

Clayfolk Newsletter Fall Issue 26.3

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Limerick Time:

It's your clay friends who help keep you sane;
Working together will challenge two brains ~
When it's good, it's a win!
When bad, have some gin~
Raise a glass and share in the pain!



Clay is very docile, but there are times when being tortured beyond endurance it turns upon its tormentor.

~ Chuck Binns, Alfred University





Clayfolk Elders?

A panel of "Clayfolk Elders" – perhaps they would prefer "Veterans?"

But 100 years of combined experience does fall into that category! ~ Thanks Jim Robinson, Bonnie Morgan, and Ray Foster

As the Wheel Turns. ~ Tim Elliott

2025 Clayfolk Officers

See Clayfolk directory for direct email addresses

President: Tim Elliott
president@clayfolk.org

Vice President: Julia Janeway
vicepresident@clayfolk.org

Secretary: Lily Myers Kaplan
Lilymyerskaplan@gmail.com

Co-Treasurers:
Debbie Thompson & Ray Foster
cftreasurer@yahoo.com

Members at Large
Janice Shenker, Rosie Russell, Doug Hill

Committee Chairs

Archivist: Lynita Zajack

Empty Bowls
- Jackson County:
  Suzanne & Robert Call
  Cheryl Lashley
- Josephine County:
  -open

emptybowls@clayfolk.org

Enews: Dana Godley
enews@clayfolk.org

Membership: Doug Hill

Newsletter: Kathy Forester
newsletter@clayfolk.org

Points Chair: Ashley Ambrosio
springandvine@gmail.com

Scholarship: Betsy Moore
scholarship@clayfolk.org

Show Chair: Rob Call
recall1957@gmail.com

Webmaster: Pat Richey
webmaster@clayfolk.org

Workshop Committee:
Rosie Russell & Summer Brendlinger
workshops@clayfolk.org

Social Media: Kendra Ortner
clayfolksocialmedia@gmail.com

The Wheels Are Turning, and the Fire Is Calling!



As my pottery wheel spins, so do the wheels in my head—and lately, they're spinning faster than ever! Ideas are firing off faster than I can keep up with them, and my curiosity about the world of Raku seems to grow with every firing. Just when I think I'm beginning to understand a process, another door opens, revealing a whole new world of possibilities. And I'm loving every minute of it!

Over the past year, I've learned so much about the world of Raku, yet I feel like I've barely scratched the surface. I've started mixing my own glazes, something I never did during my cone 6 production days, when I relied entirely on commercial glazes. There's something incredibly exciting about stepping outside my comfort zone and discovering new possibilities through experimentation.

I've also fallen in love with the saggar process, primarily working with foil saggars. Now I'm venturing into slip and slab saggars, where I'll be introducing smoke into the process to see what kinds of surprises emerge. I've been experimenting with copper matte fuming, too, and the results have been downright trippy! Each experiment sparks new ideas and sends my imagination spinning in yet another direction.

For months, I've been following one of my favorite Raku artists, Vicente Garcia, and I've learned so much from his videos. I'm hoping to make a trip to one of his workshops to gain some firsthand experience, learn directly from his techniques, and hopefully meet the master himself. I know there's so much more to discover, and the opportunity to learn from an artist I admire would be an incredible experience.

What draws me most to Raku is its beautiful unpredictability. You can follow the same process, use the same materials, and fire pieces in similar ways, yet the results will never be exactly alike. Fire, smoke, atmosphere, and chemistry all have a hand in the outcome. There's no guarantee, no absolute control, and no way to know exactly what will emerge when the piece is revealed. That's the magic of Raku—every piece tells its own story and becomes a one-of-a-kind creation.

I have a feeling this is only the beginning. There are more glazes to mix, more saggar experiments to explore, more smoke to follow, and more unexpected colors and textures waiting to be discovered. My head is full of ideas, my curiosity is on fire, and I'm nowhere near ready to slow down. I'm embracing the unknown, learning through every success and failure, and letting the fire lead the way.

After all, the beauty of Raku isn't just in the finished piece—it's in the adventure of getting there. And if the wheels in my head keep turning as fast as they are now, who knows what the next firing will bring? One thing is certain: the fire is lit, the possibilities are endless, and this journey is just getting started!

~ Tim

Tim's Pots









In Remembrance ~ Nancy Mason



Nov. 20, 1935 – Sept. 5, 2026

Nancy dedicated her life and her works to caring for others and bringing joy into the world. She was so successful in both of those. She had a long career in pottery in which she and Larry helped to found Clayfolk. Over her years in Southern Oregon, she taught ceramics to many of our current Clayfolk members. She loved to create art; whether in throwing pots, creating necklaces and hand-crafting animals, drawing, photography and a business producing greeting cards was a sign of her never-ending creativity, kindness, and foundational belief that she could and would bring joy to this world and the people here.

Nancy cared for all those around her. She was typically striking up a conversation with friends and strangers, finding out their story, and within minutes would be deep in conversation with them about their lives. It was this depth of caring for all humans, creatures, and the world overall that was felt by everyone throughout her 90 years, 9 months and 15 days on this earth.

Nancy Mason

I knew Nancy for many years, and she was a mentor in so many ways! Her copper reds were the first I ever saw up close. Ever the teacher, her workshops were very informative. I have many fond memories of her.

~Peppi Melick



Nancy Mason, one of Clayfolk's founders, was a kind, generous person who always wanted to know first how you and your family were doing. She LOVED clay, especially smooth glazes. Nancy made wonderful wind chimes that echoed her love of music and beautiful clay necklaces with handmade beads and pendants.

For many years Nancy was our Show Chair. When Clayfolk first started 51 years ago we typically had 15 to 20 clay artists showing their work at the Fall Show. We looked for vacant store fronts in Medford and would approach the owners about using the space for the show. Nancy (being older and not looking like a hippie) was the person who would sweet talk the landlord into letting us use the space. Clayfolk, over the years, developed a great reputation as we brought lots of foot traffic to the location and always left the space cleaner than when we arrived.

I don't think Nancy ever missed a Clayfolk Show, last year she was excited to greet old friends and see what everyone was making in clay. She will be greatly missed by all who knew her.

~ Bonnie Morgan

Nancy Mason



Nancy & Barb Linnemeyer at the show last year.

In the '70's and '80's, Nancy Mason taught Adult Ed pottery classes (along with husband Larry) at the Medford High ceramics lab. I enrolled, hoping to refine my meager throwing skills. One evening early on, as I struggled with a wonky 3-pound ball on the wheel, Nancy reached in with one hand, applying strategic pressure. Instantly, the clay was centered. It was an 'ah-ha' moment. Centering was much easier after her instruction. For decades, I emulated her technique with high school students in my own classroom.

Nan emphasized good craftsmanship: smooth glazes, good trimming, and a polished bottom. Her instructions were always delivered with her trademark style of kindness and patience. That said, there were times when she could be stern. In class one evening, clearly distressed, she said: "Listen up!! If I'm only able to teach you ONE thing, it's that you cannot apply glaze to unfired clay!" I chuckled to myself thinking how could anyone make such a mistake. But then, it sometimes happened in my own classroom!

Years later, I participated in my first Clayfolk show. Just before the opening, I found Nan in my booth, holding one of my bowls, vigorously grinding a rough bottom. She looked at me over her bifocals, saying nothing, but giving me the double stink eye. I was mortified. Every show thereafter, I made sure to properly smooth every piece.

It's fair to say that for years, Nan was the matriarch of Clayfolk. Her calm leadership was vital to our organization as it grew. She was generous with praise and supportive of every member.

The Masons visited last year at the Clayfolk opening. Later, in my booth, I found a note. In Nancy's elegant cursive, it read: "Ray, your pots look wonderful! I hope you have a terrific sale. With love, Nan

PS: All the bottoms are really smooth!

Rest in peace, Nan. And thank you for decades of friendship and inspiration.

~Ray Foster

Better Together



Last month I took part in a sculpture workshop which was loads of fun and I learned a lot. I wouldn't have been able to do this as well without the wonderful guidance from the instructor, so I consider this very much a collaboration.

~ Gail Ropel

better together



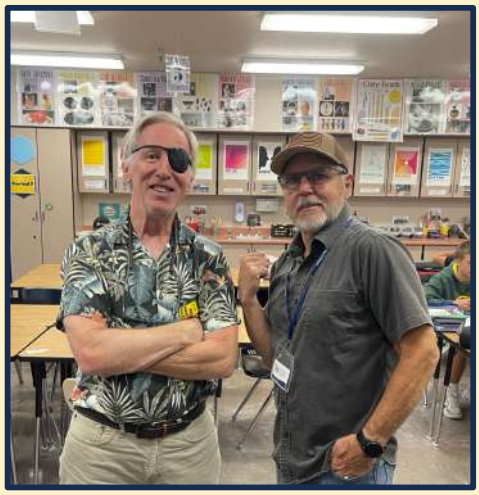
It has been my privilege to have shared my passion for ceramics with my wife, Ginger and my daughter, Kynan. Sometimes I will have a vision of how the finished product will look, but more often I'll throw, or build, a form that one or the other will use as a blank canvas on which to create their masterpiece.

~ Jim Nordal



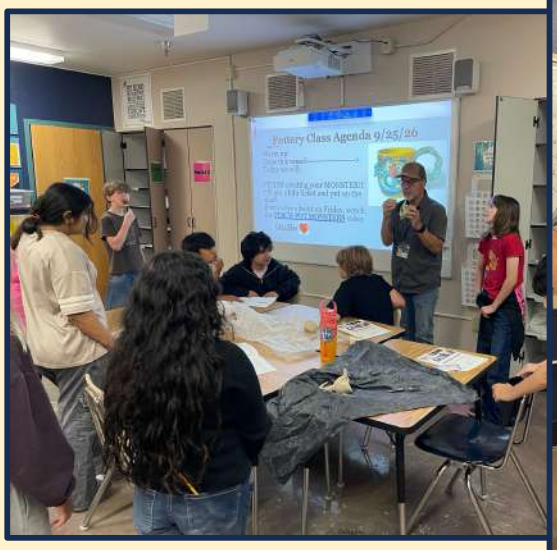


Better Together – In the Classroom



Ray Foster & Mike Wright in Rosie's Classroom
Mike taught pottery at South the last 6 years. Now he can be caught subbing for Rosie at Hedrick. Foster stepped in as a volunteer to help Mr. Wright.

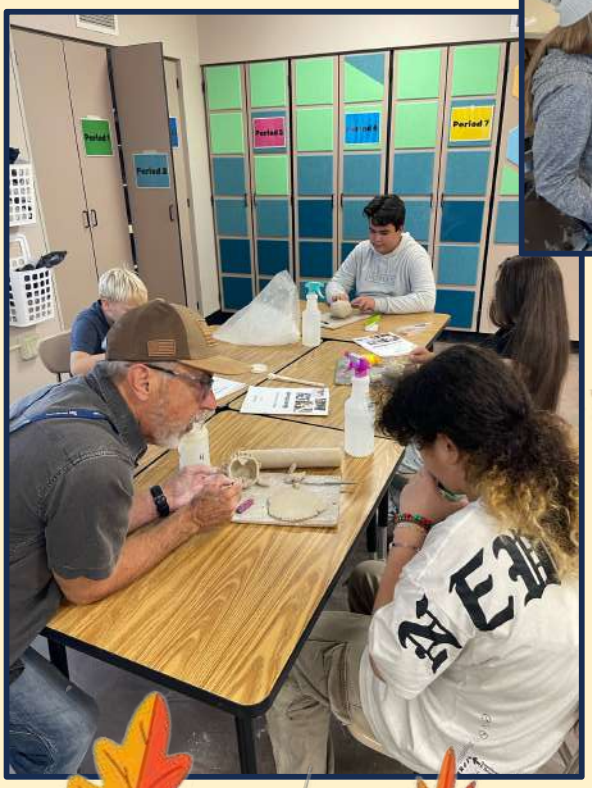
Team Teaching – Always better together, especially when taking on kids and clay!

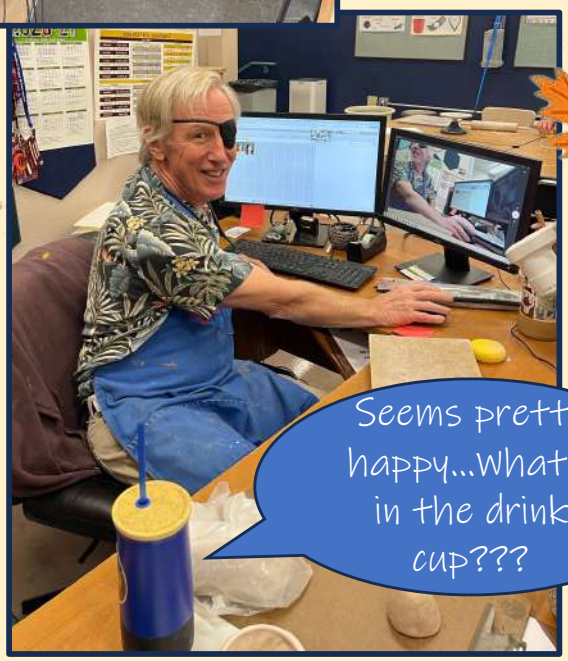












"Together on this One" – Local Clay ~ Peter Meyer



Missouri River Kiln



Cone 6 pinched cup, from the collection of Allan Kluber

It is safe to say we are together on this one. You know how it starts; your interest is captured by an event, image or experience. You keep thinking about it, seek it out, study a bit, maybe take a class. Before you know it you are elbow deep in the thing; you are obsessed. Our obsession? CLAY.

For me, it started one Christmas break when my older sister brought some clay home from college. This clay was different than that oil based stuff we had used (and re-used) growing up. Really nice, smooth, plastic and it hardened when dry. I made a little portrait head, the double faced Janus.

A year later I came home from college to alert my parents that I was switching from electronics to art. An aptitude in math was no match for that drawing class I took as an elective freshman year. The next term was all art, including intro to clay. Hand building, throwing, that little head got raku fired. It didn't feel like obsession, it just felt right. Elbow deep.

Sometime in my second year, at a bigger college, I saw a film featuring the time-honored process Maria Martinez used to make pottery; gather and process materials into workable clay, work the clay into a shape, refine the shape, decorate, and do the impossible - fire the piece without blowing it up.

The University of South Dakota had a lot going for it including an allure that could not be resisted, the nearby Missouri river. The banks of the Missouri contained deposits of rich, dark, smooth, slimy clay. And no wonder, USD is in Vermillion, county seat of Clay county. The downtown is lined with brick buildings and the original University buildings are brick.

Oh, that clay held so much promise! It was so smooth and slippery, you could throw it thin, just like George Ohr. (He had just been 'discovered' and seemed like as good a role model as any in the 70s. More on him below.)

Not so fast! This stuff was not compliant....at all.

Spiral cracks, high shrinkage, dried really fast. Another ingredient provided by the river helped, sand. The amount needed to get viable working properties yielded a clay best suited to hand building only, too rough for throwing. It still had promise though. Mixing it 50/50 with a stoneware clay brought it under control, at cone 6. Good timing too. With the energy crisis of the 70s, cone 6 was eclipsing cone 10 gas fired ceramics. I used that combo for raku and pit fired work until graduation.

The Missouri clay/sand mix came into use for another project though, the wood burning kiln. An illustration of a Greek design in the 'Early Kilns' chapter of Daniel Rhodes book *Kilns,* provided the impetus.

Our adaptation was basically a tapered cylinder with a fire box 'tunnel' at the base. A conical structure of wood slats wired together supported the soft clay as it got packed on the inside. Walls were about 3" thick with extra clay added to fill cracks after the slats were removed. An old vent pipe was partially buried and covered with clay to form the fire box and another pipe served as a chimney. The expectation was to reach raku temperatures so we used an old bicycle wheel as a grate for ware above the fire path.

Missouri River Kiln - That first fire was very exciting, good draft, kiln walls held up, nice day to be at the river. The glaring error was our lack of wood prep. Just when things got moving, dull red in the kiln, we were scrambling to gather any dried wood in the area to keep things going. We had to shut down.

What did we end up with? Lots of black sooty pots, a few areas of melted glaze and nicely fumed copper; enough to spur a second fire. We were a bit more prepared with wood, but the weather had changed, a skiff of snow had settled on our wood supply, (willow, sumac, cottonwood, with a few lengths of 2x4, remember this IS the prairie). Longer fire, never beyond dull red. Pretty much the same results, but with more areas of melted glaze and fuming.

Local Clay (Cont.)

The kiln took a back seat to my end of term BFA ceramics exhibit. The chimney had been taken off and stored from the last fire, but we knew what was coming. The bank had been slowly eroding and by spring, the kiln had been consumed by the river. It was a good experiment that set the hook for continued interest in local materials.

Jump ahead a few decades. Since moving to Oregon in 1981 for grad school, I have been collecting clays from many sources, usually discovered while traveling or on hikes. Augmenting them with volcanic ash and sand, they all seemed to work pretty well at cone 6. OK for throwing, better suited for hand building, pinch pots in particular.

What seemed like regression, (aren't pinch pots for beginners?), became a nice break from thrown production work. I enjoy giving the attention needed for refined shapes, and colored slips look good against the dark background.

Along the way I discovered these clays all behaved similarly regardless of where I gathered them. Blending samples from different areas gave me a supply of consistent material. I started mixing that clay with commercial clay for larger thrown forms, decorated with slips. Fun and 'viable', except...the supply got used up fast.

Now the other obsession, wood fire. A conversation with Dennis Mieners about sustainability jump started it for me. He was preparing a panel discussion for NCECA in Portland, 2017. I mentioned my experiments with clay, and the many wood
kilns I had fired in around Oregon. It struck us both, local clay, local wood.

My friend Tom in Bear Valley near John Day, had graciously allowed me to build a wood kiln on his property. He occasionally thins trees on the property, wood is plentiful. We visit the area often for bird club meetings, hiking and bicycling. Fire brick collected over the years had accumulated in his barn. Time to stack some bricks.

I originally conceived of a small test kiln, maybe 4 cu ft, top loading, cross draft, that could be dry stacked and covered with plywood or tarps when not in use. Small and simple. Of course, that first build lead to 'improvements' and it wasn't long before the need for a shed became evident. The kiln went on hold while the shed came together. Slowly, over several years in fact.

Tom knew of my many clay samples and suggested I try some from his place. Indeed, the whole property has a deep top layer of clay. His house is partially dug into a hillside and there is a pile from the excavation. Sure enough, this clay, after sifting, behaved like all the other samples. So, there it was, a reliable source *above ground* ready for processing.

The small sample collecting ended and testing began...with Bear Valley clay. Hundreds of tests and counting.

In a road cut near Prineville on the way to Tom's is a large deposit of volcanic ash, a good filler for BV clay. The silica content of volcanic ash varies from 45% to 69%, so a consistent source was vital for this application. I had many volcanic ash samples, so this deposit became the #1 source.

Bear Valley clay is pretty alkaline, but this volcanic ash made it devilishly so. After a batch of throwing my hands were very raw. Vinegar helped but I kept an eye out for a different filler. Hamish Jackson had an answer.

Hamish is an accomplished potter and local material enthusiast and brokers the Crazy Crusher, a device that....crushes material. The Crazy Crusher is a huge step up from my welded tube/pry bar method.

Savvy about local materials Hamish recommended granite as a good filler. It provides silica and fluxes, almost a glaze itself at cone 10. The Elk Horn mountains are largely granite, so I figured the mining town of Sumpter was a good bet. Another road cut near Sumpter exposes a huge slope of decomposed granite. Perfect! The Crusher got it down to about 16 mesh, the ball mill did the rest. Forty mesh was a hair too coarse, 60 worked really well, and 50 was good. I use 50 mesh.

I've worked with earthenware for a long time and decided to bring BV clay into play in that range. At cone 1-2 this is sometimes referred to as high fire earthenware or low fire stoneware. Typically, 12% fired shrinkage and absorption of 3-5%. Easy enough with more BV clay, talc or Neph Sye and frit as flux.

Local Clay (Cont.)





The Cone 2 mix I worked with for a year or so:
BV clay - 55, Volcanic Ash - 20, Lincoln Fire Clay - 10, OM4 - 10, Talc - 5, Frit 3134 - 2.
The current mix, Cone 2:
BV clay - 60, Granite - 10, Neph Sye - 10, Lincoln Fire Clay - 10, OM4 - 5, Talc - 5, Frit 3134 - 2.

~ Peter Meyer
pmceramics@bendnet.com

Midden Pie Anyone???

Here's my Midden Pile...full of once beloved pottery made by friends, family, gifts once cherished, and now garnished with my own work.
A midden is an archeological term for a trash heap. They are considered archeological features of earth, artifacts, and domestic materials such as broken crockery or exhausted tools (and more). Middens are found everywhere humans have lived—and archeologists love them.
I wonder what future archeologists will make of my midden!?!







~Lily Myers Kaplan

Train Kiln Update

This summer at the Rogue Train Kiln we've added a sink donated by Joanne Eggers and a water catchment system.

We also installed a whole wall of shelving from boards donated by John Spillman.

Plus, a pizza oven is in progress! Our fall firing is coming up quickly!

If you're interested in wood firing, please join us for the third season of firing the Rogue Train Kiln. We have two firings scheduled: Oct 23-25 2026 and March 12-14 2027. We also have an orientation on Jan 16, 2027. Visit https://kiln.woodlandsun.com for more information.





Welcome Carla Bohnett



I've been doing pottery for about 8 years now, minus an unplanned 18-month covid hiatus. I trained at HigherFire in San Jose before moving up to Ashland two years ago. I'm mainly a wheel thrower but I'm starting to dabble in handbuilding too. I'm lucky enough to have a home studio, where I focus mostly on functional ware. After years as a community studio member sharing house glazes, I'm now diving headfirst into commercial glazes for the first time, and having an absolute blast testing combinations. I may have gone slightly overboard buying glazes. My shelves are holding up well past their weight capacity.



I recently did my first raku firing and I'm already hooked, more of that is definitely in my future. I also learned early on, the hard way, that teapot spouts and handles need to be made from the same clay as the body. Otherwise you get a teapot that looks like it lost an argument with itself.

When I'm not covered in mud, I run the Women's Networking Alliance, a networking organization for women business owners based in the SF Bay Area, with members scattered around the world. At home I've got my endlessly supportive husband, my two adult kids, my mom, two dogs, and over 200 houseplants, so my house is basically its own small ecosystem.



I can't wait to meet everyone and get inspired by all the amazing work in this group.

~ Carla Bohnett

Show Update ~Rob Call





51st Annual Clayfolk Show & Sale

Where: Medford National Guard Armory, 1701 S. Pacific Hwy., Medford, OR, 97501
When: Wednesday- Sunday, November 18-22, 2026
Building Setup- Wednesday 11 a.m. to 3 p.m. (Only Building, Storage, Group Booth and Sales Committees allowed.)
Participant Setup- Thursday, 7 a.m. to 7 p.m.
Pre-Show Participant Meeting- Friday, 8:30 to 9:30 a.m.
Show & Sale-
Friday, 10:00 a.m. to 7:00 p.m.
Saturday, 10:00 a.m. to 7:00 p.m.
Sunday, 10:00 a.m. to 3:00 p.m.
Clean Up- Sunday, 3:00 to 5:00 p.m.
Post-Show Participant Meeting- Sunday, 5:00 to 6:00 p.m.
Hired Cleaning Company- Sunday, 6:00 to 8:00 p.m.

All Clayfolk members are encouraged and expected to volunteer during the Show & Sale. The deadline for Show & Sale refunds has passed. Those who are on the Wait Lists will receive a full refund, minus the registration processing fee.

Kelly Bowen, Work Schedule Chair, is preparing the critical Work Shift Schedules with assignments and times for each Show Participant. They will be emailed to each participant and placed on the Clayfolk website at the beginning of November.

Your enthusiasm is infectious as we plan another incredible showcase of ceramic arts. Thank you all for your hard work, volunteer hours, and dedication to the Show & Sale. I look forward to seeing everyone at our next meeting and kicking off the final countdown to the show!

If you have questions or concerns please contact me, Rob Call, Show Chair, at: recall1957@gmail.com or (541) 613-4198.

Social Media & Free Advertising ~

You can send Kendra your upcoming events to promote via social media!



What markets will you be doing in the next few months? Galleries? Classes?

Submit details for posts and include a photo!

The link: https://forms.gle/sktq3aDTvSdLezhA7

Thank you,
Kendra!

PLEASE READ THE FINE PRINT:

You can always send an email to clayfolksocialmedia@gmail.com (instead of filling out a form - if you don't like forms 👍)

* Please note, we cannot post flyers for non-Clayfolk events on our account's main feed -We want to post photos of your pottery!

If you are promoting an event, please TYPE OUT the details (date, time, location) then include an image of your pottery to promote!

If you have a bunch of upcoming events, it would be great to list a month's worth or something like that. 👍

Please tag @clayfolk in your own posts, and I will share them to the Clayfolk account's "stories" as I am able 👍 (These can be posters and fliers, since they will not go to our main pages) 👍

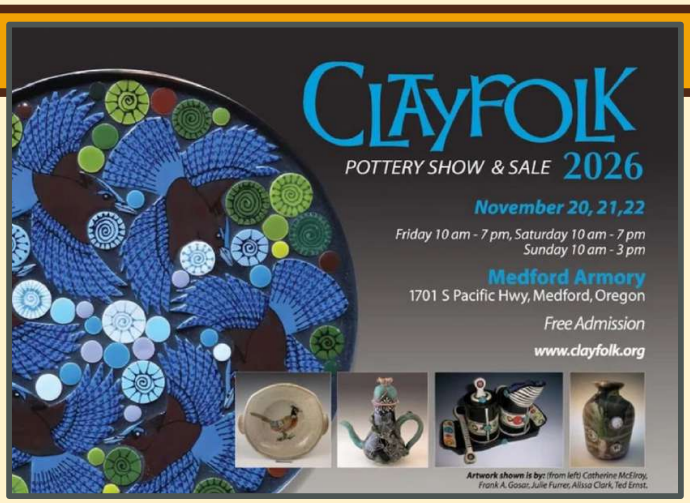
Share your upcoming events in advance so we can let our fans know!
And so I can schedule posts in advance!

clayfolksocialmedia@gmail.com

To access this form from our clayfolk.org website use this link https://www.clayfolk.org/membership-stuff/member-login/clayfolk-social-media/ or use the website menus where you will find the Clayfolk Social Media Submissions page under the menu heading, member login.

Booth Pick Meeting









Wait! What?
How did we lose a booth???





The Group
Booths Folks



Clayfolk Art Education Grants

THANK YOU!

Dear Johannes + Clayfolk friends,

We are so grateful to Clayfolk for supporting the heart of our ceramics studio in such a practical and meaningful way. Through this grant, we received a set of kiln elements, a replacement thermocouple, four kiln shelves, kiln wash, and sponges - all things that might not look very exciting from the outside, but inside a busy community ceramics studio, they are essential!

Our ceramics studio is one of the busiest spaces at Talent Maker City. On any given week, our kiln is firing work made by kids discovering clay for the first time, community members taking a class, students participating through one of our school or nonprofit partnerships, and makers returning again and again because they have found a place where they feel creative and connected.

That amount of making puts a lot of love - and wear and tear - on our equipment. Having these replacement parts and supplies on hand means that when something needs attention, our staff can take care of it quickly and keep the studio moving. It means fewer interruptions to classes, more efficient kiln firings, and less stress on our ceramics team. Instead of scrambling to find funds for an unexpected repair or delaying a firing, our staff can focus their energy where we want it most: on our students, our makers, and creating a welcoming place to learn.

These are also the kinds of expenses that can quietly eat away at program budgets. By helping us cover the essential infrastructure of ceramics, Clayfolk allows more of our resources to stay focused on accessible classes, quality instruction, and keeping opportunities to work with clay within reach for our community.

At TMC, we believe making things together builds more than skills (it builds confidence, belonging, relationships, and community). Sometimes it takes a new kiln element or a couple of shelves to keep all of that happening! We are incredibly grateful to Clayfolk for understanding what it takes behind the scenes to keep a community ceramics studio thriving and for helping us keep the kiln hot, the clay moving, and our community making.
With heartfelt gratitude,

Alli French + the rest of the Talent Maker City team



Glazing



Youth programs



Mini mugs



Horray Clayfolk!



Wheel series



Pathways program



Bowls!



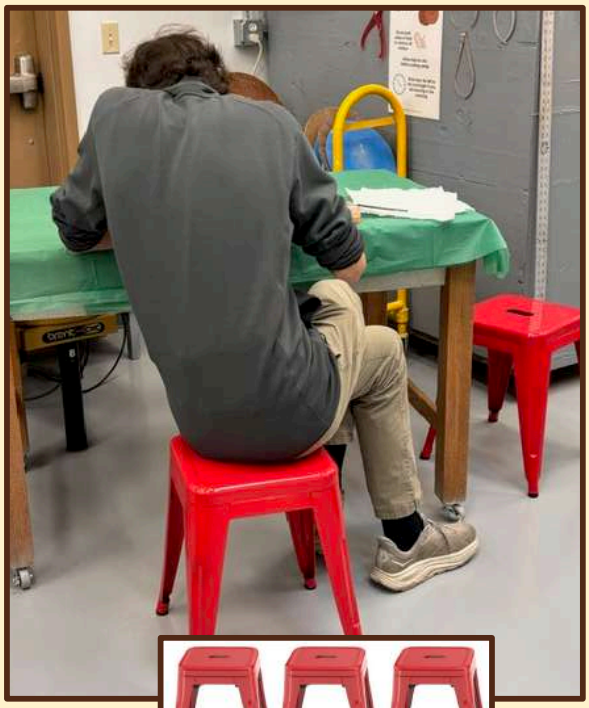
Hand building

Clayfolk Art Education Grants

Talent Maker City was thrilled to get the donation of kiln repair parts. Sophie (on right) and I rebuilt the kiln with all new elements and thermocouple. We made a presentation and Clayfolk got a tour of TMC.

~Bonnie







Thank you from the Willamette Art Center:

We finally received the stools and used them at our monthly Family Clay event this last weekend. It was so good to have enough seats for everyone. It's been a struggle up to this point. Here are pictures of our teenage volunteers using the stools, and a picture of the style we chose to order. With your grant we were able to order 18 of these 18" stools in a red, blue, and green.



Thank you so much!
Josie Hummert

Clayfolk Art Education Grants

Thank you so much for awarding Umpqua Valley Arts a 2026 Clayfolk Ceramic Arts Education Grant. This support directly contributed to the growing Teen Clay program we started this year.



In our original request, we intended to purchase a pop-up spray shelter, two large bead racks, replacement wire sets for the racks, and Mayco Stroke & Coat glazes, and we were able to secure all of these items plus more. The bead racks have been allowed more artists to create jewelry and hanging works. Attached is an image of some of the recent works made using these bead racks. The pop-up spray shelter has allowed artists in the studio to be more ambitious with the size of their work and put more even coats of glaze on their work with minimal clean up. Due to the timing of the grant, we had already purchased a set of Mayco Stroke & Coat glazes prior to being awarded the funding but decided to purchase a second set anyways. We have found that returning students in our Teen Clay Open Studio have become more ambitious with their projects, meaning they need more glaze to finish their pieces. This second set will allow us to stay stocked through future sessions without having to put limitations on the student's creativity. Due to costs of these items being less than anticipated, we were able to also secure two additional items using the grant. The first was a Ceramic Precision Applicator kit, followed by a pint of black Mayco Stroke & Coat. In our main studio, many participants have wanted to explore more illustrative surface decorations on their work and though we have a variety of engobes made in-house and brushes, they do not provide the same ability for precise illustrative work that the applicator and the Mayco glazes have provided. These applicators will also give artists the chance to try detailed slip trailing, as the applicator can be used for slip as well. We've included select images of finished and in-progress work from both our teen and adult open studios who have utilized these tools.

Thank you again for your support. We are grateful for your assistance towards supporting young artists in their making and learning at UVA's Teen Clay program.

Sincerely,
Noelle

A Home-made Clay Dryer ~Rob Call

Too much reclaim??? Who you gonna call? –Rob Call, of course!



What do you do with clay trimmings, failed wheel, hand-building or sculptural attempts? Are they thrown out or recycled?

My wife and fellow potter Suzanne and I generate clay scraps while trimming our wheel thrown pots and other failed clay projects. In fact, we had over 20, 5-gallon buckets of clay trimmings and scraps. What do we do with them?

During our college days we were given two, 55-gallon drums of clay trimmings by a studio potter who was moving to an artist colony in Taos, NM. We were excited to receive so much "free clay."

To start the recycling process I put some clay scraps into 5-gallon buckets, topped-off with water for reconstitution. A few days later we noticed horrible smells coming from the clay. We discovered mixed in with the clay scraps were contributions made by the studio potter's dogs- YUCK! We took the barrels to the landfill. The dream of free clay vanished. The studio potter was able to get rid of his clay trimming for no cost. We were naive.

Potter and YouTube content creator Bill van Gilder showed how he built a clay dryer. I thought it was a great idea, so I decided to build one.

We had scrap 2x4s and some galvanized, ½" wire mesh, 24" wide on hand. The project took seven 2x4s, 4 feet of 24" wide wire mesh, 1" and 3" deck screws and some small metal washers.

Two pieces of wood were cut to 6'. The remaining 2' pieces were cut to 21". These were screwed end-to-end between the 6' pieces at 1' and 5', making the longer pieces parallel. This made a 2' x 4' rectangular box 3½" high, with 1' "handles" extending on either side. Two more 2x4s were cut to 4'. These were screwed perpendicular and outside of each box corner at a height of 2' forming legs. The remaining 2' of the "legs" extend upward past the box making roof supports (see photos).

The mesh was attached to the box bottom with 1" deck screws through small metal washers for support. To further support the mesh, 2- 2' long, 2x4s were attached to the bottom of the box, sandwiching the wire mess. This was not sufficient as the clay was too heavy, pulling the wire mesh off of some of the washered screws. Two more 2' pieces were added for additional support. This solved the problem.

A removable roof was built from two more 2x4s, in a similar manner as the box. The front legs/roof supports were cut 3" shorter than the rear supports. This allows the installed roof to sit at an angle. Each upright was notched to support the roof frame. The roof frame was covered with pieces of thick scrap plastic, attached using a staple gun. The roof was designed for easy removal and replacement while loading and unloading the box with clay.

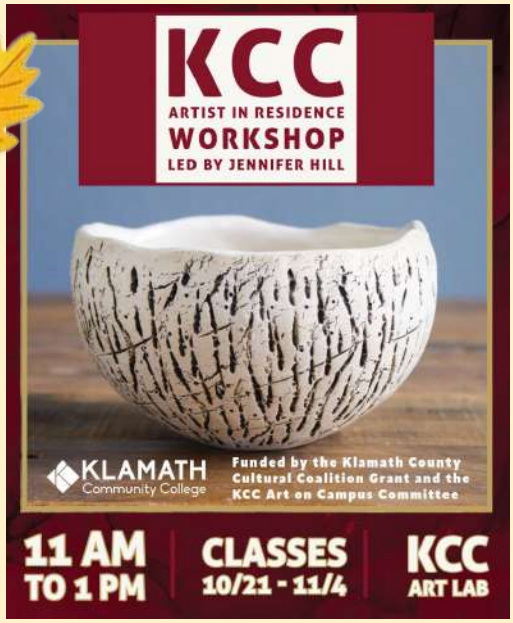
Jennifer Hill - Artist in Residence, Klamath Community College



Klamath Community College launched its first Artist-in-Residence Program to support community building and creative engagement for artists and students in the Klamath Basin.

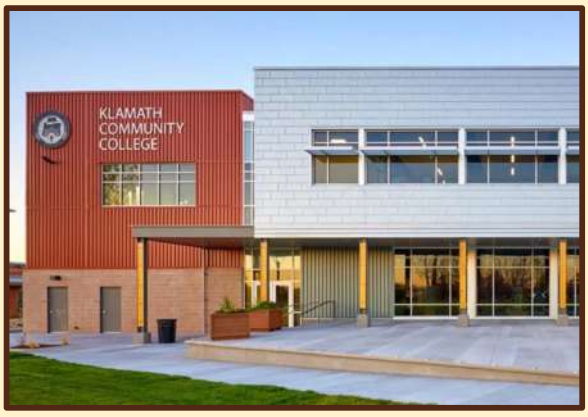
The two-month residency is open to artists of any medium who live in the Klamath Basin. Participating artists receive a stipend, display space and access to KCC's campus facilities, including art and design labs.

Jennifer Hill is the current Artist in Residence for 2026-27. Hill is a studio artist and traveling instructor based in Klamath Falls.



She has taught in colleges and art centers across the country for more than 20 years. Her work has been exhibited nationally and internationally, including a 2019 solo exhibit in Georgetown, Texas and the 2023 Hokkaido International Exhibition in Sapporo, Japan.

Hill has attended art residencies in places like Missoula, Montana and Rome, Italy. In Oregon, she has taught workshops statewide including at Mt. Hood Community College and Sitka Center for Art & Ecology on the Oregon Coast.



An opening reception for Hill will be held Wednesday, Oct. 14, from 11 a.m. to 1 p.m. in the KCC Conference Center. The reception is open to the public.

The program is funded by the Klamath County Cultural Coalition Grant and the KCC Art on Campus Committee. Artists interested in applying for future openings can learn more and submit an application through Klamath Community College's website.

A Home-made Clay Dryer (Cont.) ~Rob Call











A 6' x 9' canvas painting drop cloth was purchased. It is folded double and draped on top of the wire mesh, inside the box, thus making a bed for the clay. The cloth extends over the box edges so it can be folded back over to completely cover the clay (see photos).

Buckets of dry scrape clay are filled ¾ full. (Some head-room is needed while mixing to avoid spillage.) Water is added to soak the clay. After a week or so the bucketed clay is mixed into a thick slip or slurry. I use a 15½" mixing paddle attached to a corded, 7.5 amp, 1/2" variable-speed, D-handled drill/mixer. We had these on hand for mixing glazes.

The mixed clay is scooped out of the buckets into the drop cloth lined box bed. A glazed clay scope I made is used along with a bare hand. (It's best to keep one hand clean to handle the scoop.) The edges of the drop cloth are folded over to cover the clay. The box holds four, 5-gallon buckets of clay. Depending on ambient temperatures, humidity and clay moisture, drying takes 5 to 10 days.

The clay near the box edges dries faster than that in the middle. Uncovering the clay and pulling the drop cloth away and up from the box edges rolls the clay upward. (See photo.) This causes the drier clay to sit up. A cutoff wire is used to slice through the raised clay. The drying clay is put into recycled plastic clay bags and twisted-tie shut. It's ready to be wedged or pugged. The remaining clay in the box is recovered with the drop cloth and allowed to dry further.

Improved stability of the initial clay drier was made by installing 45° wooden braces screwed into the box and handle's outside corners. Also, 1½" x 1½" wood encircling the legs was attached, screwing them 1' from the ground. (See the white painted wood in the photos). Scrape metal or plastic shipping strapping could be used instead of wood. This made the box more rigid, as it holds 200-300 lbs. of clay.

Other improvements were the addition of locking casters to each leg. This allows easy movement of the clay drier. Also, a screw hook was placed into an upright to hang a glazed clay cup to hold twisted-ties.

The clay drier works very well. So far 5 batches have been processed- over 1,000 lbs. of clay. In the future we will not allow clay trimmings and scraps to accumulate. When four, 5-gallon buckets are filled it will be prepared for drying using the clay drier.

We had the scrap lumber acquired at no cost. Also, the ½" wire mesh was scrap, having been purchased for another project, as were the small washers. The canvas drop cloth, casters and decking screws were purchased. The total cost for the clay drier was under $20.00.

If you produce a lot of clay trimmings/scraps, and want to recycle it, a home-made clay drier is a great solution.

~Rob Call

Better Together –

New Potters Expand Our Clayfolk World

And the Winners Are...

Congratulations to two up and coming potters.





Meet the impressive artists who received this year's Ellice T. Johnston Scholarship for Ceramic Arts, June Sherman and Monica Kyle. The committee was impressed by each applicant's artwork and dedication to continuing education in ceramics. Their applications checked every requirement, creating a tie-situation. Fortunately, the Clayfolk Board came to the rescue and allowed two scholarships to be awarded. Each artist received $2000 to use towards their education in clay.

Meet the Scholarship Winners

Monica Kyle has lived in the Applegate for twenty years and is returning to college to complete a BFA at Southern Oregon University. She has been invigorated by learning more about formulating glazes and handbuilding. A natural leader in the studio, her professor, Michael Parker called Monica "completely fearless in her making." Monica's work has centered around handbuilding "organic forms that tell stories of lived experience, the beauty of working hands, and our relationship with feminine form and vessels. Capturing the process, symbolism, and history of art and ancient craft traditions in mixed media continues to inform and inspire my art practice." With the Clayfolk award, Monica plans to attend an ecology/ art summer school in County Clare Ireland or workshops at Anderson Ranch in Colorado.



Monica Kyle, Indigo, 18 x 20, ceramic





June Sherman - I am a second-year student at Chapman University from Talent, Oregon. I am pursuing a BFA in Studio Art, and I hope to become a full-time business owner and ceramicist. I've always had a deep passion for creating and making art, even when I didn't fully realize it. As I became more immersed in art during high school, I started trying new hobbies like crochet, painting, and drawing. I took several art classes, including interior design, culinary arts, digital media, studio art, fiber arts, and ceramics. It wasn't until I signed up for a one-time wheel class at Northwest Ceramics Studios in Phoenix, Oregon, that I truly found my passion for ceramics. After that class, I immediately enrolled in the six-week wheel course and quickly fell in love with it. Shortly after, the owners, Liz and Jeff, offered me an internship in exchange for studio time. From then on, the studio became my second home, and I began improving rapidly.

Now, ceramics is my therapy. When I put my hands on the clay, my negative thoughts are immediately relieved. I don't have to focus on anything else except what is right in front of me. I have learned so much about myself and what I am capable of achieving. For my Chapman acceptance portfolio, I spent months working on a teapot set, and it remains my favorite piece I've made. The effort I put into it was reflected in the final result. I hope to continue making art that speaks to me and to the world around us. I plan to use this award to continue working and growing as an artist and as a student pursuing a career in ceramics. Receiving this scholarship would relieve some of the financial stress of college so I can truly focus on my passion and improving my skills. Over the past three years, ceramics has become more than a hobby or a craft for me; it's something I'm truly passionate about and want to pursue as a career. It has given me a creative outlet that I look forward to every day.

New Works by Teri

Teri Fahrendorf (Rain Dragon Studio) has been busy at Portland's Lan Su Chinese Garden. First, she became a trained docent tour guide and can often be found there giving public tours on Sunday mornings. Then, she responded to a CFA (call for artists), and got a new line of Chinese-culture themed items into the gift shop, starting with Dragon and Moon Cake magnets. Then she juried into Lan Su's first ever Lotus Festival Market with a new line of lotus-themed small dishes. (The Lotus Market runs the last weekend of July.)

~Congrats, Teri!















A Year in Haiku, by Teri Fahrendorf

AUTUMN

Watching dry leaves swirl
The potter spins a tea bowl
Sunset comes early

LATE WINTER

Sipping morning tea
The potter unloads her kiln
The cold rain drizzles

SUMMER

Smelling sun-warmed air
The potter starts a sculpture
Lazy insects buzz

EARLY WINTER

Steam wafting from a cup
The potter plans her markets
Dark storm clouds gather

SPRING

Watching green buds sprout
The potter builds a business
Spring unfurls her art

What's new at Rogue Valley Pottery Supply?

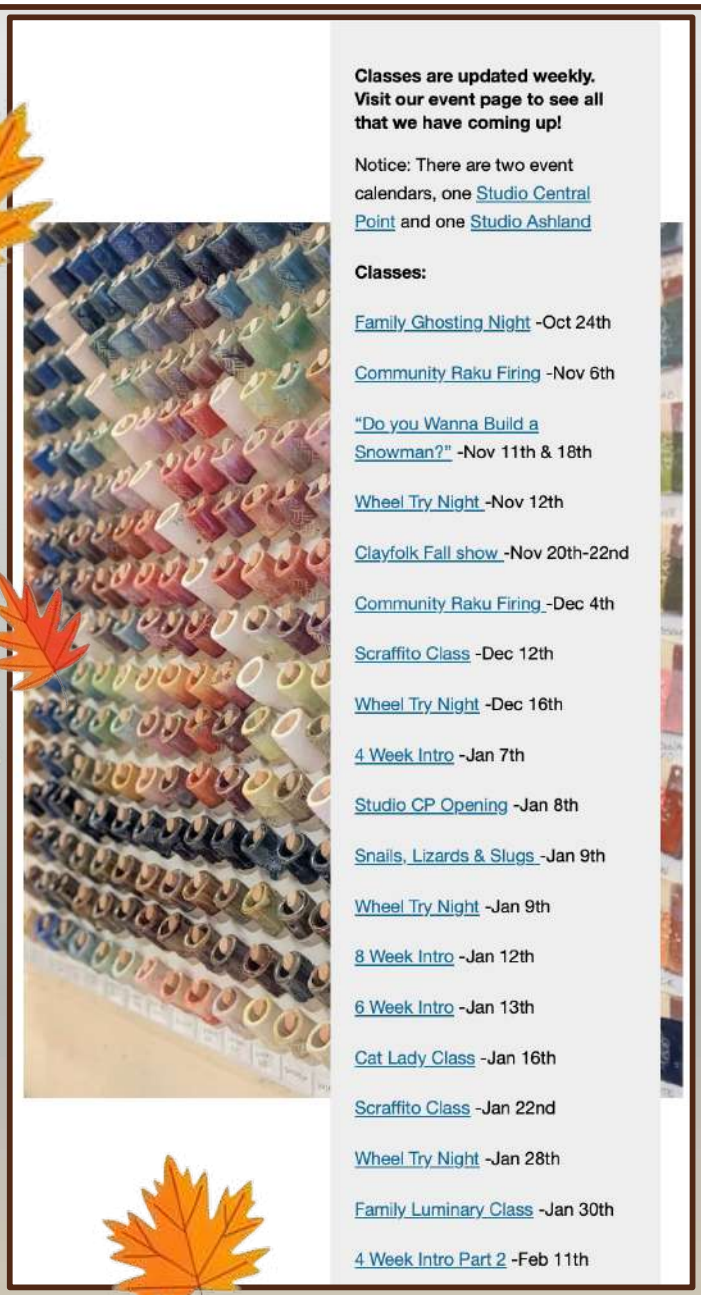




STUDIO
Central Point

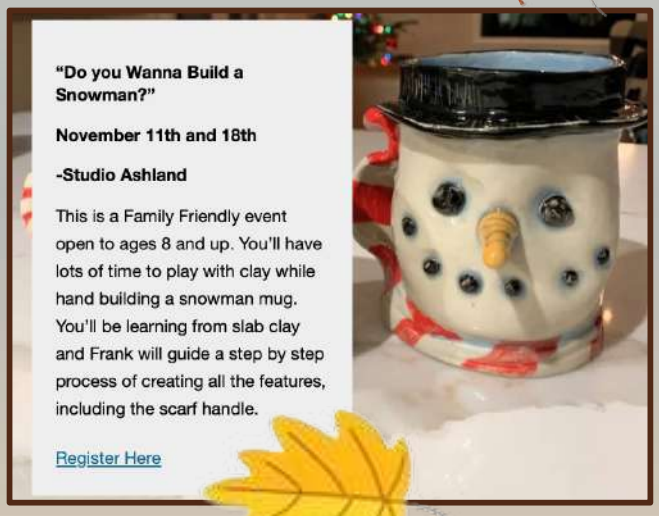
We'll be getting the keys to our new space November 1st and start the remodel to create a gorgeous studio, located at 414 E Pine Street, Central Point. The date to open our doors will be the first week of January. Stay turned for details about the grand opening.





So many classes!
Follow these links, or go to the website at www.roguevalleypotterysupply.com

Studio Central Point Classes
Studio Ashland Classes



A Stirring Experiment

In order to show our studio users the importance of mixing well, I took one of our studio glazes and did an experiment. You can do this experiment with your glazes, too.

- I chose our Sapphire Blue glaze, which contains 4% rutile and appears very different when it's thin versus thick.
- I used a stirring stick provided by our studio—a 11/2-inch diameter dowel.
- The glaze bucket is a 30-gallon, gray plastic garbage can. The bottom isn't flat—it has a hump in the center with a moat around it (you know the ones).
- The glaze batch quantity is around 20 kg (44 lbs).

I stirred the glaze for 10 seconds, going back and forth, side to side, front to back, over the hump, in the moat, clockwise, and counter-clockwise. It seemed like a fairly solid effort.

I stopped stirring and quickly dipped a test tile, holding it in for 6 seconds.

I immediately resumed mixing for another 20 seconds = 30 seconds total. I stopped, dipped another test tile for a 6-second dip, and started stirring again.

This time I stirred for 30 more seconds, for a total of 60 seconds. This felt like a really long time. My goldfish brain started to get bored, but I kept mixing.

When I finally got to 60 seconds, I dipped a third test tile for 6 seconds and called it a day.

How Long Should You Stir?

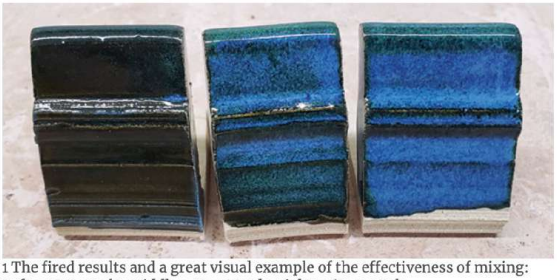
Figure 1 shows the fired results and a great visual example of the effectiveness of mixing: Left tile = 10 seconds, middle tile = 30 seconds, right tile = 60 seconds.

As you can see, 10 seconds is definitely not enough time to bring all of those heavier particles up to the top. It's very thin: too much water at the top of the bucket.

At 30 seconds, it's much closer to being well mixed, but when you compare it to the 60-second mix, you can see that it's not quite homogenized yet. It's a bit splotchy.

At 60 seconds, the glaze is quite uniform from the top of the tile to the bottom. This is ideal. If you want variation with the thickness, you can do that intentionally using different application methods.

After the initial mix, you generally won't need to mix that much again throughout the glazing process, unless it's a long glazing session. In between dips, 5–10 seconds of new mixing should be plenty. And yes, I do stir the glaze before each and every dip. It only takes a few seconds for the particles to start settling again.



1 The fired results and a great visual example of the effectiveness of mixing: Left = 10 seconds; middle = 30 seconds; right = 60 seconds.

The original article:
https://drive.google.com/file/d/1Pct2Bu55peqPck5FTJERDhWwm7XnJuLj/view?usp=sharing



Tips and Tricks

Singing Bridge Pottery



Sometimes I see things and think, "seriously?! That would never work" and I dismiss them without another thought.

.....until I see the "thing" again, and once again, I laugh and think, "yeah, I've seen that one before. Still not going to work...".

And then again..."you know what? I'm bored. Just for kicks, I'm going to try this...! Still not going to work though."



I hunt down a chamois, wet it down, and slap it onto my wheel. I get one of 7,892 mugs and set it upside down onto the damp cloth. I've always used the little balls of clay to hold my mugs in place. It's always worked fine. But we are bored, remember?

I take mug 4,863 and place it on the chamois. I start the wheel, fully expecting that mug to follow all the rules of nature and fly off to roughly connect with the wall to my left.



Nothing happens. The silly thing doesn't move! I pick up a trimmer and begin cutting away the clay to create a nice clean foot ring. Yes, I'm ready to catch that fly ball of a mug, too, when it decides to let go! Every muscle poised for action, reflexes ready! I have trust issues....slightly. And science still works....most of the time. (Einstein didn't know about chamois though, I guess...how do you make 'chamois' plural???)



This mug is defying everything normal! This mug is laughing at me! This mug is clinging to that wheel like I glued it there! No balls of clay holding it there. No Griffin Grip contraption cradling it! Just a wet cloth!!!

I bow in surrender to the chamois! I eat my words....I take back my doubt.

The chamois wins! .

Where are people getting those name tags???

Want a personalized Clayfolk name tag?
If you want it by the show,
complete the form by November 12th.

The tags are made from maple—a classy upgrade from masking tape and a Sharpie.

Each tag comes with a magnetic back, so there's no pin to wrestle with and no holes in your favorite shirt. Your fancy potter clothing collection can rest easy.

The cost is $5.00, and payment can be made when your tag arrives. Cash, check, or Venmo are all welcome. I trust everyone completely, although your name will be prominently displayed for easy identification.

You can pick up your tag at the Show, have it mailed, or possibly receive it via highly trained woodland creatures.

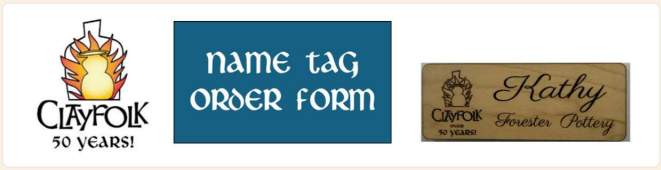
The form includes all available delivery options. If you'd like your tag mailed, simply add $2.50 for postage and include your mailing address at the bottom of the form. The postal service generally outperforms squirrels, though the competition is surprisingly close.

Questions? Feel free to email or text. I'm happy to help—and equally happy to reduce the number of conversations that begin with, "Tell me your name again..."

Kathy Forester
541-601-2453
foresterpottery@gmail.com



This is just an example – yours will have your actual name on it. I promise.




Clayfolk Name Tag Order Form

Below is an example of the name tag. It is on light maple wood, and has a magnetic back.
Use this form to provide the info that you would like on your name tag.
The cost is $5, which I will collect when I deliver your name tag. If you would like the name tag mailed, you can pay by check or Venmo.
(Additional $2.50 if mailing/postage is needed.)

This is the link to the form. Click on it – or copy and paste into your address bar (the place were you see the www.) to order your name tag.

https://docs.google.com/forms/d/e/1FAIpQLSdaEqJa-5jvhxhYGO8MQ9MYx1Wc26nQmgyGLrZlb5pVhV4jYw/viewform



Board Positions Open

We hold elections at the end of each year for all Clayfolk Board positions, including President, Vice President, Co-Treasurers, Secretary, and Members at Large. All Board positions are one-year terms and appear on the ballot each year. However, we traditionally encourage Board members to serve their full allowable term of three years for most positions. This helps maintain continuity in leadership and allows Board members to build effective working relationships.



We have a Member at Large position opening up for the upcoming year. If you are interested in that position or would like to run for any other Board position, please visit the Clayfolk website to review the requirements and responsibilities for the role.

To be included on the ballot, please send me a letter of interest outlining your qualifications and why you would like to serve. Letters of interest must be submitted by November 1, 2026. The candidates will be included with the year-end renewal application so members can vote.

We encourage all members who want to become more involved with Clayfolk to consider running for a Board position. Serving on the Board is a great opportunity to help shape our organization, contribute to important decisions, and support the needs of our membership. Your involvement helps make Clayfolk a stronger organization for everyone.

Please send your letter of interest to timstateofjefferson@gmail.com.

Thank you for considering this opportunity to serve!
Thanks,
Tim
President, Clayfolk

Potter Humor







Dirt to Dishes Pottery

- In the small town of Shelburne, Nova Scotia there is a yearly scarecrow contest for businesses. These are the entries of the local pottery!



The scariest ghost of all!

Why does sinister Siri insist on Racoon firings?

