table. Casting-slip operations should have the slip storage tanks and the mold-pouring tables within close proximity.



Flow of clay through the studio

The aesthetic quality of the pottery produced is only one factor in the eventual sale of the pottery. Often, more economically significant factors, such as the effective placement of equipment and supplies within the studio, affect sales of pottery more than the actual look of the ware. Since time and labor are the largest costs in making pottery, it makes economic sense to design all activities within the studio to reduce these two largest factors in production.



## ANNOUNCEMENTS CLASSES AND SHOWS

**SANTA FE CLAY  
FRIDAY AFTERNOON SCHEDULE 2013**

**Contact Santa Fe Clay**

All Workshops 1:00 - 4:00 pm  
Pre-registration required: \$50 unless noted

Monday - Saturday: 9 am - 5 pm  
505-984-1122

<i>January 25</i>	<i>Studio Glazing Basics</i>	<i>Todd Volz</i>
February 1	Laser Decals	Maggie Beyeler
February 15	Amaco Product Demonstration (\$25 registration)	Tim Martin
March 1	Throwing Large Forms	Chris Bieniek
March 15	Studio Glazing Basics	Todd Volz
April 12	Extruder	Marc Hudson
April 26	Advanced Wheel Throwing	Cindy Gutierrez
May 3	Tin Foil Sagger Firing	Lee Akins
May 17	Slab Construction	Troy Meek

Class description, teacher images and Winter/Spring class schedules available at [www.santafeclay.com](http://www.santafeclay.com).



Hudson



Peck



Jesica Ponce

## Gallery Listings

December 14, 2012 - January 19, 2013

### ***Beginning to End***

Christine Golden  
Aisha Harrison  
Clayton Keyes

January 25 - March 2, 2013

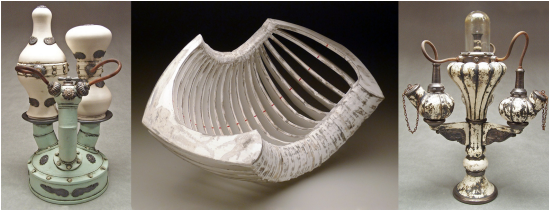
David Eichelberger  
Donna Poselno  
Sam Taylor



Eichelberger, Poselno, Taylor

March 8 - April 20, 2013

Peter Christian Johnson  
Todd Voltz



Johnson, Voltz

March 20 - 23, 2013

***Santa Fe Clay presents La Mesa***  
NCECA Houston, TX

April 26 - June 1, 2013

### ***The Sum of its Parts***

Artists working in sculpture constructed from components.  
Artists TBA.

&

### ***2013 Summer Workshop Artist Preview***

Christa Assad, Hayne Bayless, Jason Bige Burnett, Linsa Cordell, Thaddeus Erdahl, David Hicks, Steven Hill, Marilyn Lysohir, Kelly Garrett Rathbone, Rodrigo Lara Zendejas

For additional information or images please contact:

Amy Slater

[sfc@santafeclay.com](mailto:sfc@santafeclay.com) 505-984-1122



## Weekend Workshops Winter/Spring 2013

Finishing Without Glazes

Lee Akins

Saturday and Sunday, February 2 - 3

9:30 am - 4:30 pm

Tuition: \$220

Lab Fee: \$35

Paper Clay

Judy Nelson-Moore

Saturday and Sunday, February 23 - 24

9:30 am - 4:30 pm

Tuition: \$220

Lab Fee: \$35

Ceramic Molds for Slumping Glass

Shel Neymark

Saturday and Sunday, April 20 - 21

9:30 am - 4:30 pm

Tuition: \$220

Lab Fee: \$40

Stay Weird

Max Lehman

Saturday and Sunday, May 18 - 19

9:30 am - 4:30 pm

Tuition: \$220

Lab Fee: \$35



Max Lehman

Small, private, clay studio at Mudfish Pottery for Rent \$250 per month  
In Albuquerque

132 Sq.ft

The clay studio is located in a fully equipped pottery studio (1300sqft)

This studio rental also includes using our glaze lab(separated from all the studios), our glazing area, (with glaze bucket storage), shared work tables, airbrush and glazing spray booth, Bailey-2x4 foot drive board-slab roller, extruder, 2 electric kilns, raku kiln, large cone 10 gas kiln-West Coast Kilns Co., large soda kiln,

It has excellent ventilation, (large window), and is heated by both solar and gas heater.

We are located in a residential neighborhood in the south valley at 2281 Wilbur, SW-AbQ,NM -87105

Call or come out for a visit, 505-873-0609

**Louis D'Amico**

Artist Educator

(505) 873-0609

