

January - February 2025

Issue 2025.1

Clayfolk



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A Thin Line Between Love & Hate



I LOVE
POTTERY
BECAUSE...

..sometimes
it just comes
out
beautiful!

A pic from
my
uncommonly
successful
February
2025 firing.

~Frank Gosar
Off Center
Ceramics



Subject: My love/hate
relationship with studio beer

On a long work session in my studio, I LOVE to sip on a cold adult beverage. Moderation is essential to avoid *throwing while impaired*. Later, at the recycle center, I HATE when the machine kicks out my beer cans because it can't read a barcode covered in slurry.

Pop Quiz -

This quote and photos were submitted by

- A) Foster
- B) Ray Foster
- C) Both A & B
- D) Someone Else (Not likely!)

2025 CLAYFOLK OFFICERS

SEE CLAYFOLK DIRECTORY FOR
DIRECT EMAIL ADDRESSES

President: Bill Thompson
president@clayfolk.org

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cftreasurer@yahoo.com

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Rosie Russell**

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- Josephine County:
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Workshop Committee:
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clayfolksocialmedia@gmail.com



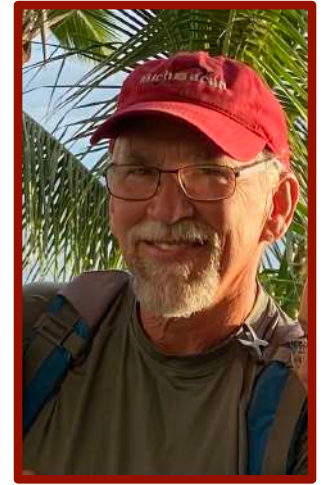
As the wheel turns...
Bill Thompson

A Potters Paradox

A Love Hate Relationship with a Lump of Clay

For me pottery can be really rewarding, but more times than I like to admit, it can also be intensely frustrating. On the one hand, coaxing a raw lump of clay into a finished ceramic piece feels almost like magic. There's that profound satisfaction in creating something tangible and unique from a featureless lump. But I find that that lump can also be moody and fitful, and it may just as often decide to highlight my limitations rather than showing off my creative prowess. As a perpetual clay novice there's always a gap between what I imagine and what I can actually execute. There's that technique I haven't quite mastered (handles), an idea not quite expressed, or that pot that is almost there and then artfully collapses. So, definitely, a love-hate relationship. Yet, despite the frustration, I always come back to it like a love-struck teenager because, after all, there is just something undeniably seductive about that raw lump of clay.

>Bill



2025 Clayfolk Meetings Calendar: changes are possible

Date	Day	Type	Lctn	Host	Activity	Time
April 13	Sunday	General	Sandie Alison - 1335 Upper River Road, Gold Hill, OR		Pit fire & potluck	2:30-4:00
June 19	Thursday	Board	Ray Foster / Zoom	Bill Thompson	NA	6:00-7:30
June 29	Sunday	General	TBA	TBA	TBA	2:30-4:00
August 14	Thursday	Board	Ray Foster / Zoom	Bill Thompson	NA	6:00-7:30
August 24	Sunday	General	TBA	TBA	TBA	2:30-4:00
October 16	Thursday	Board	Ray Foster / Zoom	Bill Thompson	NA	6:00-7:30
October 26	Sunday	Show Chairs	GP Museum of Art (Grants Pass)	Michael McKinney	Show Chairs' reports	12:30-2:00
October 26	Sunday	General	GP Museum of Art (Grants Pass)	Carole Hayne	Booth Pick	2:30-4:00
TBA		Show and sale	TBA	Show Chair	Fri: 10AM - 7PM Sat: 10AM - 7PM Sun: 10AM - 3PM	

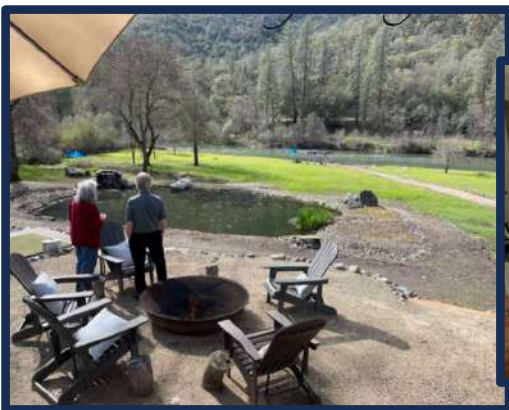
♥ PLEASE NOTE ♥

Sandie Alison has offered to host our next general meeting at her beautiful place overlooking the Rogue River; 1335 Upper River Road, Gold Hill. We are moving the meeting date from March 30th to **April 13th**. Bring a potluck dish to share.

There will be a pit fire for those who would like to arrive an hour early, at 1:30. There will be room for about 20 pots, on a first come, first served basis. Any and all organic materials would be

appreciated ~ cow patties, copper sulfate, dried banana skins, seaweed, hay, etc.

The gift exchange will be postponed to a later date.

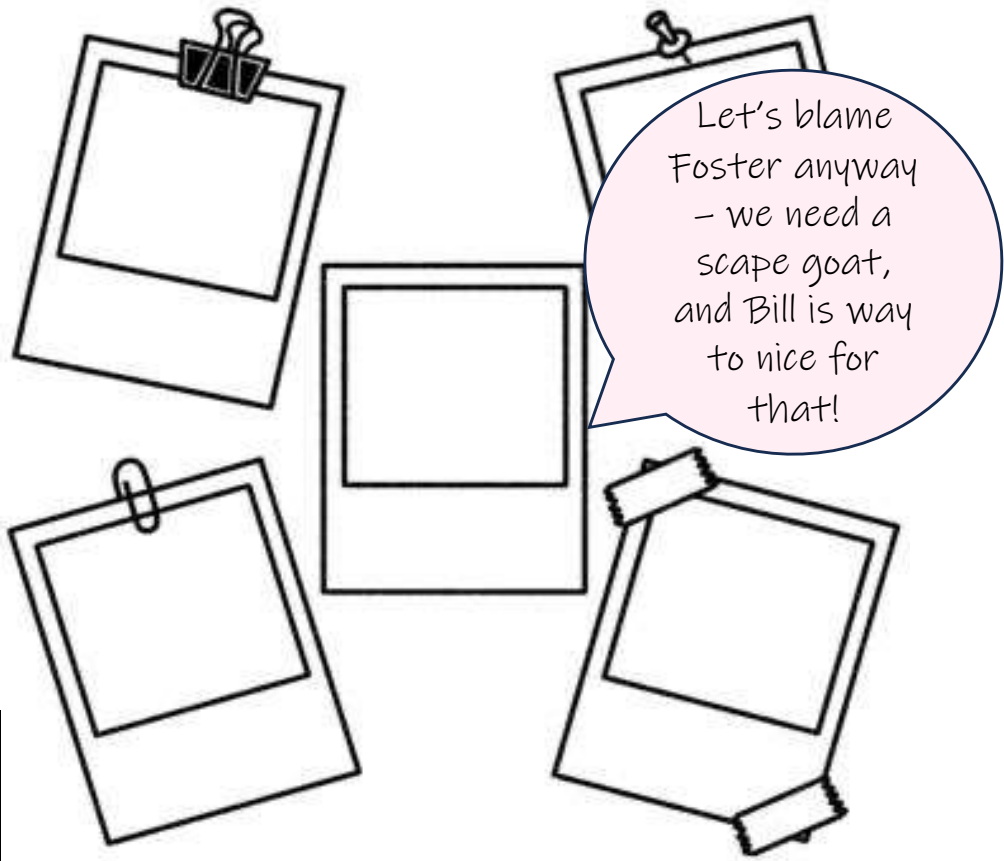


All the fun pics from our last general meeting ~

Oh wait...
there weren't any!
(And we can't even blame
Foster for this one!)

Gotta love those zoom
meetings, right?!?

We are all looking
forward to the fun
in-person meeting on
April 13th - Mark your
calendar!



Multnomah Justice Center Display ~



If you are visiting Portland before March 9, swing by the Multnomah Justice Center. The section on SW Madison between SW 2nd Ave and SW 3rd Ave is a glass display wall containing excellent work by Oregon Potters Association members. I don't have a final photo, but my raku mask called "Justice is Blind" will be there.

~ Teri Fahrendorf
Rain Dragon Studio



Love and Hate Making Coffee Cups

I do not like making coffee cups, but I know they are a big seller at pottery shows so I put it off until the last moment to make a few. Normally everything goes smoothly but not at this last Clayfolk Show & Sale. I usually test all my cups to make sure they hold hot liquid but seeing as I was pulling these out of the kiln right before going to set up at the Armory, testing was not done. A week or so after the show an enews was put out about a coffee cup that leaked when putting hot liquid in it and it had the initials of maybe RR on the bottom. I put PR on my products, so I was pretty sure it was mine, but I wanted to see a picture of the cup before I confessed. Before that happened the buyer of the cup contacted me and had a picture of the cup. Without a doubt it was my work so I told the buyer that I would make some more and bring a selection to him so he could pick out a replacement. So, I sat down on my wheel and created 6 more cups. Then two days later I trimmed them and put the handles on. I had to make a few more items as I wanted a fuller kiln for the bisque fire. While waiting for them to dry, my dog Buckley got into the studio and proceeded to break a few of the items, thankfully none of the cups. Knowing I needed to get the cups done I went ahead and had a less full kiln than I like. Now before I could get to glazing the cups and other items, I became sick and had a very painful rash on my left side torso and down my left thigh. I ended up in the emergency room on Christmas Eve when I discovered I had come down with a case of Shingles which are very painful, and I had to let my buyer know that it would be after the new year before I could deliver the cups.



A few days after the new year the cups were finally done so I could deliver them. When I showed them to the buyer, he selected one as the replacement and then he decided to buy another one after telling me these were his favorite cups. This is where the love comes in as it is truly satisfying when a customer likes your work. And yes, I will continue to make coffee cups but next time I do they will be fully tested. By the way, I am still dealing with the Shingles.

~ Patricia Richey



And now for something you'll really like...

Julie violates the potter's cardinal rule,

#1 - Never set anything on the wheel head.

How many times do the pottery gods need to teach us this?



A couple of photos of my escapades this last week. Since we were having snow days, I was able to spend more time in the studio. Switching from ^ 10 clay to a mid fire clay, I decided to do a quick clean of my wheel. The bucket of clay water was on the wheel head and I'm bent over wiping it off, when a board falls and hits the foot pedal directly turning the wheel on full blast! I had clay water from head to toe!

It was in my mouth, in my ears, dripping from the top of my head. Covered me and my entire studio! Needless to say, it's going to take a while to fully clean up, but I had a good laugh, and my daughter ran in to take a picture.



When it's too early to express out loud what you're really thinking:)

I love pottery . If I want to choose custom words for my mug ... I can!

I hate pottery . When I see a mug with custom words to buy... I can't.



~Sandie Alison



The Story of the Blue Fire —

Sometime in the 90's I decided to invest in new advancer kiln shelves, because they weighed half as much as the old silicon carbide shelves. It seemed like a good idea for the long-term health of my body.

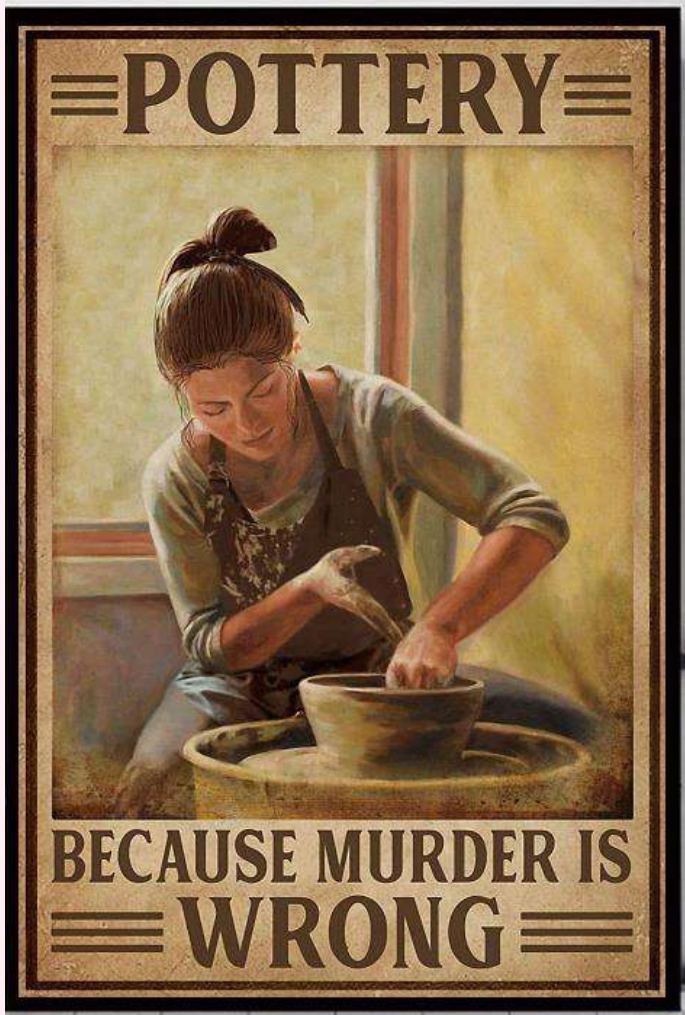
Months of work go into each of my fires as I don't fire all that often. Wow was I shocked when I opened the kiln to see so much blue. It turned out that the company had

failed to twice fire my shelves, which was clearly a necessary part of their process. Anywhere my white pots made contact with the shelf, of



they were blue. I still have these pieces because the halo effect grew on me.. There were many bowls with blue circles on the bottom that I did not care for. The company replaced the shelves, but I was left with a lot of pots from the "blue fire".





A little different twist - straight from the studio of Ann O'Neil-Freauf

One can only wonder what prompted this purchase???



I hate centering a big lump of clay -
I hate wobbly rims -
I hate that cracked handle -
I hate tedious glaze testing -
I hate deciding how to glaze a pot -
I hate cleaning up clay and glaze -
I really hate waiting for the kiln to cool -
I love, love, love my new pot!

~ Kathy Forester



66 glaze tests - about 3 good ones!
- I hate pottery!

My first attempt at pie plates!
I love pottery!



Clay Fail – Or perhaps “Studio Fail” on a large scale!

A funny story because everything with this Clay Fail turned out OK...

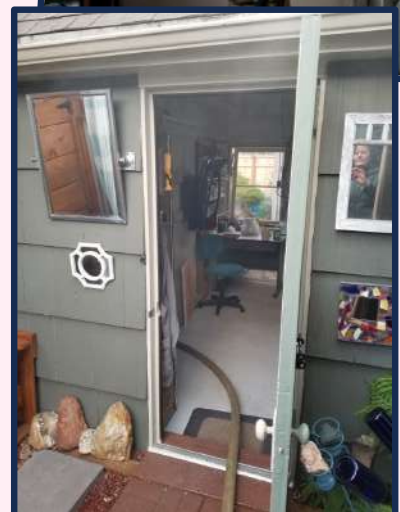
In May 2021, we had friends over for a wood fired pizza dinner. My husband had made the pizza oven from a fireplace insert, and it sits a few feet from my pottery studio, which is in an old one-car garage. At one point during the dinner, I went over there, on the other side of my studio, to see how the pizza cooking was going. He showed me a partially burnt pizza and said, “I’m gonna toss this one.”

The Culprit – One Red Roofed Pizza Oven 🔥

As I watched him tip the pizza paddle toward his ash bucket, I said, “There are burning embers on that paddle.” He said, “It’s OK, they’ll go out in the ash bucket. Unfortunately, the ash bucket was a 5-gallon plastic pail! Three hours later our neighbor comes running over yelling, “Jon, Teri, your house is on fire!” while dialing 911. My husband ran back to the pizza oven and grabbed the charged hose he keeps nearby. My studio was on fire! Another minute and I think it would have been a goner.

My husband mostly put out the fire while I waited in the street to direct the fire fighters. I lead them up the driveway, across the oven and through my studio as that was the most direct route. They admired my studio on the way through. The fire fighters had to navigate stepping over the trench in the backyard that was cut to place the electrical for my about-to-be-installed kiln. I apologized for the trench. The fire fighters said they didn’t mind the trench, and they were just grateful to fight a daylight fire instead of the usual nighttime fire.

The fire broke two windows, laid soot on every studio surface, and melted some underglaze lids. My husband turned my studio around with fresh paint and new windows in two weeks, and I got an upgrade of an old window air conditioner. Now we call his pizza “Jon’s Famous Flaming Pizza.” So, it all worked out fine.



CLAYFOLK SPRING SHOW + SALE

There's still time to register for the spring show and sale on May 17.

The deadline without a late fee is approaching. After 2/15 a \$15 late fee is added to your registration.

All current members are eligible to participate in this show! Registration and more information on the Clayfolk website.

➔ If you have already registered, **PLEASE send photos of your current work to Kendra** at clayfolksocialmedia@gmail.com.



We advertise mainly on social media and a few local magazines. We need your photos to make this successful.

- Fantastic outdoor venue at the Edenvale Winery in Medford.
- Live Music
- No points needed to participate!
- Everyone who is a current member of Clayfolk is welcome to register.
- Follow us on Social Media!

Questions? Contact:

Bernie-

berlel@hotmail.com

Janice-

tymtrvl@yahoo.com



Clayfolk Fall Show update:

Greetings all Clayfolk members (at least anyone thinking about applying for this year's fall Show. Prepare to celebrate 50 years of the Clayfolk Show & Sale. Planning has already begun for how best to recognize our



impressive tenure as the oldest pottery guild in Oregon! Since Clayfolk never sleeps, the following is what we know and what to expect regarding the 2025 fall Show.

We are mostly certain, pretty sure, very confident and otherwise highly optimistic that the weekend before Thanksgiving will find Clayfolk welcoming our fabulous customers (and artists) back again to the Medford Armory. If you've been in the Show before, our booth layout will be the same. If you haven't, but are thinking about it, our floorplan allows for 42 full booths, 16 half booths and 12 group booth spaces. This allows for 70+ artists.

The 2025 Show application is published in April and available on the Clayfolk website, Clayfolk.org. Announcements appear at meetings, in the newsletter and enews. (cont. on next page)



Fall Show Update ~

The application will be online only. Applicants will have the opportunity to upload photos as part of the application. *This means that photos are part of the application.* For artists that do multiple shows throughout the year, submitting photos should be familiar territory. For artists that only do Clayfolk shows, it's time to think about photographing some of your work. Logistics are still being developed though questions are welcome. This photo collection is primarily used to support our social media campaigns that promote Clayfolk...and you, the artist!

Applications are first accepted May 10th-31st and date/time stamps are the tie breaker when applicants have equal points. After May 31st, late fees apply and points don't count toward booth pick status. A successfully submitted application will cue a confirmation email to you. No email? That means your application wasn't completed. Again, questions are welcome.

For questions, comments or other, contact the Show Chair at

gratefuldadpottery@gmail.com

This pot is an original from the Paquimé archeological site. It has been in our family for over 70 years.
~ Rob Call



To see a video about the sit, go to bit.ly/PaquimeVideo or us the QR code on your phone.



Welcome Kevin Mealy!



Kevin is a graduate of University of Oregon making pottery in NE Portland. With over seven years of experience, he has perfected his pottery wheel techniques, evident in the quality and craftsmanship of each piece. Kevin's modern take on traditional pottery blends practicality with aesthetic appeal. His work brings functional art into your everyday routine.



Follow on Instagram to see more! @irvingtonceramics

Welcome Lindy Kehoe ~



As a full time painter and illustrator, it has been an absolute joy to fuse my visions into clay. I had been a ceramics minor in Art School a few decades ago... and clay has been calling to me ever since.



I have lived in the Rogue Valley for almost 2 decades, painting along the rogue river. I joined the Ashland Clay House recently, where I've reignited my passion for pottery, and where I'm currently finding my clay voice. It's a highly experimental period, as well as learning how to be a production potter.

I'm seeing this as the beginning of the rest of my life, and looking forward to connecting with the clay folk of southern Oregon!

~ Lindy



Welcome Lindsay Plankenhorn

Hi Clay folks, my name is Lindsay.

I have had a lifelong fascination with functional, well used pottery. As a child I spent summers with my Great Grandmother Iva. She lived through the depression and was widowed early in life. The woman was tenacious. Heck, she was also a Master Gardener, and a brilliant painter. She painted until she was well over 100 years old.

Iva was the type of person who cooked everything from scratch, canned, and was endlessly thrifty. She had the philosophy that if you have something beautiful it should be used and fully enjoyed. Bone China was on the table at



breakfast, silver was mixed into the utensil drawer with a mismatch of forks and spoons that spanned decades. Carefully setting table at Grandmas house was like a treasure hunt for me as a child. My absolute favorite things in her kitchen were her mixing bowls; well-worn Pyrex from the 60s.

My grandmother Arlene was also an accomplished painter, and the family fully expected that I would be an artist too. I dabbled in every medium

you could think of, but nothing ever held my interest for long. I would be obsessed with whittling one month, and screen printing the next.

(continued)

Welcome Lindsay Plankenhorn (Cont.)



In 2022 my husband got me a pottery intro course at NW Ceramics. I hyper fixated, just like I had on hobbies my entire life. The difference being that six months later I was still obsessed. There were endless techniques, tools, and materials to explore.

I was fortunate to be able to turn my garden shed into a studio. My studio became my safe place in the next year, when I was diagnosed with breast cancer. Other than the obvious fears, the thing that scared me the most was not being able to use my wheel. I had found my art and was terrified that I wasn't going to be able to do it for the foreseeable future. That

feeling pushed me to get out of bed after each treatment and back to my shed, where I could tune out the doomy brain noise.

Suddenly I had endless time to make pottery, when I had the strength to do it. I spent hundreds of hours experimenting and inhaling as much information as I could while I recovered from many different procedures.

I'm happy to say that I'm healthy now. Pottery helped me so much over the past couple of years.

With my family's support, I was able to quit my corporate job of 11 years and devote my time to my art. Grandma Iva passed in 2020, at the impressive age 106 years old. This was before I found pottery, but I know she would have been proud of me.

My Jawbreaker line is my current favorite. They are mugs and cups packed with rainbow grog complimented with bright satin mattes. I have also been having fun working with altered vintage slip casts and creating my own molds.

I look forward to learning new things with new folks, and spending time outside of my shed...

~ Lindsay Plankenhorn, Potter at Large





I've lived in the Rogue Valley since 2017, currently in Phoenix where I own a home with my husband and two cats. Aside from a brief introduction to ceramics in high school, I only started playing with clay a few years ago. I took classes at Talent Maker City where I was introduced to Summer Brendlinger, who continues to encourage my interest. I enjoy throwing on the wheel and hand building, and I am looking forward to learning from this community.

~ Anna

Open invitation to new members:

We're thrilled you're here, and we hope you will introduce yourself! Send a little about yourself and your life – your pottery, your studio, your family, your dog, or your quirky hobbies. This is a diverse community, and we want to get to know you. The newsletter is not like those grant applications – **no word count requirement, no font size demands - actually no rules or standards at all. Send whatever you want!**

This is group that can understand the struggle of accidentally turning a perfectly normal bowl into a tragic doorstop, so no worries about fitting in.



"Normal Bowl"
Thanks, Summer!

Send your intro and pictures to newsletter@Clayfolk.org

or text to 541-601-2453



"Tragic Doorstop"
Name Withheld

Train Kiln Update ~

A quick note from Mexico...

We're gearing up for our March 21-23 firing. Over 20 people signed up and we've weathered the snowstorm pretty well (see photo.)

We're planning another firing April 18-20. By the next newsletter we should have a report and photos on how our first firings went.
Monty & Jane



Clearly these two are not hanging around to endure that winter weather!



Super Quick Terra Sigillata,
plus Horsehair and Feather Raku!



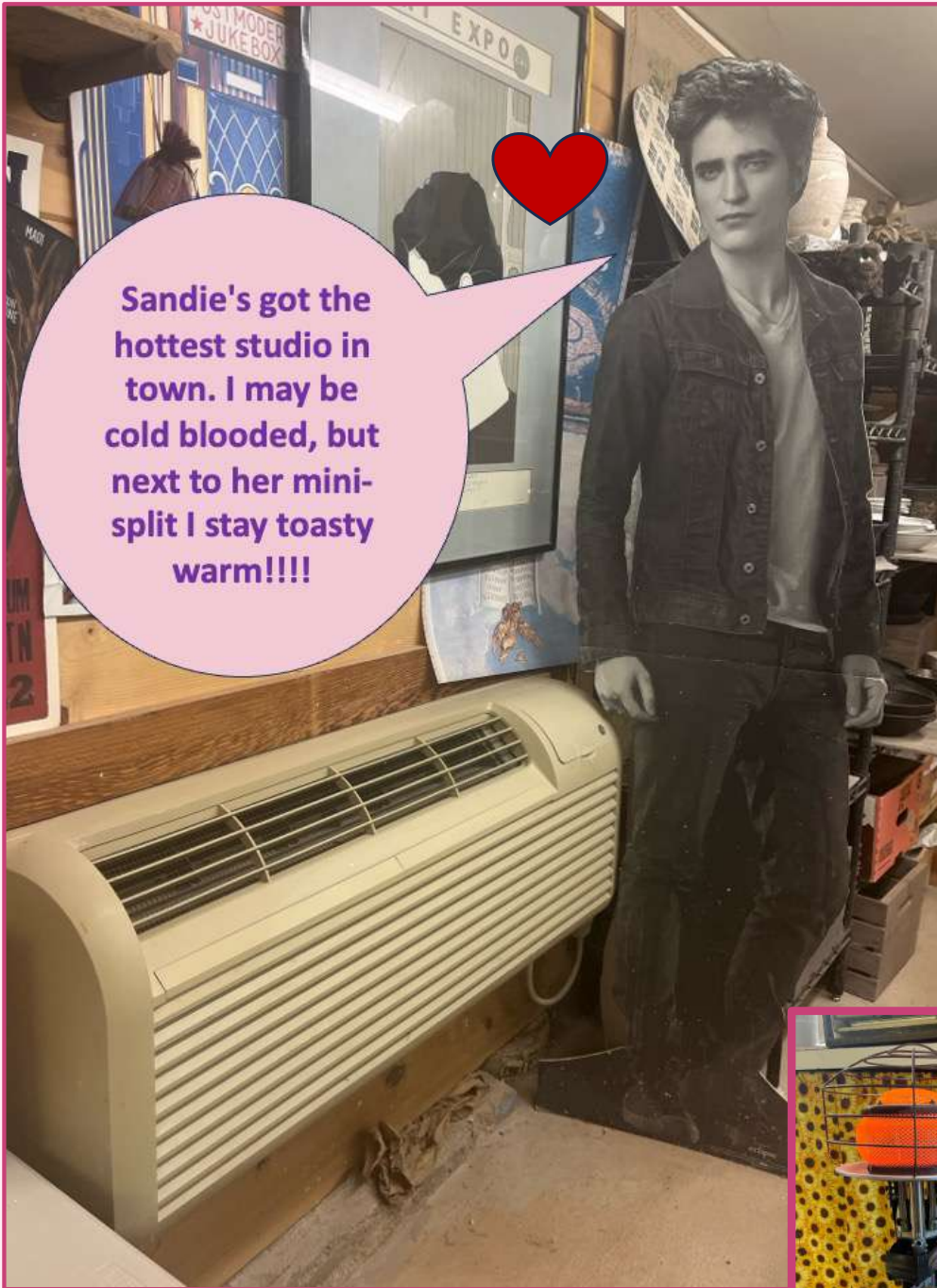
bit.ly/TerraSig



Genius idea - using a plastic bottle to make Terra Sig - no siphoning. Worth watching the the 2-minute video!



How do you heat a drafty studio???



Sandie's got the hottest studio in town. I may be cold blooded, but next to her mini-split I stay toasty warm!!!!

We already know who warms Sandie's heart – and now we know what warms the rest of her! Although her mini-split might give off a budget motel vibe, she says you can pick them up used, on the cheap, and they aren't hard to install. Definitely keeps her studio warm and inviting!



Mr. Heater MH540T 540-Degree 45,000 BTU Radiant Tank Top Portable Propane Heater For Sporting Events, Hunting, Fishing, Camping, Tailgating & Porches

Not up for any installation? Don't have Edward ready to help? Mr. Heater is quite hot too – but he doesn't come with a sexy cardboard Valentine. This guy can be had for about \$75, pops right onto a propane tank, and can heat a small studio in about 15 minutes.



Mystery Photo




Who are these clowns, and what are they up to? Could this be a possible new venue?

"The photo got missed in the last issue – Potter's and Their Helpers. But fear not, it's made its grand return in the February Love Issue! Because really, who wouldn't love this guy? Even Cupid's jealous of this level of charm!"



Summer's Helper (2017 photo)





Clayfolk presents:

Tim See

A hands-on wheel throwing workshop made to push our craft & expand our abilities

Central New York potter Tim See's work has been shown at the Smithsonian Institute in Washington, D.C., the Everson Museum in Syracuse, NY, the Memorial Art Gallery in Rochester, NY, and at Baltimore Clayworks in Maryland, as well as many other galleries and shows. His work has been recognized with awards every year since 2003.

"Tim marries the high standards of a master craftsman with an absolutely fearless attitude of experimentation. His constant goal of perfection in both the aesthetic and functional aspects of his pieces make his work second to none."


—Wendy Emborski, student, Clayscapes Pottery, Inc.

Saturday-Sunday, March 15-16, 2025
9 am-noon & 1-4 pm

Bloom Pottery
300 E. Hersey Street, Unit 7, Ashland, Oregon

Clayfolk members \$300
Non-Clayfolk members \$325

To register, scan the QR code, or go on-line to Clayfolk.org
For more information, contact Rosie Russell, rarussell84@gmail.com
or Summer Brendinger, summermanlink@gmail.com



The Tim See workshop is full. If you still have hopes of getting in, you can sign up for the waitlist on the Clayfolk.org

Next up...
A REALLY AWESOME
workshop focused on
surface decorating
in August with an official
announcement to come at the
April meeting.
(Pending board approval.)



A huge shout-out to these two crazy gals for all the amazing workshops Clayfolk is bringing to the Rogue Valley – and at prices that won't have you crying in your clay! We are all winning here; getting to learn from world-class potters, hanging out with our clay folks, and getting muddy too!

Thanks Summer and Rosie!



"Extravagance"

Congratulations to one of our own ~

Jennifer Hill!

I wrote a brief process article which is in the Jan/Feb 2025 issue of Pottery Making Illustrated.

The subject of their annual contest was "Extravagance," so the article is about how I make my textured designs on a plate with a double split, altered rim.

The image at the top of the page is the same one from the Clayfolk November show & sale postcard!

Jennifer Hill

The vast empty surface of a plate reads to me as a blank, three-dimensional canvas. My inspiration comes from botanical and sea forms, re-imagined as abstract imagery. The rim acts as an indulgent frame with a double split undulation. The rim acts to water or wind. I make a Grolleg terra sigillata, alluding bare areas. A little burnishing gives the raw clay a satiny feel. Underglaze washes are applied in an ombre-like gradation and a clear glaze completes the interior surface for food contact. Learn more at jenniferhillceramics.com.

Hypnotic, 12 in. (30.5 cm) in diameter, wheel-thrown and altered porcelain, terra sigillata, underglaze, glaze, fired to cone 6 in an electric kiln, 2024.




Throw a plate with high sides and a thick rim. Split the rim with the rounded, pointy end of a wooden rib.



Press below the rim from the exterior to create an undulation, resembling a wide spout. Repeat two more times.



Trace around a lid or similar form to create several circles, placed in relation to the rim's waves.



Use stamps made from natural texture (bark, bumpy rocks, etc.) to fill in the background around the circles.



Fill in blank spaces with alternating textures. Be creative and spontaneous as you develop the surface.



The back side of the plate can be decorated as well. Try a design with similar aesthetic elements to the front.

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Pottery Making Illustrated, Jan/Feb 2025

Clayfest ~ Lane County Fair Grounds

Clay Fest is expanding this year, and we are looking for new potters to welcome to our show in Eugene.

The 2025 show dates this fall are October 3-5.

Clay Fest has a very similar show structure to ClayFolk ~ you must be a member, the show has central sales and work shifts, and a 3-day show.

The show has a spacious gallery, and all potters are welcome to show a piece, at no additional cost. Clay Fest 2025 will have 79 booths, two large sales areas, lots of room for seating around the demo stage, and kid's clay space. The 2025 Booth Layout Map will be available on the Website soon in the Vendor Info Section. More information about the show can be found on the website.

The show application will be posted on the website April 1st, 2025, and closes May 25th, 2025. The Booth Pick meeting will be held in June and payment will be due at booth pick. We still have one chair opening for this fall a 1-point position, details are listed below.

Clay Fest Steering Committee Chair Openings 2025

Sale Tags Co-Chair- Work with co-chair to manage the Sales Tags Room, oversee the checking of barcode labels with Square Terminal Reports. Attention to detail and computer skills required; knowledge of Square is helpful but not necessary. Detailed instruction of job provided plus training by co-chair. This is a 1-point position. Please contact the Clay Fest Show Chair for more show or the chair opening:

Laura Wikane

TerrapinPotteryEugene@gmail.com

Website: clayfesteugene.com

Found this photo on the Clayfest website - Anyone know who it might be???





On another fun note, Rogue Valley Pottery Supply has joined the Ashland Gallery Association! We're so excited to participate in First Friday Art Walks and enjoy the rich artistic community in our Southern Oregon.

Surface Decoration Techniques Class

Julie Furrer and Penelope Dews are teaching a four week class on surface decoration techniques starting **February 26th from 5:30-8pm at Bloom Studios.**

This workshop will focus on Surface Treatments using Mishima, Sgraffito, and Stamping.

Decorating techniques, both underglaze and over glaze, using slips, underglazes, stains, SMUG's, majolica, decals and lusters. We will be discussing, multiple firings and firing temperatures.

Upcoming Clinics:

The Relief Tile and Plaster Mold Clinic is sold out! However if there enough interest, I'm thinking to host it again very soon. Send me an email if you'd be interested.

Kiln Maintenance, March 15th 3-5pm

Frank Jacques is going to take us through all the best practices of kiln maintenance and how to get the longest life out of your kiln and parts. He'll show us where everything is and how to troubleshoot problems along the way. We'll give you the resources to get the best life out of your kiln and demystify your investment. Bring your questions and any other kiln quirks you've been experiencing for the Q&A time.



Bring in a mug for the Wall of Fame. It's looking so full of life and creativity! It was really sweet to see half the mugs missing because of use during our Potters Social last month. Thank you to all who have brought in a piece for this living art installation!

Sign up for any workshop at www.roguevalleypottersupply.com



10:00 AM 4:00 PM

Tool Making and More with Jim Nordal

Coming to us from Cave Junction, Jim Nordal is a curiosity driven teacher who will bring in his methods of making pottery tools of all kinds. You'll learn how to make your own trimming and carving tools and walk away with a complete set of tools customized to your designs. We'll also be making a few porcelain texture rollers that we'll be sculpting. Jim has so many inspiring methods of tool ingenuity that you'll learn and come away feeling equipped to create your own custom tool kit.



MOTHER'S DAY SCRAFFITO CIRCLE

Thursday, May 8, 2025

5:30 PM - 7:30 PM



Event Details: Join us for a wonderful afternoon of pottery, creativity, and socializing! Bring a snack to share—wine and beverages will be provided by RVPS.



Don't miss the opportunity to meet and work with Hamish Jackson:

Rogue Valley Pottery Supply has invited Hamish Jackson to come teach a wild Clay and Glaze Clinic

April 12th and 13th (Sat/Sun)

Don't miss this resourceful workshop where we'll forage for our own clay and learn the chemistry behind creating our own clay and glaze from the earth around us.

An interview from "Knowing Oregon" ~ "Hamish and I live in the same neighborhood, and we both work as artists with small kids. I was drawn to his view about the value of crafting items without compromise. In a world where pre-made products are readily available, and productivity with a maximum return on investment is valued, he decided to take a different approach.

He honors the tradition of making things from local materials and takes time for each item his customers enjoy. In my interview with him he mentions how incredible it is that clay takes such a long time to form in nature. He collects it and turns it into usable form. Then, he collects castoff wood from local wood companies, chops it, and fires his pieces in a huge kiln for days with other potters.

This probably goes against everything profitable business textbooks say business owners should do, but he believes in the value of connecting people to place with locally sourced materials."

Read the full story and watch the interview:

<https://www.knowingoregon.com/stories/hamish-jackson-tradition>



TIPS AND TRICKS



CERAMIC ARTS
NETWORK
PRESENTS



<https://youtu.be/y62MAJnfBz8>

HOW TO TRIM A CUP FROM TOP TO BOTTOM ON A CHUM

Save those hotel shower caps – They make great covers for small work. *Although it is a mystery as to how a plastic shower cap could qualify as “terra green.”*

Glaze

Q & A

with Sue

Can you use bentonite instead of Epsom salt for hard panning?



Can you just add bentonite instead of flocculating to deal with a glaze that is having trouble staying suspended in the bucket?

The answer is – it depends!

Flocculation is a way of increasing a glaze's viscosity without adjusting the specific gravity and

without changing the water content. If you have a glaze that's hard panning, your glaze is having trouble staying suspended in the bucket, then one solution for that is to flocculate your glaze, because sometimes the materials that are in our glaze recipes will have a deflocculating effect that causes glazes to settle.

Bentonite helps to keep our glazes suspended. I always like to fix a glaze recipe if I can first, before I make changes to the bucket, like flocculating, to solve a suspension problem. I would rather add clay to my glaze recipe in the form of bentonite to help with suspension problems, if the recipe is low in clay and doesn't already contain 2% bentonite.

#1 - Check glaze recipe for clay and/or bentonite. The first thing I do if I have a glaze that's hard panning is to look at the recipe and check the clay content. If it's really low in clay content, then I'm checking if there's already bentonite added? If there's low clay and no bentonite, then that would be the first step. I would add 1-2% bentonite to the glaze recipe and see if that helps keep the glaze in suspension. (cont.)

Tips and Tricks~

#2 - Flocculate if clay content seems sufficient. If the glaze already has plenty of clay and/or bentonite and it's still having trouble staying suspended, then that's an indication to me that there's an ingredient in the glaze that is causing it to be deflocculated. Sometimes the deflocculating of clay particles causes them to lose their suspending properties, and they can really struggle to keep the glaze suspended in the bucket. In that case, if my glaze has sufficient clay and it already contains bentonite, then I would look to flocculating the glaze to help with suspension problems rather than just adding more and more bentonite.

#3 - Check for calcined kaolin. That's kaolin that has been fired to a temperature to drive off the chemically bound water molecules. That could also be preventing the glaze from staying in suspension; if you have too much calcined kaolin and not enough kaolin. You could add bentonite to an existing batch, and then you could replace some of the calcined kaolin with un-calcined kaolin for future batches. Both of those things would help with keeping your glaze suspended in the bucket. It really depends on the glaze that you're working with, what the right strategy would be. Sometimes we have calcined kaolin for other reasons. You could either add bentonite or you could replace some calcined kaolin with un-calcined kaolin.

~ Sue McCloud



Can you name that potter? (answers on last page)

Check out the **Tips and Tricks Department** of the Clayfolk website. There are LOTS of great ideas – new to some and great reminders for others.

It is a treasure trove of great ideas!

bit.ly/ClayfolkTips

Click on the link or use your phone camera to scan the QR code..





ALL MEMBERS - GET BIOS AND PICTURES, OR UPDATES, TO PAT RICHEY ASAP



YES, ALL CAPS MEANS SHOUTING!
In the kindest sort of way. 😊



And the cutest kiln award goes to...
Drum Roll Please
Julie Furrer



Why does she get all the cute stuff???

She owns the shop - duh!



Potters from pg. 28, Left to Right: Robert Johnson, Jenny Harkin, Carol Paquin, Ray Noppa, Savannah Fyre