



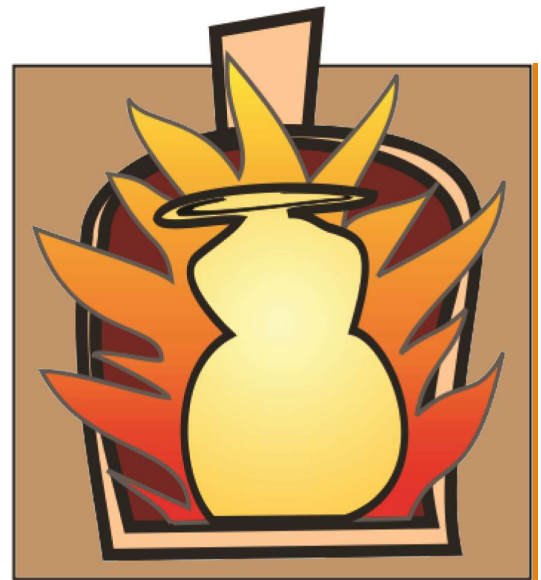
Caption this!

Send your idea for a title that absolutely fits this piece. I'm sure we'll have an amazing prize for the winning entry!

Newsletter@clayfolk.org

The responses to this newsletter feature in our July edition were *almost* absolutely...underwhelming. I know. I know. It's tough to wrap your head around something new. Maybe a nice sprig of mojito mint will adorn that AMAZING prize!

☺. Thanks for playing.



CLAYFOLK
September 2021
Newsletter

SOUTHERN OREGON POTTERS ASSOCIATION

IN THIS ISSUE

As the Wheel Turns:

First a BIG thank you to everyone who responded to the Clayfolk Show survey. Your feedback is always essential for guiding the board's decisions. For many of us it is disappointing and frustrating not to have our yearly big show, but given the circumstances and the low number of interested participants it made no sense to try to hold a show this year. The good news is that Michael is securing the contract for the Medford Armory November 18, 19, 20, 2022. AND, the Armory has offered it to us at a discounted rate. Michael had only one person express interest in the Pop-Up show idea. Cheryl Kempner and I got to brainstorming and sent out an enews floating the idea of a Pop-Up at Ashland Art Works. Amazingly nineteen people expressed interest and over ten showed up at the zoom meeting committed and ready to start planning. We are off to a great start for a Clayfolk Pop-Up "Out of the Fire", on Saturday October 23rd, in Talent,

Oregon many details to work out, but we have an enthusiastic and willing group.

I know that for many people the ONLY reason to be a Clayfolk member is to be in the show. But I like to think that Clayfolk has much more to offer people; a connection, a community of mud people. Let me know if you think of something more that Clayfolk could be doing.

The Lucy Fagella workshop was a great reminder of how much one can do with a closed form. Once the air is enclosed you can really push the shape around. I have been having great fun experimenting with her techniques for covered jars. I'm curious if anyone else has been using her techniques. **Sunday October 24th 2 pm is our next Zoom meeting.** Seems like a program on closed forms and making covered jars would be a great follow up from the workshop. If you have a technique or something to share along those lines let me know.

Bonnie Morgan

Clayfolk general meeting October 24th 2-4 pm has been changed to a Zoom encounter! Our agenda includes the Clayfolk business and a meeting program on closed forms and making

2021 CLAYFOLK OFFICERS

President: Bonnie Morgan

president@clayfolk.org

Vice President: Open

vicepresident@clayfolk.org

Secretary: Patricia Richey

secretary@clayfolk.org

Treasurer: Debbie Thompson

treasurer@clayfolk.org

Members at Large

- Kat Hackett

- Jim Nordal

- Janice Shenker

COMMITTEE CHAIRS

Archivist: Ben Wood

archivist@clayfolk.org

Empty Bowls

- Jackson Co.: Polly Beach

- Josephine Co.: Bernie Delallo
and Janice Shenker

- Douglas Co.: Peppi Melick

emptybowls@clayfolk.org

Enews: Bob Causey

enews@clayfolk.org

Library: Viviana Padilla

library@clayfolk.org

Membership: Bob Causey trainee

membership@clayfolk.org

Newsletter: Michael McKinney

newsletter@clayfolk.org

Points: Patt Causey

points@clayfolk.org

Scholarship: Betsy Moore

scholarship@clayfolk.org

Show Chair: Michael McKinney

showchair@clayfolk.org

Webmaster: Pat Richey

webmaster@clayfolk.org

Workshops: Carole Hayne and Peppi

Melick workshops@clayfolk.org

Volunteer positions available in Clayfolk

Vice President: “Attend Board meetings, general meetings, and run meetings when the President is unable to. Assist the President with updating the webpage annually.” *C’m on, this one is a piece of cake, a couple cookies and homemade jam...not intimidating at all!* Contact the president@clayfolk.org for more☺

Workshop Chair: (article below) inquiries go to president@clayfolk.org

Sales Chair trainee: current chair Debbie Thompson

- “Order supplies, oversee set-up and tear down sales area. Do a pre-show training of cashiers. Be team captain for a shift, train committee members.” This is an opportunity for an out-of-town member.

Promotions Co-Chair/committee: currently open (bonus: job description has great directions on what to do). This is for a southern Oregon member, or members, ready to reach out to local publications, organizations and others with a smile. Join the wave to promote our Clayfolk Show.

Note: These are Show specific positions, not year round tasks.

Share your interest with our showchair@clayfolk.org and/or president@clayfolk.org. Include your “why”, relevant skills that will help you be successful in that position and any other helpful details.

Complete job descriptions on the Clayfolk website at:
www.clayfolk.org/membership/position-descriptions/

Southern Oregon Clay Distributors

Currently they’re open afternoons Wednesday through Saturday. Appointments are strongly encouraged and they’ve gone to curbside pickup only for the near future. Reach them at 541-535-1311 or order online at orders@socd.biz

Said one potter to another, “Seize the clay!”

OPD: Obsessive Pottery Disorder

This isn’t a PSA, I’m just kiln time. Ha!

Happenings...

Clayfolk Meetings Calendar: changes are possible!

Month	Meeting type	Meeting location	Host	Time
March 18 (Thursday)	Board	Zoom	President	6:30 p.m.
March 28 (Sunday)	General	Zoom	TBA	TBA
June 17 (Thursday)	Board	Zoom	TBA	NA
June 26 (Saturday)	General	Reinhart Volunteer Park, Grants Pass	Michael McKinney	2:30-4:00
August 5 (Thursday)	Board	Thompson's	Debbie, Bill Thompson	6-7:30 p.m.
August 14 (Saturday)	General note: BYOC (chair)	1335 Upper River Rd, Gold Hill	Sandie Alison	2:30-4:00 p.m.
October 14 (Thursday)	Board	TBA	TBA	NA
October 24 (Sunday)	Show Chairs	GP Museum of Arts	Michael McKinney	12:30-2:00 Reports
October 24 (Sunday)	General	Zoom	Carole Hayne	2:00-4:00

Check Clayfolk calendar online for updates at clayfolk.org

September Studio: tips, tricks and other cool things only clay artists come up with.



Clay too hard? Try this softening tip. Open your bag of clay, make four holes as deep as you can go, fill them with water, wait 24 hours, and your clay will have absorbed the water. Fill the holes again if you need the clay softer and wait another day. I then take the bag of clay outside and drop/throw each side on the cement patio. This closes up the holes and results in little need for wedging and is ready to go.

Sticks bottom to top: a long handled kids paint brush, the tapered one is actually for pulling teapot spouts, and in the clay is a piece of 1" dowel.

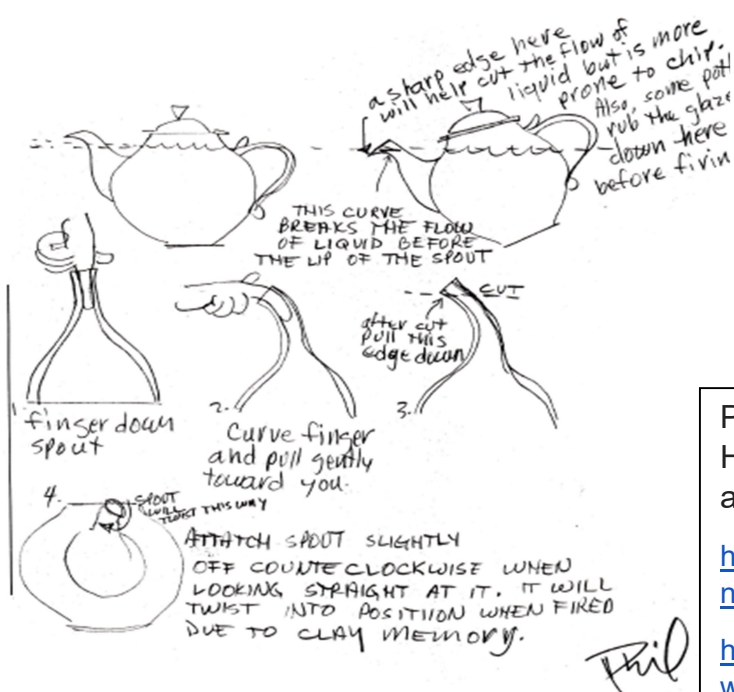


"I love my colored clay filing cabinet that my husband made me a few years ago. I had had tubs of bags of colored clay all over the floor for years. The platforms slide out. It's so much easier to locate the color I want to use now.
Best, Faith
(The organizational dreaminess alone is absolute treasure!-newsletter)

September Studio (cont'd): tips, tricks and other cool things only clay artists come up with.

Tips from Irene☺

- 1) Long Handled sponge, for vessels with a narrow opening and you can't get your arm inside to sponge the water out. I used a small alligator clip & dowel or other stick. I wound some string or strong floss around the alligator clip & a teeny round dowel, then glued it. Then add a small sponge to the alligator clip. Make it as tall as needed.
- 2) Catch your trimming. I have a Pacifica wheel. I went to a flooring place, and got a small scrap piece of linoleum for free. I cut the piece long enough to fit half my splash pan and about 4-5" tall. This piece fits inside your splash pan and catches most of my trimming. Depending on how you trim or place your hands, adjust the linoleum inside your splash pan. Doesn't work for my taller pieces, mostly bowls, cups, and smaller items.
- 3) I raised the floor of my wheel table top, the part behind the splash pan, so it is the same height as the splash pan. So much easier to reach my tools and set my water on it. I measured the roundness of the splash pan where the back part is on the table (used a piece of newspaper to get exact roundness) and cut out a slab to fit the 1/2 round of the splash pan and the entire table, then I just cut blocks of feet in the correct height and glued them on appropriate places on the underside of the table floor. I painted a couple of coats of urethane on it. I love it and can't do without it. (Due to my thrifty nature, I didn't want to buy a piece of plywood, so I glued spare pieces of 1" x 8" scraps and glued & clamped them, then cut the slab to fit the outside of the splash pan and table with a jigsaw).
- 4) Plastic covers for small items - I use all my plastic shower caps (from hotels) to cover small-med bowls and any other small items; easier to store than those big cleaning bags. Easy to use when your bottoms aren't quite dry enough, cover bowl and turn over, elastic fits around the rim allowing the bottom to continue drying.



Artist in Action!



Penelope Dews is also having a show at Hanson Howard Gallery through October 8th and teaching a workshop at Bloom Pottery

<http://www.hansonhowardgallery.com/exhibitions#/current-exhibition>

<https://bloompotterysf.com/shop/making-sculptures-with-modified-coils-the-magic-is-in-the-details-with-penelope-dews>

September Studio (cont'd): tips, tricks and other cool things only clay artists come up with.



I remember using a pointer many years ago when throwing production. Whether you choose metal, wood or other material the features I find most important are: 1) "breakaway" tip and 2) X, Y axis adjustment. Mine is scrap oak shaped with a router table. It attaches to a flat surface with clamps.

A couple items from Michael McKinney,
aka Newsletter editor 😊



Macro view of the pointer. My flat mounting surface for the pointer is a 50 year old picnic table seat (yeah for redwood).

Like many of us, I love my wheel, a Skutt with a cast splash pan. It's great for throwing but trimmings fly everywhere! My solution is a 6" firehose that sits on the cast lip (overlap obscured by pointer). It folds up for easy storage, too.

Artist in Action!



Bonnie is one of the featured artists at Ashland Art Works for the month of September. The show is featuring her saggar fired work and sculpture. Gallery hours are Sun & Wed 10-2 and Thur. Fri. Sat. 10-5. Bonnie will be working from 10 to 5pm on Saturday September 25th, stop by and we can talk saggars.

The Search for the Perfect Red Glaze: Cone 6 oxidation by Alice DeLisle

I like bright colors and Red is my favorite. I have made and use a chrome/tin red that I really like but my husband and my customers prefer brighter reds. So I decided to test some red inclusion stains in my favorite base glaze to see what I could come up with. My work is all about texture. I use the Glossy Clear Liner glaze from Mastering Cone 6 Glazes¹ as a base for a clear glaze and for glazes with several different colorants. It is translucent and emphasizes even the most subtle texture. I used this base glaze for these tests. US Pigment Corp. sells 16 different red inclusion stains. My first thought was "who knew there could be that many different reds made using essentially the same elements?" Just for fun I bought the inclusion stain sample set from US Pigment Corp. so I could test them all.² I used the John Britt approach to testing multiple glazes. I made 1600 g of glaze and divided it by eye into 100 g aliquots. Then I added 3 g of each stain. Fast forward - after firing to cone 6 oxidation they all looked pink. (The Rose inclusion stain is a very pretty soft pink at 3%.) I continued testing with 14 samples. I should have read all of the notes on the US Pigment site first, but I was relying on my experience with the orange and yellow inclusion stains. I use them both at 3% and the color is very intense (5% is too intense). But the notes on the US Pigment site say that you may need to use higher amounts, so I added 7 more grams to each test. These tests were red. After firing I compared the colors between the test tiles. As I suspected, there was very little difference between most of them. They fell into 4 groups; **Pale reds** or uninteresting: Intensive Red, Bordeaux, Soft Red **Darker reds:** Royal Red, Deep Red, Ruby Red **Bright Red:** Red, Blood, Strawberry, Chili, FireEngine, Strong Red, Bright Red And the one that I like the best: **Lava** (great name, too) What did I do with all of these glaze samples? What any sensible person would do. I combined them (except the pale reds), added the rest of the stain from the sample set and brought it to

approximately 9%. I ended up with just over 2000 g of glaze with the less than imaginative name of ALL RED. After I use it up I may get some more of the Lava inclusion stain and make a full batch. In the meantime, I need to plan some pieces that would look good in red. 1 Hesselberth, J. and Roy, R. 2002 *Mastering Cone 6 Glazes*. Ron Roy has reformulated the Glossy Clear Liner glaze from the original because the available feldspars have changed. If you are interested, let me know and I will give it to you. 2

<https://uspigment.com/product/sample-pack/>



Clayfolk is looking for a new Workshop Committee Chair for 2023. They will be a trainee during 2022.

This article focuses on explaining the Workshop Committee's reason for being. This committee's work helps Clayfolk accomplish its purpose which is, according to its by-laws:

"... is a fellowship celebrating and encouraging the ceramic arts through the education of its members and the public."

It states in Clayfolk's mission statement: "Clayfolk is a non-profit educational organization made up of volunteers." and "The group ... sponsors several workshops each year with internationally known clay artists."

Clayfolk does not depend in any way on workshops to raise funds for its day-to-day operations. The purpose of a workshop fee is to cover the costs of providing the workshop to the members who want to participate. One of the tasks of the workshop committee is to develop a budget to accomplish this and present it to the board. The Clayfolk organization serves as a backup if the numbers of people necessary to cover the cost of the workshop fail to materialize for the workshop. If the workshop raises more money than the cost of the workshop, then the excess funds are deposited in the Clayfolk bank account and can be used as the board sees fit. The workshop committee strives to break even over the course of time.

A second task delegated to the workshop committee is the selection of presenters for the workshops. The mission statement specifies "internationally known clay artists". While we have many exceptional clay artists in Clayfolk, most are not experienced workshop presenters. We often think that if a person can make great art, they can teach others to make great art. That is not the case. It takes a special talent to present an instructive and interesting workshop. Saving money does not make up for uninspiring workshops. Even if it did, I do not believe that local artists should be paid any less for presenting a workshop. It takes a lot of work and time to present a workshop; the time and energy that they could be making the pottery they sell for, or augment, their living. Hence, having them present workshops does not save money so the organization could make money. Also, Clayfolk members have access to the local clay artists and can pick their brains if they find inspiration in their work. Then there is the illogical inspirational feeling associated with hobnobbing with a recognized leader in the field of pottery. Therefore, we have at least one well known clay artist

present a workshop each year. Taking a workshop from a nationally recognized presenter at a reduced price is a perk of being a member of Clayfolk. Also, as you may have noticed, we do tap a local member of the clay community to present the other workshop each year.

I would like to lobby the organization to change the structure of the Workshop Committee. Currently we have 2 co-chairs. I have heard that has not worked well in the past and it has not worked well for me as chair. Ideally, we need two people committed to serve on the committee. There are times after the workshop date has been set, that a solo committee chair would be unable to organize and run the workshop on the days of the workshop. A backup is needed. I would recommend that a single committee chair be appointed and a trainee be appointed to be this backup. The trainee would then take over as chair when the current chair retires or their term is up.

Being the chair of the workshop committee seems like it would be an overwhelming task and I thought so too until it became a necessity to take it over to preserve that part of Clayfolk. It actually has not been that overwhelming since I found out that most well known workshop presenters are very happy to talk to you and treat you with respect. After all, presenting workshops is part of their livelihood. The hard task is to convince you (a Clayfolk member) that you want to come to a workshop. I think we are all tightwads. I can tell you that I have learned something from every workshop and what I have learned has made my pottery better. Also, we are fun people to be around and attending a workshop can inspire you to try something new. So I ask those Clayfolk members who live in Southern Oregon to consider volunteering to be a trainee in 2022 and the Chair in 2023.

Carole Hayne

Note: 2022 workshops include Tea Duong in March and Deb Schwarzkopf in September.

The Ceramic Community loses another Giant...

On April 9th Hiroshi Ogawa passed from this world.

Hiroshi Ogawa was born and raised in Pasadena, California, in 1941. His family was interned in Gila Bend, Arizona for four years. Hiroshi began making pottery in 1959 at U.C. Santa Barbara. Graduating in 1963 he taught pottery from 1965-1968, he then went to Japan in 1969 to study Buddhism and pottery. He studied at a pottery co-operative under Azuma, Ken sensei from 1970-1972 and met his wife, Keiko. After returning to California in 1972, he set up a studio in Carmel Valley. Then in 1981 he then moved to Elkton, OR, and there he met Howard Kiefer, a kiln builder, who, unbeknownst to him, had attended the same high school! They built a two chambered wood fired kiln and christened it "Hikarigama" (the illuminated kiln). Over the years he built a strong community of potters who shared in the experience of wood firing the Anagama kiln.

On Oct 9th, 2005 Hiroshi's Studio burnt down to the ground, but the Anagama kiln was unharmed. The ceramic community came together and helped build a new studio. It was shortly after this event that I started firing with Hiroshi. I fired with his wood fire community until he retired in 2018.

Firing with Hiroshi was invaluable and changed the way I made and viewed my work. I feel thankful and indebted to my experience and learning in the wood fire community.

Penelope Dews

Exhibit of Ceramic Sculpture by Jane Anderson "Way to Be?": Mindful Primitives



Rooted Down, but Cracked Up, 2021
Woodfired at Northern Arizona University

October 1 to November 12, 2021

Rogue Gallery and Art Center
40S. Bartlett Street
Medford, Oregon 97501
541/772-8118
Open Monday through Saturday

Opening Reception October 15, 2021

Exhibit Statement: How can I get out from under the layers of my identity and just be? Can I do it zooming with old high school friends, watching a salmon swim up river to spawn, sailing on a mountain lake breeze, or sitting quietly on a cushion? My pieces I see as primitive icons along my path of Being-ness --- visual representations showing me the way, being distracted from it, being close to it, or maybe arriving at it. Much of my time I feel I am walking on a familiar path, but at timeless moments an awareness opens and heightens my sensitivity like when I bump into bear cubs on my daily walk with my dogs through the woods or when I'm stopped by a madrone tree's orange bark splitting open to show a green underneath.

