



The Slip Trail

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

January 2012

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

Happy New Year 2012! I hope you are all having a great holiday season and will have a safe, prosperous and happy year. Beyond that, my personal hope is to contribute to making this world better. I believe one path is to make beautiful ceramic art and teach other people to find expression in ceramic arts. I had the privilege of being a guest artist at a high school for a short 3 hours earlier in December. I have done lots of successful workshops with adults and have hosted children as individuals in my studio, but this was my first experience with high school kids in a classroom. We made masks with paperclay that I had pre-made for them. I think it will take me a while to figure out the best approach with this age group, but these kids were all good sports and seemed to get something out of it. Paperclay is definitely a versatile medium for a free-flowing approach! The experience made me remember I was their age when I first used clay and had that feeling that still overcomes me that I am my best self when I have my hands in the clay. I now realize, my work in clay helps to make me whole. Maybe if I was able to light a spark for only one teen in the room, the endeavor was a success.

I know that there are those among you who have not yet renewed your dues for 2012. If you haven't done so yet, see the dues renewal notification in this issue or go to our website at nmpotters.org for easy renewal. You may be interested to realize that back in 1985, the dues were \$15 per year. If we look at the difference in the consumer price index between November 1985 and November 2011, the dues now should be \$31, but they are only \$25. We did a phenomenal number of activities in 2011 compared to 1985 (yes, I was a member that year, too), so your NMPCA dues are a great value.

Cricket Appel assisted me with an interesting and valuable project this year: She scanned into digital format the old issues of the Slip Trail that we could find. We now have issues from 1985 through current available on CD or DVD. They are too large to post online, so if anyone wants copies of the old issues, let me know and for the price of the media and mailing, I will send you a copy. In the meantime, we will publish occasional highlights from previous issues for you.

2012 Armstrong Grant: Applications Due Feb. 1, 2012

By Daisy Kates

Applications for the Bill Armstrong Grant for 2012 are due in a few months. A simple outline is described on our website, www.nmpotters.org. Just click on "Programs/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.

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.

Send info for the Slip Trail to:

Christina Sullo, Slip Trail Editor
Sliptrail@nmpotters.org

The next issue comes out April 1,
the deadline for submissions is
March 26.

Armstrong Grant (continued from page 1)

Grants from previous years have been awarded to schools, after-school programs, community projects, 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 and a potter's wheel for an art center in Rowe.

Although this is not a huge sum of money, the grant can be a wonderful opportunity to help a 501(c)3 organization purchase 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.

President's Message (cont'd. from pg. 1)

For this newsletter, we have a couple of items from past slip trail issues. The first is a reprinted article from the earliest slip trail we could find, June 1985. This is a review of the Ghost Ranch Rudy Autio workshop. This was one of the many workshops coordinated by Bill Armstrong. I personally attended this workshop and it was a turning point for my clay career.

Another article is from the December 1990 issue of The Slip Trail about a visit from Sensei Manji Inoue, a Living Cultural Treasure from Japan. This article is of particular interest because Sensei Inoue was an important teacher for Kathy Cyman. We pair this 1990 article with an on-line article that was on the old website from September 2004 where Kathy describes a trip she made with students to Japan to visit Mr. Inoue. Kathy will be making a presentation at the local NMPCA gathering in Albuquerque on January 15. I hope to see many of you there!

Local Albuquerque Meeting

Please join us on Sunday, Jan. 15 for a local get-together. Kathy Cyman will be our presenter. Kathy follows a 400-year old Japanese pottery tradition to create radiantly translucent porcelain plates, cups and bowls. She developed her craft studying with Jim Srubek at UNM and with porcelain masters in Arita, Japan.

Bring a picture of a piece of your work (anonymous/not labeled) and we will try to match the picture with the artist.

Sunday, January 15, 2012
2:00 p.m. - 4:00

Directions to the location (Presidio Condo Community) were sent out in a recent e-news and we will send them again closer to the event date. If you have any questions, contact Christina 505-803-1675 or email christinasullo@live.com.

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A Visit From A Master Potter

(Reprinted from *The Slip Trail*, December, 1990)



... the true enjoyment and satisfaction of working in ceramics come from dedication, from activity seeking perfection in technique, and from constant effort ...

Sensei Manji Inoue

Through a grant from the University of New Mexico's College of Education Professor Jim Srubek was able to bring his porcelain teacher, Sensei Manji Inoue, recently named a "Living Cultural Treasure", to UNM from Japan.

Sensei Inoue, 61 years old, was named a Gyuyo Mukei Bunkasai, "a holder of important intangible cultural properties," or as is more commonly known, a "Living Cultural Treasure." This is the highest honor which can be bestowed upon an artist in the Japanese Culture. This designation signifies that the artist has distinguished himself/herself in a traditional Japanese art form, and has masterfully attained the highest aesthetic and technical standards in that art tradition. It is therefore the responsibility of the "living treasure" to train apprentices in that art tradition, and in this way, preserve the traditional arts for generations.

Sensei Inoue, accompanied by two of his former apprentices, arrived in Albuquerque on October 23rd and returned home on the 5th of November. During his stay, Sensei Inoue and his former students held demonstrations for Professor Jim Srubek's class, assisted the students in the traditional methods of throwing and included a critique for the advanced students. The class sessions were open to visitors upon request. On October 27th Sensei Inoue gave a public demonstration, co-sponsored by the New Mexico Potters Association and the Art Education Department at UNM, on these traditional methods. His demonstrating included both throwing and trimming porcelain pottery forms. Thanks to those who found the time to view this demonstration from a master potter .

Architectural Ceramics Workshop in the Sierra Nevada Foothills

NEVADA CITY, CALIF – early next summer the renowned artist team of Peter King and Xinia Marin will present a hands-on, 5-day architectural ceramics workshop, June 18-22, at Studio 540 in historic downtown Nevada City, California.

Peter King is the author of the book *Architectural Ceramics for the Studio Potter* and is considered the father of modern architectural ceramics. He



holds a Ph.D. in Fine Art and has taught in several countries and in the United States. Xinia Marin, Peter's wife, is a retired professor from the University of Costa Rica with a deep knowledge of pre-Colombian ceramic art and glazes.



Peter and Xinia will work as a team instructing this 5-day intensive workshop, which will focus on construction of a ceramic bathtub surround and shower stall.

From the ceramic materials and equipment to the design, fabrication and installation, students in this workshop will participate and work their way through all the major steps in the production of this large-scale architectural ceramic project.

The cost of the workshop of \$850. No previous experience is required to participate. Anyone interested in beautifying their home or garden will benefit from the knowledge and experience they will take home from this workshop. For more information about this workshop visit www.studio540.net or contact Rene Sprattling at (530) 277-1510. To learn more about Peter King and Xinia Marin visit www.peterkingceramics.com and www.xiniamarin.com

PRESS RELEASE

Contact: Rene Sprattling (530) 277-1510 or Brad Carter (530) 271-5790

Rudy Autio workshop at Ghost Ranch June 12, 1985

(Reprint from June 1985 Slip Trail)

Driving into Ghost Ranch for the first time at 10 o'clock at night filled me with a sense of mystery and apprehension. The trail wound into a valley where shear canyon walls loomed above me like dark silent giants standing guard in the moonlight.

When I arrived at the office there wasn't a soul in sight. Under the glare of the porch light I found a tiny set of instructions taped to the wall telling me to pick up the phone for help. Soon a kindly man arrived and told me to continue on the drive around the meadow and look for room 17 at Staff house. In the darkness I found a building that fit the description and gingerly knocked on the door. From inside I could hear my sleepy roommate climb out of bed and when she opened the door warm friendly light came pouring out and suddenly the dark mysterious night offered warmth, rest, and congenial conversation.

In the bright crisp morning air we took a short stroll down the road and descended the steps to a shed in the glen. Pot Hollow was to be our headquarters for the next 3 1/2 days. The pottery shed supported a large overhang, open on three sides. Standing in the middle, surrounded by work tables and wheels stood Rudy Autio.

As the morning sunlight filtered through the trees about 30 potters assembled in the woodland. We had come together to watch and listen as Rudy wedged clay and began to construct a huge container. His manner was relaxed and confident, that of a man totally comfortable with his work. He spoke about his feeling for simplicity in his tools and equipment. He encouraged the discipline of studying glaze chemistry and developing throwing skills but he deplored the use of gimmicks and crutches in creating art.

The vessel he worked on began to take the shape of a life-size torso, bulging and undulating from within as if occupied by a spirit only Rudy could exorcise. As the form hardened quickly in the dry New Mexican air he incised fanciful cartoon figures of female nudes, horses, and dogs playfully cavorting around the vessel.

While the Wizard worked, the potters inspired by his efforts, slipped away to find their tools and clay. Soon he was surrounded by potters forming clay in every imaginable way, rolling, slapping, throwing, carving, and pinching. The quiet glen was transformed by the fervor of creativity as though some primal rite was taking place. The sorcerer stood in the middle giving life to his magic vessel and spinning stories to fuel the creative activity all about him.

We worked, exchanged ideas, and felt exhilarated by the presence of a talented spirit. When the daylight departed and put an end to our industry we relaxed over wine and shared stories and showed slides of our work. The days passed much too

quickly and soon it was time to return to our homes. We all carried with us a touch of the magic and a bit of the flame that will serve to keep the spirit alive until we return next spring to observe the rites of earth, fire and water.

Author: Not signed. Could be then president, Ilena Grayson



RENEW YOUR MEMBERSHIP

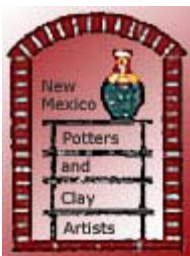
This is a reminder that the New Mexico Potters and Clay Artists (NMPCA) membership renewal period started December 1st. You can still renew now for 2012.

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:

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





**NMPCA On-Line Newsletter Article
by Kathy Cyman, September, 2004**

Arita Discovery Trip to Japan



Senesi Manji Inoue and tea

Ten of us from the Arita Porcelain Class at the University of New Mexico traveled to Arita, Japan in the spring of 2004. We spent a week as the guests of Mr. Manji Inoue - a National Living Treasure in the art of Arita porcelain pottery. After 28 hours of travel and a night's rest, we would make the most of our week long visit, thanks to the generosity of Mr. Inoue, "Sensei". We were treated like royalty and shown unending kindness. It didn't take long before bowing in gesture of gratitude became second nature to us.

The spirit of the land felt from another time, as we visited an ancient Shinto shrine and poured water over our hands from a bamboo dipper before climbing up two tall flights of a stone stairway. Reaching the top, we communed with the place where potters have come for hundreds of years, to affirm that they will do their best when creating pottery.

Porcelain pottery was first developed in Arita 400 years ago. Today, Arita is home to a tradition and culture surrounding porcelain pottery making.

The Arita tradition began with the discovery of kaolin at Izumiyama Quarry. We stood at the base of the kaolin quarry, now 20 stories below the surface from where it was originally mined. The ground is speckled with porcelain potsherds and a golden kaolin rock lines the basin walls; a raven's call in the distance gave me the feeling that the place was enchanted. Much of the fired porcelain created from this quarry can be seen in



Shinto shrine



Izumiyama-400 year old porcelain quarry



Tall vase at the Kyushu Ceramic Museum



Wareboards



Underglaze transfer technique

museums in Europe, but we saw many examples in the museums of Arita.

Visiting the museums in the company of Sensei Inoue, we were able to photograph: ancient tools and artifacts; examples of early rare red over-glaze painting; countless bowls, cups, plates and vases with glaze treatments that reminded me of those created 300 years later during the modernist era; a six foot tall vessel with a blue underglaze painting of a rooster; a wall filled with examples of colorful over-glazed porcelain for trade with Holland; and contemporary forms with dimensions surpassing those for everyday use, to name just a few.

Several ceramics artists who were former apprentices of Sensei Inoue, gave us a tour of their studios. We saw ware boards filled with forms faintly familiar to our own attempts, and we were shown an old secret of surface decoration. It was a transfer technique of floating liquid oxide onto a cutout piece of tissue paper while placing it on top of bisque ware. The tissue is lifted away, and the oxide remains soaked into the bisque. After studying in the studio/galleries and drinking green tea from handmade porcelain cups, we realized that we were experiencing living museums.

Porcelain ceramics is an integral part of daily life in Arita. Along with local artists and museums, there is a high school devoted to porcelain study, a college for the sole purpose of creating porcelain and developing the next generation of ceramic artists, and a porcelain science institute. The press is appreciating and informs the prefecture of events pertaining to this living tradition.

I became a little anxious when I discovered that we would be participating in a throwing workshop with Sensei. We met a little earlier before our meeting for spiral wedging "practice" kindly given to us by Nakao san - one of Sensei's original apprentices in the 70's. The UNM students were relentless in wedging the



Sensei Inoue teaching the plate with "nobibera" rib tool



Sensei Inoue hands-on teaching

golden clay, that was not only much softer than the commercially mixed porcelain we use in the US, but also had a life of its own because it came directly from nature. Sweat fell from everyone's forehead. When Sensei entered the studio, we all bowed and greeted him good morning. He began with each student individually showing them how to create a plate using the traditional method from Arita.

A visiting gentleman peered through a window in amazement, and told me that, you never see a National Treasure teaching this method hands-on with students. I later learned that he was a journalist and that he wrote an article for the regional newspaper about our visit.

When I asked the students what they enjoyed the most about Arita, some said the delicious food, the greenery, the humidity; others, the socializing, the connection of art to life, and how it changed their view of the world.

What I recognized when we returned was the spirit of the journey in their pots.

Kathryne Cyman
Instructor
The Arita Method
University of New Mexico
Albuquerque, New Mexico
2004



Porcelain bowl by Mr. Manji Inoue

I'M A WINNER – COYOTE CLAY & COLOR CONTEST!

by susan martin-serra



When I opened my email inbox recently and found an email from Martin at Coyote Clay and Color in Albuquerque, NM, I was surprised and very happy to learn that I'd won their contest for my submission, *Sunset Marshland*. Coyote puts on the contest to showcase the work of artists who use their products in the most skillful and creative ways. The lucky winners will see their work in Coyote's advertisements in publications such as *Ceramics Monthly* and *Pottery Making Illustrated*. I am thrilled to have received this honor and send my thanks out to the folks at Coyote Clay & Color for selecting my mural and for making such great products! The image above to the left is a detail from the mural (this mural is my header image above) and you can see the difference in color between this image and the full mural image that shows the fired color (the colors deepen and brighten when fired).

The landscape piece was created as a commission for a national design firm and the pigments I used were all Coyote's wonderful high-fire underglaze colors painted on a bas-relief stoneware surface that was hand-carved when leather-hard. Before I began the process of painting, I made two color palettes using the same clay body that I was doing the mural with. By doing an in-depth color exploration and firing the palettes to temperature, I was able to gauge what the fired color would look like both out of the container and when layered with other colors.



Making the palettes was time-consuming, but well worth the investment considering how much information they provided that saved me from making color mistakes in the finished work. Coyote makes wonderful Cone 6 glazes as well, and we've been doing lots of experimenting with layering them in painted works with great results. I know many ceramic artists like making their own glazes, but my interest in doing detailed sculptural work - and now, moving into 3-d works, I am so grateful to find a local glaze company that can supply high quality underglaze and glaze materials for my painted/glazed works.

THANK YOU COYOTE!!

Getting to Know You

An interview with board member Beverly Diamond

Beverly is our board member who coordinated the 2011 Celebration of Clay.

How did you first get interested in clay?

I've always been interested in clay. I finally decided to take a class about 20 years ago and fell in love with it. I find it very relaxing,

Describe your studio.

I rent a small studio space located on Upper Canyon Road that I share with another clay artist. There is a connected kiln room.

Describe your work.

I work mostly with cone 6 stoneware. My work is more decorative than functional. Most pieces are carved with images inspired by nature. I fire in oxidation often 3 times at different temperatures. The first glaze firing is at cone 6. Subsequent firings range from 04 to 021 and include china paint and lusters.

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

I enjoy reading and hiking.

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

I usually listen to country western or classical.

What other pottery do you have in your home?

I have collected a few pieces over the years including work by Malcolm Davis, Lana Hirsch, Bruce Winn and Ragnar Nass.

How long have you been a member of NMPCA?

I have been a member for about 5 years.



Welcome New Members

Kathleen Baur from Mountainair

I have lately been creating spiritualistic sculptures often based on shamanistic or petroglyphic origins, and utilizing primitive low fire techniques.

Jody Lentz from Santa Fe

My work is primarily coil built sculpture with slab and solid construction incorporated. I fire to cone 5 and use iron oxides, underglaze, paints, wood stains and waxes as surface decoration.



“Spirit Offering”
By Jody Lentz



“Turquoise Warrior”
By Misha Malpica

Misha Malpica from Ruidoso

I work with paper clay and my work features sculptures of people, horses, masks and other figures.

Dean Schroeder from Mountainair

My 1st attraction artistically is wood turning, but about 3 years ago I got into clay and find my self fascinated with the shapes as I do in wood, strangely I have just started throwing and for the 1st 3 years I have hand built and coil built things.

Potters' Guild of Las Cruces-A Historical Perspective by Cindy Waddell

Webster defines a guild as an association of persons of the same trade for the furtherance of some purpose. By uniting together and working towards a common goal, a guild can, and does, provide professional benefits to their members. In Las Cruces, in the early 80's, there was nothing to support the potters. There were no art galleries or supply stores. There was no kiln, nor clay. There were no shows. No one was here! Because of a lack of a strong, local art presence, the Potters' Guild of Las Cruces was born.

A small group of extremely motivated women, who were creative and talented, began to connect with each other about their needs. They got together in order to get better deals on supplies and to present workshops. They set about building a community, literally, from the ground up. From the beginning, there was a core group of dedicated and energetic personalities, who made things happen. The "Founding Mothers" were Jan Archey, Laurie Bishop, Janice Cook (Gregory), Dawna Daughtery and Jeanne Rundell. Many from the early group had kids the same age. To be a member of this Guild, all you had to do was have an interest in clay and pay your dues which were \$5/ year!

Jeanne Rundell was the first Chairlady. Dawna Daughtery was the Secretary/Treasurer. Laurie Bishop was involved with Publicity. The group met in June of 1981 at the Branigan Cultural Center. Eight people attended the first meeting. This included the original five plus Nancy Cosby, James Richardson, Billie Silverman and Jeannine Sullivan. The second meeting added eight others, including Irene Baldasty, Klyf Brown, Josie DeLeon, Lois Fornoff, Mary Ellen Frederickson, Clarice Parker, Helen Richmond and Mark Treon. By August, when the first newsletter was published, there were 20 members. The treasury started with \$55.

The group organized virtually all of the major tenants and activities that we still run today. Right away bylaws were established. There was a primitive firing in October which was held along the Rio Grande. Their motto was "Potters do it the old way!" There was a motion to schedule a Christmas show, for December at the BCC, which was moved to the Holiday Inn for many years afterwards. Also discussed was a month long, juried show, to be held at the BCC the following June. "We would like this to be a first class show that not only the artist, but the entire Guild, will be proud of." Peter Voris was the juror. It was called From the Ground Up. The entry fee was \$5.

They met once a month at the Branigan Cultural Center but sometimes they would meet at restaurants. The main things everyone was interested in were workshops. Al Potter and Klyf Brown both held workshops in early 1982. Klyf's workshop was about "Throwing Large" and it was a fund raiser for the Guild. David Joy and Billie Walters were the first potters brought in for a workshop, in April of that year. DACC awarded \$150 to the Guild in the spring of 1982 to help finance this event. They also generously sponsored the "Best of Show" award for the exhibition FTGU.

Mary Ann Arens, Joseph Borrecca, Joan Guziec, Rich Hepp, Betty Parnell, Tenya Price and Cally Williams got involved the second year. The Dragon Booth at the Ren Faire was started in 1983. A unicorn medallion was the first one awarded as a prize. Jan, Cally and Karen Dean (from NMSU) made the first dragon, named Grazelda, from a flat 4x8 board. They raised \$464. The first Fire & Fiber was held in 1987. The student award was started in 1988. A letter from the Studio Potter Network (Goffstown, NH), dated 8/25/1989 noted the Guild sounded "like a strong, active group, involved in a variety of worthwhile activities". That is still true 30 years later. Our thanks to all the founding members!!!

SHOWS and ANNOUNCEMENTS

I have a small Cress Tester Kiln for Sale. Interior/ Exterior like New! Comes with stand, 2 shelves and a few stilts. For more info contact A.Del at 337-296-7292-----Asking for 80\$ cash, OBO.

Adel- 337.296.7292



For Sale
Giffin Grip Model 7
\$75.00
Contact Christina 505-803-1675
Christinasullo@live.com



Check out what's new at New Mexico Clay.....
<http://www.nmclay.blogspot.com/>



I would like to present the NMPCA members with a new opportunity to work and show! My husband has decided to move his showroom from it's current Rail Yard location, and I am planning to convert the space to a combined studio and gallery. We will be offering 4 spaces that can be rented alone or shared, including free parking, electric firing up to cone 5, and a gallery split of 35/65%.

The spaces are expected to be 10' x 15', (150 square feet) and will cost \$300 - \$325 for single rental or \$400 shared. The building is at 800 Alarid Street, in Santa Fe, and I expect to be ready to open by April. Please contact me with any questions or to express interest :) Kari Rives

email: kari1000@msn.com



Tamara Cameron

NOW SHOWING AT:
ASPEN ART
GALLERY

228 S. Mill Street
Aspen, Colorado 81611

970.544.6655
aspenartgallery.com



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